

# 5 Artists on Our Radar in January 2024

Artsy Editorial

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“Artists on Our Radar” is a monthly series focused on five artists who have our attention. Utilizing our art expertise and Artsy data, we’ve determined which artists made an impact this past month through new gallery representation, exhibitions, auctions, art fairs, or fresh works on Artsy.

## Rachelle Dang

B. Honolulu, Hawai'i. Lives and works in New York.



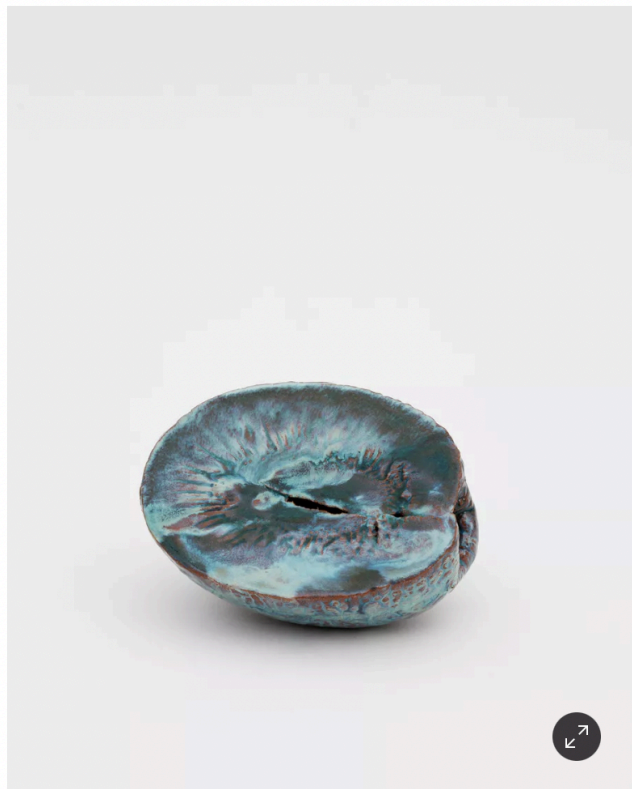
Rachelle Dang  
*Botany is Ancestry*, 2017 -2023  
Someday Gallery  
US\$16,000

Artist and educator Rachelle Dang is best known for conceptual works that delve into the environmental repercussions of colonialism, intertwining botanical research, personal and intergenerational histories, and visual allegories ripe with poetic symbolism.

Among eight artists featured in the Curated section at the Miami edition of the New Art Dealer's Alliance (NADA) fair last month, Dang captivated throngs of fairgoers with her somber, site-specific floor installation *Botany is Ancestry* (2017–23), presented with New York-based Someday Gallery. In an arrangement of patinated copper and spray-painted cinder blocks—a cheap building material commonly used in schools, prisons, industrial facilities, and urban housing projects—Dang mimicked the architectural blueprints of her childhood bedroom in Honolulu, Hawai'i.



Rachelle Dang  
*Untitled (Botany is Ancestry)*, 2023  
Someday Gallery  
US\$4,000



Rachelle Dang  
*Untitled (Breadfruit)*, 2023  
Someday Gallery  
Sold

Scattered throughout the installation were ceramic sculptures made to resemble breadfruits, a ubiquitous tree fruit found throughout the islands of Hawai'i. Embodying various states of decay, some works are plump and dimpled, as if just plucked from a branch; others wilt inward, suggesting imminent collapse and destined to be enveloped back into the earth. Some are glazed with blossoming flares of turquoise, ochre, and indigo, while others are left bare to highlight the earthy materiality of their rich, chocolate-brown clay.

Together, the cinder blocks and breadfruits serve as potent symbols, emblematic of Dang's overarching themes of ecological degradation, economic hierarchies, and disenfranchisement.

Dang received her MFA from Hunter College, City University of New York. In the years since, she has exhibited widely in the United States. She was awarded the Museum of Arts and Design's Artist Fellowship in 2022, and currently serves as a critic at the Yale School of Art. Later this year, she will be included in a group exhibition at the Aldrich Contemporary Art Museum.

—Jordan Huelskamp