

JACK HANLEY GALLERY

Nobunaga 4

Organized by Koichi Sato and Susumu Kamijo

July 14 - August 13, 2023

Opening Reception

Friday, July 14, 6-8pm

Jack Hanley Gallery East Hampton is pleased to present *Nobunaga 4*, the fourth Nobunaga exhibition curated by artists and friends Susumu Kamijo and Koichi Sato. The title of these collaborative exhibitions comes from the story of Oda Nobunaga, a Japanese daimyo of the 15th century who is regarded as the first “great unifier” of Japan. This edition of Nobunaga will include work by Kamijo, Sato, along with Jane Dickson, Scott Kahn, Dan McCarthy, and Jonas Wood.

Susumu Kamijo (b. 1975, Nagano, Japan) holds a BFA in Painting and Drawing at the University of Oregon in 2000, followed by an MFA in Painting and Drawing at the University of Washington in 2002. Kamijo’s paintings and drawings take an abstract approach to familiar subjects such as animals and human faces, playing with forms and colors with a concise handling of media. Since 2014, he has been working on a series of colorful drawings depicting poodles and more recently has expanded his exploration of the subject onto canvas. He currently lives and works in Brooklyn in the company of one Poodle and one Wire Fox Terrier, which visibly informs Kamijo’s work.

Koichi Sato (b. 1974 in Tokyo) is a self-taught artist based in New York and Miami. He has had solo shows at Jack Hanley East Hampton, Bill Brady Gallery in Miami, Woaw in Hong Kong, and the Hole, New York. Selected group exhibitions include THE UPSTAIRS at Bortolami, New York; Anecdote at Stems Gallery in Brussels; Global Pop Underground at Parko Museum, Tokyo; Punch at Deitch in both Los Angeles and New York; Bill Brady Gallery alongside Susumu Kamijo in New York; and Bortolami Gallery alongside Susumu Kamijo and Jonas Wood in Las Vegas.

Jonas Wood (b. 1977, Boston) works in a variety of different genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences. Its warmth is matched by a quasi-abstract logic that breaks pictures down into layered compositions of geometry, pattern, and color. Wood works at every scale, and maintains active drawing and printmaking practices, generating techniques that he also uses in painting. Conjuring depth using flat forms—his process involves collage-based studies in which he works with photographs, breaking images apart and reassembling them—Wood probes the boundary between the new and the familiar, integrating emotionally resonant material from everyday life. Painting becomes a way to freshen the artist’s—and the viewer’s—perception of the world.

Jane Dickson (b. 1952, Chicago) is a painter fascinated by the underbelly of American life. Dickson arrived in New York in 1977 and quickly became embedded in the city’s counterculture, participating in artist and fashion collectives such as Fashion Moda, Collaborative Projects Inc., and Group Material. Working figuratively, Dickson was drawn to strip clubs, diners, motels, sex workers, and their seemingly straight-laced foils: suburban homes, driveways, and businessmen. Using oils and acrylic on canvas and linen alongside a range of atypical surfaces such as vinyl, felt, and sandpaper, Dickson achieves impressionistic textures evocative of smears of lipstick, often blurring her subjects in a haze of neon and darkness.

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Scott Kahn (born 1946 in Springfield, Massachusetts) is an American painter with a long exhibition history, primarily in New York, and abroad. Kahn draws inspiration from life and considers his oeuvre to be a visual diary of the world around him. His subject matter reflects the people and places which he experiences. Drawing from memory and imagination, his work has a dream-like, surreal quality. For the last several years Kahn has been working at home in Westchester, New York, but maintains a studio in Brooklyn. He received his BA from the University of Pennsylvania and an MFA from Rutgers University. He spent a year in Theodoros Stamos' class at the Art Students League in New York. Kahn has been a recipient of awards from the Pollock Krasner Foundation and a residency at the Edward Albee Foundation in Montauk. His work is included in major corporations and two museums in China, including the Long Museum, and the ICA Miami in Florida. His work is in the collection of the University of Pennsylvania, his alma mater.

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