

Artist's Statement

Jane Yang-D'Haene's work in stoneware reflects a profound connection to her Korean heritage, particularly through traditional ceramic forms like the dal hang-ari (Moon Jar), which symbolizes Korean culture. While her vessels are rooted in these historical forms, they diverge significantly as she explores surface textures, movements, and tonal shifts. This experimentation gives her creations a unique sculptural quality, allowing her to craft planetary forms that mimic the earth and reflect the origins of the clay she uses.

D'Haene transforms emotional experiences of memory into physical forms, creating new visions of place and self through abstraction and experimentation. Each piece in her series represents an integral part of her narrative, symbolizing the relationship between the human mind and body, revealing how our physical selves conceal and reflect our inner worlds of thoughts, feelings, and memories.

Departing from her roots as a South Korean artist, D'Haene positions herself as a contemporary innovator by incorporating her own language and life experiences into three-dimensional investigations of pain, joy, and wonder. Working within a historical narrative, she pushes the formal boundaries of her medium, elevating her work and presenting a conceptual challenge to the viewer. By confronting traditional forms, she highlights her innovations, embracing imperfection as a source of beauty. The anomalies created during the firing process—filled with chance—are celebrated, capturing their aesthetic value. Her vessels balance opposing forces, appearing both terrestrial and otherworldly, abstract yet functional. While derived from tradition, her work is unmistakably unconventional.

The appeal of her pieces lies in their familiarity; they evoke forms ingrained in our perception of pottery. At first glance, the deeply personal markings may go unnoticed. The thickness, looseness, and roughness of her work convey a raw authenticity. This is not “easy” decorative art; it is edgy, spirited, and genuine. Yet, we cannot look away. D'Haene invests her emotional resources in her quest for perfection—not of symmetry and modulation, but of feeling, expressiveness, and how the piece reveals her truth.

As with all artists, D'Haene grapples with the long history of her medium. She embraces this history while simultaneously pushing against it, using tradition as a vehicle for innovation. She positions herself not merely as a designer within the confines of her medium but as an artist exploring its conceptual and technical possibilities. Her work invites viewers to transcend aesthetic form and emotional function, innovating within a foundational ceramic tradition.

Through her art, Jane Yang-D'Haene masterfully bridges the past and the present, tradition and innovation, crafting pieces that are both deeply personal and universally resonant. She transforms the landscape of contemporary ceramics, one vessel at a time.

Biography

Jane Yang-D'Haene, born in South Korea, is a distinguished ceramic artist renowned for her masterful fusion of cultural heritage and avant-garde artistry. After relocating to New York City in 1984, she honed her architectural skills at the Cooper Hewitt School of Architecture from 1988 to 1992, later refining her design expertise at a leading architectural firm.

In 2016, D'Haene embarked on her artistic journey into ceramics, quickly establishing herself as a significant force in the medium. Her work intricately engages with traditional Korean ceramic forms, using them as a foundation for bold experimentation. By integrating contemporary techniques, vibrant colors, and dynamic textures, she creates sculptural vessels that challenge the boundaries between art and design.

Since 2020, D'Haene has participated in over 50 exhibitions, marking a significant expansion of her artistic reach. The acquisition of her Moon Jar reinterpretations by the Harvard Art Museum, along with pieces acquired by the Brooklyn Museum and the Renwick Gallery of the Smithsonian American Art Museum, highlights her role in redefining this classic form. D'Haene's accolades affirm her ability to bridge historical and modern narratives, inviting reflection on the evolving dialogue between tradition and innovation in contemporary art. Her work continues to resonate deeply, reflecting the importance of cultural narratives in today's artistic landscape.

Education

1988 - 1992 Cooper Union School of Architecture

Upcoming Exhibitions

2025 Melbourne Art Fair with COMA Gallery, February

2025 Chicago Art Fair with Bienvenu Steinberg & C Gallery, April

2025 Solo Exhibition with Enlace, Peru, September

2025 Solo Exhibition with Pron Gallery, Paris

Selected Solo Exhibitions

2024 Asia Now Art Fair, Paris, October

2024 Hauser & Wirth Somerset, "Beauty Lies Within"

2024 Maya Frodeman Gallery, Jackson Hole, "Vivid Memories"

2024 Mindy Solomon Gallery, Miami, "In Memory of Memory"
2024 Harvard Art Museum, Future Minded, New Works in The Collection
2024 Art Paris Art Fair, Bienvenu Steinberg, & J
2023 Galerie Italienne, Paris France, "Becoming Me Again"
2023 Bienvenu Steinberg & J, New York New York, "Handle Me with Care"
2023 Hauser & Wirth, Southampton, "Earthbound"
2023 The Future Perfect, Los Angeles, "Remembrance"
2022 Tayloe Piggott Gallery, Jackson Hole, "Becoming"
2022 Stroll Garden, Los Angeles, "Moon Jars: Contemporary Translations"
2018 Casacor, Miami, Florida
2021 Spartan gallery, Portland, Oregon

Group Exhibitions

2025 Frieze LA presented by Tina Kim Gallery, Los Angeles
2025 Melbourne Art Fair presented by Coma Gallery, Australia
2025 Fog Art Fair presented by Tina Kim Gallery, San Francisco
2024 Design Miami with Mindy Solomon Gallery, Miami, December
2024 The Armory Art Fair, New York, September
2024 Hauser & Wirth, London, "Objects of Contemplation"
2024 Bienvenu Steinberg & J, New York New York, "The Stone Age"
2023 Art Basel, Miami, The Future Perfect
2023 Onna House, Easthampton, "Nature/Nurture"
2023 Galerie Italienne, Paris France, "Hand Made"
2023 AAPIDA & FDC, New York, Upon Further Reflection
2023 The Future Perfect, New York, "Jeong"
2022 Alison Bradley Projects, New York, "FIRE"
2022 The Future Perfect, New York, "Moon Jars"
2022 Maud & Mabel, London, "Tsukimi, Moon Viewing"

2022 Galerie Kitsune, New York, "Haptic Memory"
2022 Egg Collective, New York, "In All Things A Trace"
2022 Current show
2019 1000 Vases, Dubai
2018 Casacor, Miami, Florida

Public Collections

Harvard Art Museum
Brooklyn Museum
Renwick Gallery of the Smithsonian American Art Museum

Selected Publications

2024 Maison Korea
2024 AD Architectural Digest
2024 TimeOut Magazine
2024 Vanity Fair Magazine
2023 Interior Design, 10 Questions
2023 STIRpad
2023 Residence of Vice President's Collection, Smithsonian Museum
2023 The New York Times, Community Service
2023 Design Anthology
2023 Tea & Culture Korea, Artist of Month
2023 Elle Decor
2022 T Magazine, "Many Moons"
2022 Luxe Magazine
2022 Surface Magazine, "Artist of Day"
2022 House Beautiful, Beautiful Things
2021 Wall Street Journal Magazine, Dark Material 2019 NYC & G, Made in New York

2018 Casacor Magazine, Architect's room