



"THE SOUND OF RAIN IN THE DIAMOND DISTRICT"

2020

oil on canvas

12 x 16 in

Ryoichi Miura

三浦 良一

About the work

“Riding on the vacant Metro–North Railroad every morning and after midnight for more than three months as an essential worker (press), and walking across Fifth Avenue devoid of cars and people, what I missed was the hustle and bustle of Midtown, neon signs and the smell of coffee. Walking on 47th street with wooden boards covering the store windows, I realized how easy it is for ordinary people to take an ordinary life for granted. I painted this scene in May during the middle of the pandemic, as I imagined the scene of 47th street’s Diamond District before the pandemic had occurred. Many New Yorkers stayed at home for more than three months without any complaints, and I would like to convey this ordinary scene to them. The painting’s title is “THE SOUND OF RAIN IN THE DIAMOND DISTRICT.”

About the Artist

Born in Kushiro Hokkaido Japan 1956. I usually work as a journalist of the Japanese newspaper SHUKAN NY SEIKATSU published in New York, but since the late 1970s, Miura has worked on my own paintings in Tokyo and Los Angeles. After coming to New York in 1985, he went through a long, lost period in my art world. He would love to capture ordinary moments and scenes. In the NEW ENGLAND DIARY (August 28, 2016), Anders Cor, Ph.D. who founded Corr Analytics in 2013 addressed his paintings: “Miura painted his first oil painting when he was 13, and has painted ever since. 46 years later, Miura is now 59. The earliest influence from manga is delightfully visible in his current art. Illustrations in his children’s book, ‘Kids in N.Y.,’ (Kaiseisha, Japan, 2003) are eerily angled, imbalanced, falling. [Miura says,] ‘New York City is always moving. I wanted to express its movement and speed of the city.’ Miura is the Edward Hopper (American, 1882–1967) of his moment in New York City. Like Hopper, Miura’s paintings are lonely, urban, stark, transitory, estranged, anxious and tightly cropped. Yet Miura is hotter, faster, and more emotional. Miura, above all, wants to communicate emotion. ‘I see a scene that gives me an emotional response,’ he said.”

Facebook: <https://www.facebook.com/ryoichi.miura.5>

Blog: ryoichimiura.wordpress.com