

FRIEDMAN BENDA
515 W 26TH STREET
NEW YORK NY 10001

MISHA KAHN | BOOTH G16
DESIGN MIAMI/ BASEL
JUNE 14 – 19 2022



New York – In his first solo presentation at Design Miami/ Basel, new works from Misha Kahn's best-known series—Saturday Morning, Scrappy, Rock, Claymation—are on display alongside recently-established methodologies, such as VR. One of three solo shows opening to the public this spring—Kahn's Basel debut imparts a cross-section of his world.

A large-scale mohair rug, titled *A Few Loose Ends*, will anchor Kahn's presentation. This dual-sided work belongs to a series of unique tapestries and carpets designed by Kahn and handwoven by Stephens Tapestry of Johannesburg and Eswatini. A metaphysical inquiry, the rug establishes new ground wherein age-old techniques are invigorated with the provocations of technology.

The Scavenger, a cabinet composed entirely of once-loved objects—even a car door—towers as a virtuosic assemblage. *A Latent Longing*, a unique aluminum and candy-colored glass console upends traditional notions of the typology. A work from a new series, *Crater Mirror*, embodies the bombastic nature of cosmic tourism. Kahn will also debut a Rock series offshoot that explores glazed lava rock as the foundation for a breakfast table. Finally, building on his experience creating one-off upholstered furniture, Kahn will premiere *Mole Eats Worm*, a mold-breaking edition of sofas.

Exceedingly diverse in materials and processes, the seemingly disparate threads of Kahn's practice will intertwine conceptually to demonstrate his capabilities as a creative force seeking to articulate, and perhaps even upend, contemporary material culture.

About Misha Kahn

Misha Kahn has emerged as one of the leading creative voices of his generation. Through a wildly imaginative approach that embraces spontaneity and non-conformity, Kahn allows the illogical and the irreverent to take over his process. He employs an entire spectrum from lo-fi and ad hoc techniques—such as improvisational molds and collage—to virtual reality.

Born in Duluth, Minnesota in 1989, Kahn graduated from Rhode Island School of Design in 2011 with a Bachelor of Fine Arts in Furniture Design. Early in his career, he gained recognition when he was featured in the Museum of Arts and Design's Biennial (2014).

Unafraid to push boundaries, Kahn is driven to self-invent, adapt, and further processes in a myriad of mediums including metalwork, glass, wood, textiles, ceramic, casting, fiberglass, resin, and cement. Embracing an unorthodox result, he seeks the opportunity to learn from masters in their

respective crafts. For example, Kahn's acclaimed woven Scrappy series (since 2015) is the result of a collaboration with Gone Rural, a female group of traditional weavers based in Eswatini. He has also produced several woven tapestries and rugs with Stephens Tapestry Studio of South Africa. Other meaningful practitioners whom Kahn has worked with include artist Alma Allen's studio in Mexico, glass sculptor Deborah Czeresko in Brooklyn, and the famed late Italian jewelry designer GianCarlo Montebello.

In April 2022 Museum Villa Stuck opened Kahn's first institutional solo show titled *Wobble Moon: Objects from the Capricious Age*. His work has been exhibited internationally and is in the permanent collection of museums such as the Corning Museum of Glass, NY; Dallas Museum of Art, Dallas, TX; Museum of Fine Arts, Houston, TX and Speed Museum of Art, Louisville, KY. Kahn lives and works in Brooklyn, NY.

About Friedman Benda

Friedman Benda identifies and advances key narratives that intersect contemporary design, craft, architecture, fine art, and cutting-edge technological research. The gallery promotes synthesis between leading creative thinkers and makers by creating opportunities to advance new connections within the global design community. Friedman Benda is committed to a critical view of design history. We aim to expand the design dialogue from its established sources, exploring perspectives that have previously been marginalized. Spanning five continents and four generations, Friedman Benda represents a roster of seminal established and emerging designers, as well as historically significant estates. With locations in New York and Los Angeles, the gallery's exhibitions, publications and collaborations with institutions have played a vital role in the development of the contemporary design market and scholarship since 2007. For further information please visit www.friedmanbenda.com and the gallery's Instagram [@friedman_benda](https://www.instagram.com/friedman_benda) and YouTube channel.

###

Media Contacts:

Blue Medium, Inc.

