

BORTOLAMI

Koichi Sato, Susumu Kamijo, Jonas Wood / Las Vegas

The Old Greyhound Bus Station

18 November 2022 – 26 February 2023

Hours: Friday, Saturday, Sunday; 12pm – 6pm

Bortolami is pleased to announce the next iteration of Artist / City in Las Vegas with Koichi Sato, Susumu Kamijo, and Jonas Wood. As with each Artist / City, the project develops in close collaboration with the artists, choosing a city and a venue that match the ethos of their work. Las Vegas exists as one of the most recognizably American cities in the world. A disorienting self-referential paradise, it is also a haven for American pop iconography, an image-laden universe and nexus of cross-cultural exchange. This exhibition should be experienced with the artists' friendship in mind, as it is a curatorial exchange between peers confronting a collective appreciation for a particular city.

Set in Las Vegas' recently defunct Greyhound Bus Station, the exhibition allows for a recontextualization of each artist's paintings, removed from the major art centers in which they work, within a space previously animated and defined by its use. As a former bus station, the exhibition venue can be understood as a crossroads—a center of exchange. Koichi Sato's memory of the Greyhound Station animates his depiction of characters that may have previously traversed its halls. Sato depicts cowboys, shoppers, musicians, and gamblers. Their garb, props, and general mise-en-scène, imbue each subject with a sense of familiarity and humor. Adding to the dialogue, Susumu Kamijo presents a selection of poodle portraits, continuing his exploration into color, pattern, and composition, albeit with a more heavily abstracted approach. Finally, two new paintings by Jonas Wood employ landscapes, a recurring theme in his work. Here Jonas depicts not only a garden scape, but also a related interior. Scale, color, pattern and composition take center stage in both works, acting as the driving force as Wood seeks to further investigate the fundamental idiosyncrasies of painting.

Having both grown up in Japan, Sato and Kamijo's work can be understood as a translation of American culture perceived through a Japanese lens. Wood, an American painter, adds to this discourse inversely with his interpretation of a Japanese garden. Each artist simultaneously mines the depths of popular imagery and culture, delving into the canon of American iconography thereby concerning themselves with not only the process of image making but also how images are processed.

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



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Susumu Kamijo (b. 1975, Nagano, Japan) holds a BFA in Painting and Drawing at the University of Oregon, followed by an MFA in Painting and Drawing at the University of Washington. 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. Kamijo has had solo exhibitions at Galerie Perrotin, Seoul (SK), Venus Over Manhattan, New York (NY), Jack Hanley, New York (NY). Stems, Brussels (BE), GNYP, Berlin (DE), Harper's Books, New York (NY), Marvin Gardens, Queens (NY), and Masahiro Maki Gallery, Tokyo (JP).



Jonas Wood (b. 1977, Boston) has been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); Lever House, New York (2014); and Hammer Museum, Los Angeles (2010). Other solo projects include *Still Life with Two Owls*, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016—2018); *Shelf Still Life*, High Line Billboard, High Line Art, New York (2014); and LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include *Since Unveiling: Selected Acquisitions of a Decade*, The Broad, Los Angeles (2021–2022); *Psychic Wounds: On Art and Trauma*, The Warehouse, Dallas (2020); *One Day at a Time: Manny Farber and Termite Art*, The Museum of Contemporary Art, Los Angeles (2018); and *Los Angeles: A Fiction*, Astrup Fearnley Museet, Oslo (2016) and Musée d'art contemporain de Lyon, France (2017). His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. In 2019, Phaidon published the first monograph dedicated to Wood's paintings and drawings. Wood lives and works in Los Angeles. He is represented by David Kordansky Gallery and Gagolian.

