

FOR IMMEDIATE RELEASE

THE WINTER SHOW 2022...*in spring!*

NEW DATES: APRIL 1-10, 2022

NEW VENUE: 660 MADISON AVE (BARNEY'S NEW YORK DEPARTMENT STORE)

## **KAZARI: BEYOND DECORATION**

### **JOAN B MIRVISS LTD AT THE WINTER SHOW**

To adorn or decorate tastefully can transform the ordinary into the extraordinary. The Japanese term *kazari* refers to such ornamentation that ranges from funky, to cool, to surprising, to utterly splendid. But going further, it describes the sensation when, gazing upon such intentional decoration, one is pulled out of the mundane into the transcendent. Our spring exhibition presents this concept of traditional Japanese aesthetics realized in a multitude of patterns, surface treatments, designs and colors in prints, paintings, and ceramics to showcase the Japanese emphasis on the deeper meaning and appreciation of what is often regarded as "mere" decoration.

*KAZARI: Beyond Decoration* will be presented at The Winter Show 2022, now taking place in spring, and at an exciting new venue at 660 Madison Avenue (60/61 Sts).

*Kazari* has long been in the Japanese lexicon and as a result, has accumulated many layers of rich meaning. Over a thousand years ago, it referred to decoration that epitomized elegance and sophistication among the elites. In the more modern Edo period, *kazari* suggested sensual delights that extended its influence to textiles, *ukiyo-e*, and even everyday objects. For our exhibition, *kazari* applies to a charmingly diverse set of artworks that encompass its many connotations.

In one sense, *kazari* can be characterized by the elements of delight and surprise. Delight can come from dazzling surface patterns, as seen on the distinctive works of *iroe* master Maeda Masahiro (b. 1948), or from unexpected asymmetry, found everywhere from Takiguchi Kazuo's (b. 1953) torn-mouth vessels to the enhanced perspective of Utagawa Hiroshige's iconic woodblock prints. And with *kazari*, there is always a playfulness, exemplified by Kitaōji Rosanjin (1883-1959) covering his vase in daubs of green glaze impishly applied with his fingers.



SAWADA HAYATO (B. 1978)  
Multi planar vessel, 2021  
Glazed stoneware  
14 3/8 x 10 1/4 x 10 3/8 in.



UTAGAWA KUNISADA (1786-1864)  
Chapter 15, The Wormwood Patch from *Fifty-four Sentimental Parodies of The Tale of Genji*  
1857, 2nd month  
*ōban tate-e* diptych



NAKANO KIMEI (1834-92)  
Hillside with blossoming plum trees and red maple tree by a stream, ca. 1870-80  
Two-fold screen; Ink, color, gold leaf on paper



KITAŌJI ROSANJIN (1883-1959)  
*Kohiki*-glazed vase with green glaze patterning  
Glazed stoneware, early 1950s  
9 1/2 x 5 1/2 in.

**JAPANESE ART** *Antique – Contemporary*

39 East 78th Street, 4th floor | New York NY 10075

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# JOAN B MIRVISS LTD

*Kazari* is further activated by the use and placement of such highly ornate objects – their context elevates them to a level beyond decoration. In the past, ceremonial and festival objects were intended to delight the deities; nowadays, the everyday rituals of drinking tea, for example, offers deeper meaning to the intergalactic *tenmoku*-glazed teabowls of Seto Takemi (b. 1958) or the jewel-like teabowls of celadon master Kawase Shinobu (b. 1950). Both movement of and within the object or artwork conveys *kazari*, such as a rustling kimono sleeve depicted in the woodblock prints of Utagawa Kunisada and Keisai Eisen, or the fluttering sun umbrella held by a young beauty seen from behind, in a painting by Ikeda Shoen (1886-1917), who is just about to turn over her shoulder.

Most fittingly, this exhibition will be presented in the ultimate forum for enchanting, delicious display – in what was formerly Barney's New York department store. Through captivating colors, patterns, and forms, *kazari* can also signify pure presentation. Matsuda Yuriko's (b. 1943) boldly patterned, spiked seashell begs to be shown off. The large porcelain lidded box with *kutani* enamel glazes by Takegoshi Jun (b. 1948), with patterning wrapping around and inside, can command attention on any shelf. And the dramatically composed, lavishly gilded two-fold screen by Nakano Kimei (1834-92) not only reimagines classical themes of *rinpa* painting in a modern way but also undeniably changes the landscape of any room it is in.

Unlike the West, where 'decorative arts' are still categorized as subordinate to 'fine arts', the Japanese concept of aesthetics made no such hierarchical distinction for centuries. *Kazari* encompasses daily objects to festival objects, from ceremonial interiors to handheld bowls, and such decoration delighted the deities and the people alike. From April 1 to 10, Joan B Mirviss LTD will present *KAZARI: Beyond Decoration* at The Winter Show 2022's latest venue, 660 Madison Avenue. Our booth will be located on the main floor with a street-facing window. Please stay in touch with us as more details about the event are forthcoming: 212-799-4021 or [director@mirviss.com](mailto:director@mirviss.com).

## About Joan B. Mirviss LTD

With more than forty-five years of experience, Joan B. Mirviss is a pillar in the field of Japanese art. As a dealer, scholar, curator, and advisor, she has been the driving force championing the top Japanese clay artists, who she represents exclusively, and whose works she has placed in major museums around the globe. Widely published as a highly respected expert, Mirviss has built many institutional and private collections of Japanese art. JOAN B MIRVISS LTD exhibits modern and contemporary Japanese ceramics, *ukiyo-e*, and Japanese paintings from its exclusive Madison Avenue location in New York City.



SETO TAKEMI (B. 1958)  
Yōhen tenmoku teabowl, 2021  
Glazed stoneware  
2 3/4 x 4 3/4 in.



UTAGAWA TOYOKUNI (1769-1825)  
Fashionable female version of the  
*shikisanban* dance, 1786  
*ōban tate-e*



MAEDA MASAHIRO (B. 1948)  
Polychrome enamel box, 2021  
Glazed porcelain  
4 5/8 x 5 in.



KAWASE SHINOBU (B. 1950)  
Fire-red celadon teabowl, 2019  
Glazed porcelaneous stoneware

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