

MIHARA KEN
起源 KIGEN / A NEW BEGINNING



JOAN B MIRVISS LTD



Mihara Ken, 2007

FRONT COVER, back to front
Kigen 16 1/3 x 25 1/4 x 12 1/2 inches 2007
Kigen 13 3/4 x 21 x 6 inches 2007
Kigen 10 3/4 x 5 1/4 x 3 1/3 inches 2007
BACK COVER, back to front
Kigen 18 x 29 1/3 x 8 inches 2007
Kigen 18 3/4 x 11 1/2 x 6 1/2 inches 2007
Kigen 10 2/3 x 5 1/3 x 3 1/3 inches 2007
Kigen 12 x 8 x 5 1/2 inches 2007
PHOTOGRAPHY KOBAYASHI TSUNEHIRO

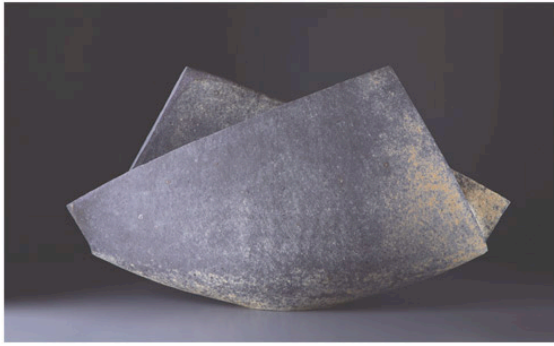
Joan B Mirviss LTD is pleased to present an exhibition of new works by celebrated Japanese artist Mihara Ken (b. 1958).

Mihara's unique style is the culmination of a thoughtful dialogue between the artist and clay, his chosen medium. Using materials from his native Shimane prefecture, Mihara constructs each work through an organic creative process. The New York debut of his new series, titled *Kigen*, or "A New Beginning," marks his departure from shapes based on ancient prototypes to forms borne strictly from his own imagination.

According to Mihara, the remote, exquisite landscape of Izumo, where he lives and works, has exerted a powerful influence on his art. His hand-formed vessels, made from clay of this region, possess a strong linear quality while at the same time incorporating soft, delicate curves to create a remarkable balance between subtlety and solidity that was inspired by a several-month-long residency in northern Italy. Previous to this time spent abroad, he would not accept the colors and textures resulting from "failures" in firing. However, Mihara now claims to finally understand their merit: "I have embraced these failures into my consciousness, and have learned to accept such colorful hues that in turn affect how I create new forms that complement them."

His surfaces have undergone significant transformation through a new method of firing that reveals a remarkable range of color and texture inherent in the clay itself. With repeated firings at high temperatures, the surfaces of Mihara's vessels radiate subtle and soft tones ranging from charcoal gray to peach and from misty white to deep purple. Works are initially biscuit-fired, and then high-fired twice for 30 to 40 hours. After the first neutral high-firing, the forms are encased in fire-resistant clay slip and then reduction fired. Afterwards the outer surface is removed and the work is fired for the third time in a reduction atmosphere.

While younger than most of his equally prominent colleagues, Mihara is able to convey in his vessels the confident design sense, sophisticated style and brilliant execution of a far more mature artist. His creative brilliance has been widely recognized by Japanese critics as evidenced by the awarding of numerous prestigious prizes and grants, and his work is already represented in the collections of notable museums through the world, including the Metropolitan Museum of Art, Philadelphia Museum of Art, and Victoria & Albert Museum.



TOP *Kigen 14* 3/4 x 19 x 8 1/4 inches 2007
BOTTOM *Kigen 17* 3/4 x 32 X 8 1/4 inches 2007



Kigen 17 1/2 x 17 1/2 x 7 1/2 inches 2007

MIHARA KEN

AT SOFA NEW YORK 2008
PARK AVENUE ARMORY AT 67TH STREET
MAY 29 - 30 11 AM - 8 PM
MAY 31 11 AM - 7 PM
JUNE 1 NOON - 6 PM

AT JOAN B MIRVISS LTD
39 EAST 78TH STREET AT MADISON AVE
MAY 29 - JULY 3
TUESDAY - FRIDAY 2 - 5 PM



JOAN B MIRVISS LTD

JAPANESE ART *By Appointment*

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