Michelle DiLello

michelle@bluemedium.com

T: +1 (212) 675-1800

Friedman Benda

Carole Hochman

carole@friedmanbenda.com

T: +1 (212) 239-8700

FRIEDMAN BENDA
515 W 26TH STREET
NEW YORK NY 10001
+1 212 239 8700
WWW.FRIEDMANBENDA.COM

Misha Kahn at Design Miami/ Basel
Friedman Benda | Booth G16
June 14 - 19, 2022



Misha Kahn [American, b. 1989]
A Few Loose Ends, 2022
Mohair
133.75 x 198.75 inches
340 x 505 cm



Misha Kahn [American, b. 1989]
A Latent Longing, 2021
Aluminum, glass, white bronze
47.5 x 79 x 24 inches
121 x 201 x 61 cm



Misha Kahn [American, b. 1989]
A tiny light for a giant task, 2019
Fiberglass, ceramic, grout
18 x 21 x 21 inches
46 x 53 x 53 cm



Misha Kahn [American, b. 1989]
Ammonoid Epsilon, 2022
Cotton velvet, bronze
36 x 49 x 44 inches
91 x 125 x 112 cm



Misha Kahn [American, b. 1989]
Bounty From Below the Crust, 2022
Glazed lava rock, bronze
32.75 x 75.5 x 74.5 inches
83 x 192 x 189 cm



Misha Kahn [American, b. 1989]
Box Toad Stool, 2021
Aluminum
21.75 x 18.25 x 18.25 inches
55 x 46.5 x 46.5 cm
Unique



Misha Kahn [American, b. 1989]
Capri Sanssouci, 2021
 Indigo gabbro, aluminum, glass
 78.5 x 21 x 22.5 inches
 199 x 53 x 57 cm



Misha Kahn [American, b. 1989]
Carpool Across the Universe, 2021
 Hand-woven fiber, glass
 33 x 58.75 x 20.25 inches
 84 x 149 x 51 cm



Misha Kahn [American, b. 1989]
Cloud Flavor, 2022
 Fibreglass, resin, bronze, paint
 14.25 x 48.5 x 32 inches
 36 x 123 x 81 cm



Misha Kahn [American, b. 1989]
Crater Mirror, 2021
 Aluminum
 52.75 x 39.25 x 10.25 inches
 134 x 100 x 26 cm
 Edition of 8, 4 AP, Prototype



Misha Kahn [American, b. 1989]
Limax Cinereoniger's House Not Yours, 2022
 Technogel, plastic
 15 x 9 x 9 inches
 38 x 23 x 23 cm
 Edition of 4



Misha Kahn [American, b. 1989]
Mole Eats Worm, 2020
 Foam, fabric, steel
 38.75 x 107 x 45 inches
 99 x 272 x 114 cm
 Edition of 20



Misha Kahn [American, b. 1989]
[scribble Lamp TBD], 2022
 Plastic, paint
 16 x 10 x 10 inches
 41 x 25 x 25 cm



Misha Kahn [American, b. 1989]
[Scribble Lamp TBD], 2022
 Plastic, paint
 16 x 8 x 8 inches
 41 x 20 x 20 cm



Misha Kahn [American, b. 1989]
[Scribble Lamp TBD], 2022
 Plastic, paint
 14.75 x 12 x 12 inches
 37.5 x 30.5 x 30.5 cm



Misha Kahn [American, b. 1989]
[Shell Lamp TBD], 2022
 Plastic, paint
 16.5 x 9.5 x 9.5 inches
 42 x 24 x 24 cm



Misha Kahn [American, b. 1989]
[Shell Lamp TBD], 2022
 Plastic, paint
 18 x 11.75 x 9.5 inches
 46 x 30 x 24 cm



Misha Kahn [American, b. 1989]
[Shell Lamp TBD], 2022
 Plastic, paint
 17 x 10 x 9 inches
 43 x 25 x 23 cm



Misha Kahn [American, b. 1989]
Something in the Water, 2022
 Plastic, paint
 19.75 x 18.5 x 20 inches
 50 x 47 x 51 cm



Misha Kahn [American, b. 1989]
Sports, Hypothetically, 2022
 Plastic, paint
 20 x 18.5 x 18.5 inches
 51 x 47 x 47 cm



Misha Kahn [American, b. 1989]
The Scavenger, 2018
 Found objects, mixed media, ceramic
 beads, grass, fibers, car door
 98 x 68 x 38 inches
 249 x 173 x 96.5 cm
 Signed



Misha Kahn [American, b. 1989]
Winter Lichen, 2022
 Fiberglass, resin, bronze, paint
 13.5 x 37.5 x 33.5 inches
 34 x 95 x 85 cm