

FRIEDMAN BENDA
515 W 26TH STREET
NEW YORK NY 10001

MISHA KAHN
STYLE WITHOUT SUBSTANCE
JUNE 2 – JULY 1 2022



Misha Kahn, "Shapes for Potato, Potential, and Actual", 2022

New York – In his fourth solo-show at Friedman Benda, **Style Without Substance**, Misha Kahn sets out to “look into the essence of a material and help to style its ‘thingness’ to be apparent to humans.” Rather than using an object to tell a story or express himself, Kahn seeks to tap into the independent spirit of matter, process, and form.

Set off by a psychedelic vision and followed by a two-year quest, Kahn’s exhibition explores making the invisible visible. Aside from semiotics and ascribed meanings, Kahn theorizes that objects and materials have energy, and that if one devises the right circumstances, it can be experienced.

Unique cast aluminum and glass tondos which Kahn calls “portals” set the tone for the show. Glad in multi-color stretch velvet, a sofa and its accompanying oversized chair *Bucatini Shortage of 2021* cheekily acknowledge an expanded take on the two-year interim since Kahn’s last major show. *Windswept*, a round dining table rendered in seemingly malleable stainless-steel inset with colored glass gems, is a prime example of the fluidity between technology and handcraft that defines Kahn’s practice.

First out of necessity—in the spring of 2020 removed from his Brooklyn studio—Kahn playfully dabbled in virtual reality, eventually gaining technological fluency. Today, his studio assistants are no longer limited to the human variety. A retrofitted auto-industry robot and squad of 3D printers receive neural feedback from their anthropoid counterparts. That objects are intelligent, emotive, and self-directed is not hard to imagine when surveying the inanimate-animate interconnectedness Kahn has tapped into over the course of his career.

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 will host 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.

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Misha Kahn: Style Without Substance

Friedman Benda, New York, NY
June 2 - July 1, 2022



Misha Kahn [American, b. 1989]
A Little of This and a Little of That, 2022
Ceramic
36 x 48 x 20.25 inches
91 x 122 x 51 cm



Misha Kahn [American, b. 1989]
And the Phone Call Dragged On and On, 2022
Plastic, paint
17.5 x 8.75 x 11.75 inches
45 x 22 x 30 cm



Misha Kahn [American, b. 1989]
Aura Stool, 2021
Aluminum
18.75 x 15.5 x 15 inches
48 x 39 x 38 cm
Edition of 8



Misha Kahn [American, b. 1989]
Billionaire Space Race, 2022
Aluminum, stainless-steel
15 x 72.5 x 47.25 inches
38 x 184 x 120 cm
Edition of 5



Misha Kahn [American, b. 1989]
Bucatini Shortage of 2021, 2021
Fabric, foam, steel, bronze
44 x 48 x 51 inches
112 x 122 x 130 cm



Misha Kahn [American, b. 1989]
Conched out High Pony, 2022
Plastic, paint
17.5 x 15.5 x 12 inches
45 x 39 x 31 cm



Misha Kahn [American, b. 1989]
Digital Echinoderm, 2022
Plastic, paint
20.25 x 19.5 x 17.5 inches
51 x 50 x 45 cm



Misha Kahn [American, b. 1989]
Edible Flowers and Forked Tongues (Brunch), 2022
Technogel, plastic
26 x 20 x 13 inches
66 x 51 x 33 cm
Edition of 4, 2 AP



Misha Kahn [American, b. 1989]
Filler Queen, 2022
Technogel, plastic
16 x 12 x 9 inches
41 x 31 x 23 cm
Edition of 4, 2 AP



Misha Kahn [American, b. 1989]
For Those Who Float, 2022
Plastic, paint
25 x 60 x 35 inches
64 x 155 x 89 cm



Misha Kahn [American, b. 1989]
Fruit Snacks on the Dash, 2020
Technogel, plastic
32 x 20 x 27 inches
81 x 51 x 69 cm



Misha Kahn [American, b. 1989]
Glancing Blows, EA1, 2022
Ceramic, chrome
52.5 x 42.5 x 13 inches
135 x 108 x 33 cm



Misha Kahn [American, b. 1989]
Illegible Memo, 2022
Plastic, paint
66.5 x 26.75 x 24.5 inches
169 x 68 x 62 cm



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]
Occupying the Margins of the Page, 2022
Plastic, paint
69 x 20 x 18 inches
175 x 51 x 46 cm



Misha Kahn [American, b. 1989]
Ogré, 2022
Ceramic, grout, epoxy, fiberglass, foam
47.5 x 77 x 43.5 inches
121 x 196 x 111 cm



Misha Kahn [American, b. 1989]
Portal: The Crawl, 2022
Stainless steel, glass
48.5 x 48.5 x 5 inches
123 x 123 x 13 cm



Misha Kahn [American, b. 1989]
Portal: The Drop, 2022
Stainless steel, glass
48.5 x 48.5 x 5 inches
123 x 123 x 13 cm



Misha Kahn [American, b. 1989]
Prosthetic Ears for Rhea Silva's Replacement, 2022
Technogel, plastic
18 x 22 x 10 inches
46 x 56 x 26 cm
Edition of 4



Misha Kahn [American, b. 1989]
Shaped Potato, Potential, and Actual, 2022
Fabric, foam, steel, white bronze
30 x 113.75 x 53.5 inches
76 x 289 x 136 cm



Misha Kahn [American, b. 1989]
Straw Heart, 2021
Hand-woven fiber, glass
47.5 x 46 x 34 inches
120 x 117 x 86 cm



Misha Kahn [American, b. 1989]
Tail End, 2021
PTA, resin, paint, glass
24 x 42.5 x 28 inches
61 x 108 x 71 cm



Misha Kahn [American, b. 1989]
The Eddy, 2022
Stainless steel, glass, white bronze
39.5 x 65 x 22.5 inches
100 x 165 x 57 cm



Misha Kahn [American, b. 1989]
UA1 (Narrow Miss), 2022
Ceramic, chrome, fiberglass
23.5 x 20.25 x 16 inches
60 x 52 x 41 cm