

# JACK HANLEY GALLERY

NADA Miami (in New York)

*Susumu Kamijo, Nikki Maloof, Alicia McCarthy, Keiko Narahashi, Danielle Orchard*

20 November 2020 - 2 January, 2021

Opening day

Friday, 20 November, 12pm - 7pm

Jack Hanley Gallery is excited to show a group presentation with new works by Susumu Kamijo, Nikki Maloof, Alicia McCarthy, Keiko Narahashi and Danielle Orchard. The exhibition is an extension of NADA Miami's reimagined fair format of 2020. The fair will be on view online from December 1 - December 5 and can be seen in person for an extended period of time at the gallery.

**Susumu Kamijo** will show two new paintings from his poodle series. Highly abstracted, the paintings are less about his love for the dog but rather about the variety of peculiar shapes they can take on. Their figures and hair styles provide a perfect playground for balancing colors, repetition and distinction, abstraction and individual characteristics. In these two new paintings the body is fully dissolved into separate shapes, enhancing their dynamic quality of his works.

The dog in **Nikki Maloof's** painting 'The Guest Room' is less prominently placed but shyly lurks around underneath the bed. Covered in dense patterns and mismatched perspectives, the room becomes a psychological space in which unease, fear and domestic oppression seem to close in on the timid pet. A similar unease is palpable in the two paintings of fish being prepared and eaten for dinner. While comical at the same time, the fish's scared eyes seem to know what inevitably lies ahead of them. In Maloof's paintings, the animals become placeholders for human emotions and call to mind existential themes of ephemerality and the limitations of life.

**Danielle Orchard's** work references formal elements of modernist movements of the 20th century painting history such as cubism, fauvism or German expressionism. Women leisurely lounge around, smoke cigarettes after a match of tennis, paint their nails or take a bath. Absent-mindedly, the women here don't seem to take part in the activities they're pictured in but escape their settings and the poses they take on. In the painting 'I Voted' the female figure seems to have broken away from her assigned role, wearing the 'I Voted' sticker while nervously holding three cigarettes at once.

**Keiko Narahashi's** ceramics draw a fine line between abstraction and figuration. They arise from a conviction that even an abstracted form can be imbued with emotional and psychological meaning. Real or imagined, Narahashi's works are suffused with her own memories, childhood fairy tales and stories. Her silhouettes create magical landscapes, fantastic and wondrous like an enchanted forest.

**Alicia McCarthy's** compositions combine complex patterns with raw painterly gestures. Her signature elements of weaves, rainbows and bands of color reveal an idiosyncratic approach of abstraction and mark making. Remnants of paint drips and splashes, smears, pencil tests and traces of spray paint reveal the surfaces' pasts, often accompanying McCarthy in her studio for long periods of time. This immediacy bares an intimacy between artist and object and carries the artist's own physicality into each work. The paintings lure the eye into a dense maze of lines in which it is easy to get lost the closer you look.

*For more information please contact Silke Lindner-Sutti at [silke@jackhanley.com](mailto:silke@jackhanley.com)*