TITLE INFORMATION
Tel: +1 212 645 1111
Email: ussales@accartbooks.com
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# Jane Yang-Dhaene

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- A visually stunning art monograph featuring immersive photography alongside original writings and critical essays
- Explores themes of memory, diaspora, identity, grief, and transformation through contemporary ceramics
- Showcases the work of Jane Yang D'Haene, whose practice bridges Korean tradition and contemporary abstraction
- Includes deeply personal, poetic reflections written by the artist herself
- Features essays by leading voices in contemporary art and design discourse, including Glenn Adamson and Hyeyoung Cho
- Offers rare insight into the artist's studio process, techniques, glazing methods, and exhibitions
- Connects ancient Korean ceramic traditions, including moon jars, to contemporary artistic practice
- Appeals to readers interested in ceramics, fine art, Korean culture, design, craft history, and contemporary visual culture
- Combines scholarly perspective with emotional intimacy, making the book accessible to both art audiences and general readers
- A collectible volume celebrating the intersection of art, ritual, materiality, and personal narrative
- Jane has a big following on Instagram (@janeyangdhaene) and works with Loewe

This visually rich monograph explores the ceramic practice of **Jane Yang D'Haene**, whose work bridges memory, material, and identity through clay. Accompanied by immersive photography throughout, the book traces Yang D'Haene's journey from architecture and interior design to ceramics, revealing an artistic language shaped by Korean heritage, diasporic experience, and deeply personal transformation.

Structured through a series of poetic and critical chapters—including reflections on moon jars, glaze, painting, transition, and studio practice—the book moves between intimate autobiography and broader cultural inquiry. Yang D'Haene writes with lyrical sensitivity about loss, displacement, ritual, and the search for balance between past and present. Her vessels emerge not simply as objects, but as emotional and psychological landscapes that hold both remembrance and reinvention.

Essays by Glenn Adamson and Hyeyoung Cho situate her work within contemporary ceramic discourse, abstraction, and the evolving condition of diasporic identity. Together, the texts illuminate a practice rooted equally in disciplined craftsmanship and conceptual openness.

More than a survey of ceramic works, this book is a meditation on endurance, material memory, and the quiet possibilities of making. Through clay, Yang D'Haene creates a space where Korea and America, grief and beauty, silence and expression coexist in delicate equilibrium.

**Jane Yang-D'Haene**, born in South Korea, is a ceramic artist renowned for her combination of cultural heritage and bold experimentation. After relocating to New York City in 1984, she attended the Cooper Union School of Architecture from 1988 to 1992, later refining her design expertise at a leading architectural firm. Since 2017, D'Haene has established herself as a significant force in the medium of ceramics. Her work intricately engages with traditional Korean ceramic forms, using them as a foundation for bold experimentation. Since 2020, D'Haene has participated in over 50 exhibitions, marking an expansion of her artistic reach. The acquisition of her Moon Jar reinterpretations by the Harvard Art Museums, along with pieces acquired by the Brooklyn Museum, Sarmaya Arts Foundation, Mumbai, 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. In February 2026, D'Haene was announced as the finalist for the Loewe Foundation Craft Prize.

Select exhibitions include: Pierre Marie Giraud, Brussels, Belgium (2026); Nilaya Anthology, Mumbai, India (2025); Galerie Pron, Paris, France (2025); *In Memory of Memory*, Mindy Solomon, Miami, FL (2024); Harvard Art Museums, Cambridge, MA (2024); Hauser & Wirth, Somerset, UK (2024); Bienvenu Steinberg & C, New York, NY (2023); Hauser & Wirth, Southampton, NY (2023); Onna House, Easthampton, NY (2023); The Future Perfect, Los Angeles, CA (2023); AAPIDA & FDC, New York, NY (2023); *The Future Perfect*, New York, NY (2023); Alison Bradley Projects, New York, NY (2022)

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