

KITAMURA JUNKO



Vessel 14-O
22 5/8 x 7 7/8 x 7 7/8 inches



Untitled MV-1420
13 x 19 1/2 x 9 1/2 inches
Detail on cover



Vessel 14-Q
9 1/4 x 14 1/8 x 14 1/8 inches
Detail on cover

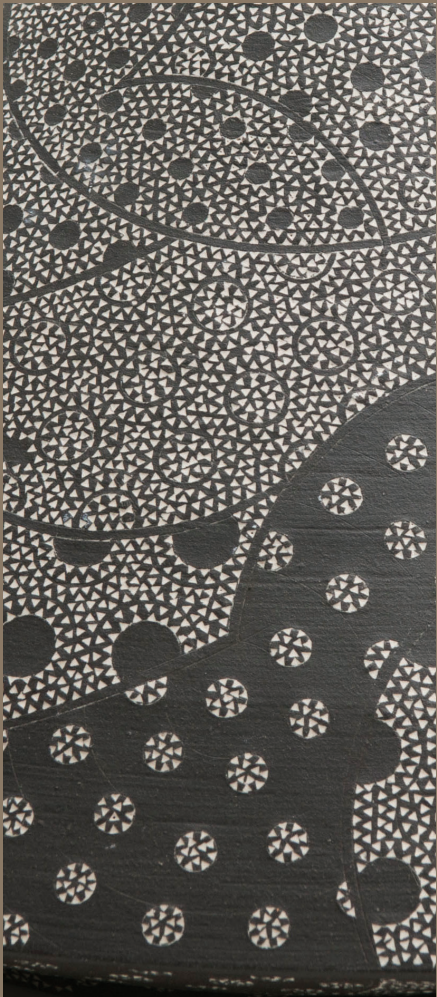
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a moment in time

4.27.15 – 5.29.15



AKIYAMA
YŌ



KITAMURA
JUNKO

JOAN B MIRVISS LTD

AKIYAMA YŌ



Untitled MV-151
11 3/4 x 16 1/8 x 14 3/4 inches

Untitled MV-1423
5 1/2 x 15 3/4 x 14 1/2 inches



a moment in time

AKIYAMA YŌ

KITAMURA JUNKO

4.27.15 – 5.29.15

Marking the first US joint-exhibition of Akiyama Yō and Kitamura Junko, “A Moment in Time” presents a sculptural dialogue between two of the most critically acclaimed contemporary clay artists working in Japan today. Featuring twenty dynamic, recent works ranging from delicately inlaid vessels to large-scale sculptural abstractions, this important exhibition will highlight the decidedly distinctive yet equally compelling styles of the Kyoto-based artistic couple. This showing will explore each artist’s response to the primary and tactile connotations of clay as a medium and further examine their mutual considerations on destruction, renewal and metamorphosis.

AKIYAMA YŌ

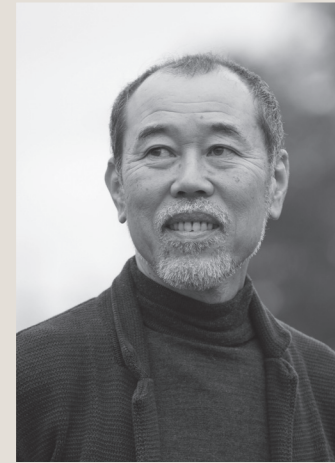


Untitled MV-152
9 x 20 7/8 x 19 3/4 inches

KITAMURA JUNKO



Vessel 15-A
9 7/8 x 16 1/2 x 16 1/2 inches



Akiyama Yō (b 1953), one of Japan’s leading contemporary artists, continues to gain global recognition for his powerful, unglazed sculptural works. Returning to Joan B Mirviss LTD for the third time following his sold-out solo exhibition in 2011, Akiyama’s latest body of work continues to explore the tension between surface and form, the ordered and the organic. Manifesting in raw, fissured stoneware forms, mostly embedded with iron filings, his works pinpoint the transition between deterioration and regeneration through experimental surface treatments.

In speaking of his work, Akiyama has said that his pieces strive to build towards a certain order, and that he simultaneously works “to destroy and alter that order- seeking to give form to the intermediate state between conception and collapse.” In this way, each piece is a product resulting from the conflict of this perpetually concurrent process—“a condensed moment of the past and the future.” Akiyama Yō’s works grace many important collections and museums in Japan as well as in the West, including: National Museum of Modern Art, Tokyo; National Museum of Art, Osaka; Museum of Fine Arts, Boston; and Minneapolis Institute of Arts. He currently serves as the chairman of the prestigious ceramics department at Kyoto City University of Arts.



Metavoid 28
20 5/8 x 24 x 16 1/2 inches

Originally intending to pursue a career in kimono dyeing, **Kitamura Junko** (b 1956) changed course to pursue the art of clay. This residing passion for textiles is evident in her painstakingly intricate, lace-like surfaces that combine contemporary abstract aesthetics with a Kyoto-based dedication to traditional decorative techniques passed down through generations. Two influential teachers of ceramics instructed Kitamura, one, a co-founder of the Sōdeisha group, Suzuki Osamu (1926-2001), and the other, Kondō Yutaka (1932-83), ceramics professor at Kyoto City University of Arts. Kitamura’s sculptural stoneware forms have been featured in solo and group exhibitions across the globe and now reside in numerous public collections, including the British Museum and the Brooklyn Museum.



Inspired by the ancient 15th-century Korean tradition of slip-inlaid *punch’ong* wares, Kitamura creates wheel-thrown vessels with intricately impressed designs consisting of minute concentric dots and geometric punchings. She instills her patterning with what she calls “both quiet and powerful movement, some slow and delicate and others fast and bold.” Imprinted with handmade bamboo tools, Kitamura’s patterns, inlaid with a creamy white slip, meander through the matte black background, forming configurations recalling textile patterns or celestial constellations. Refusing to draw patterns in advance, Kitamura prefers to let her designs progress organically during the creation process.



Vessel 13-F
2 5/8 x 13 3/4 x 13 3/4 inches

Photography by Fukunaga Kazuo