

The logo for Leslie Sacks Gallery is a dark gray square with the text "LESLIE SACKS GALLERY" in white, uppercase, sans-serif font, centered within the square.

LESLIE  
SACKS  
GALLERY

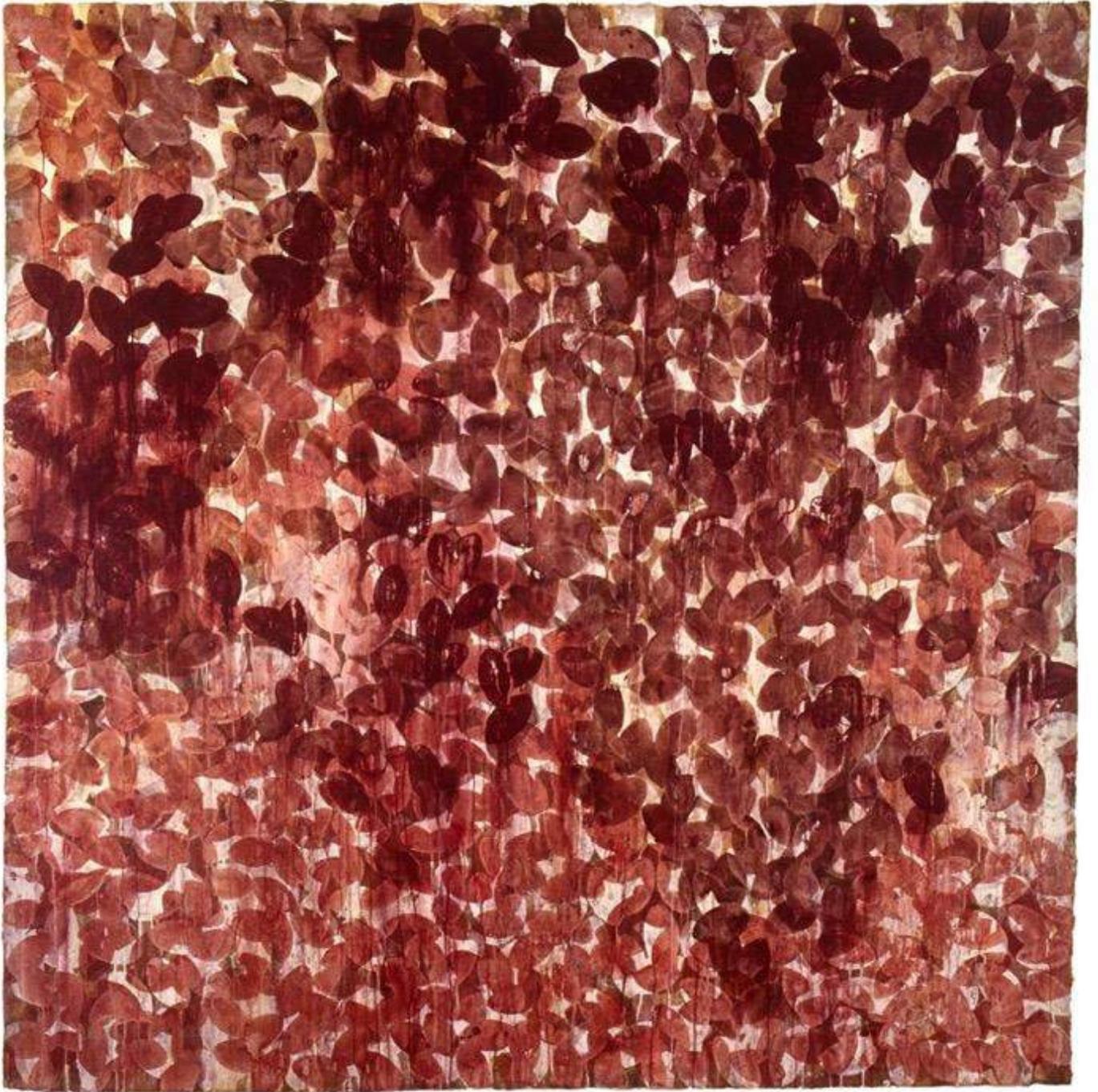
Marc Katano | Longhand

May 13 – June 24, 2023

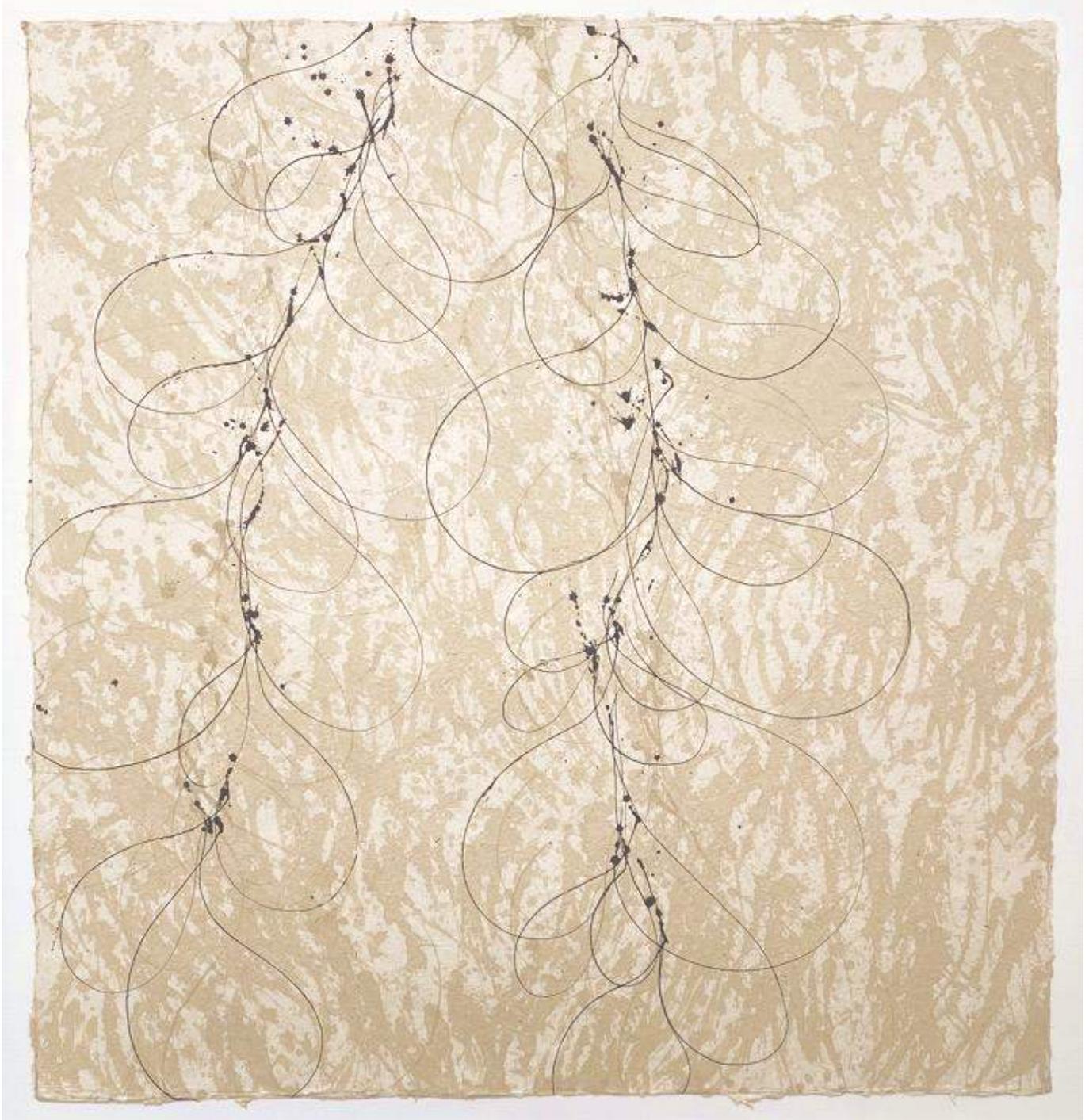


Each mark represents nothing more than its own creation, and each piece finds meaning in the harmony of its own structure. While my compositions are organic in form, they are not intended to emulate nature. These forms are used repeatedly, as are letters to make words, but they represent nothing more than themselves. I want the viewer to stay with these densely layered paintings and begin to see the interlaced whole.

– Marc Katano



*Soft Spot*, 1998, acrylic on paper, 79 x 79 inches

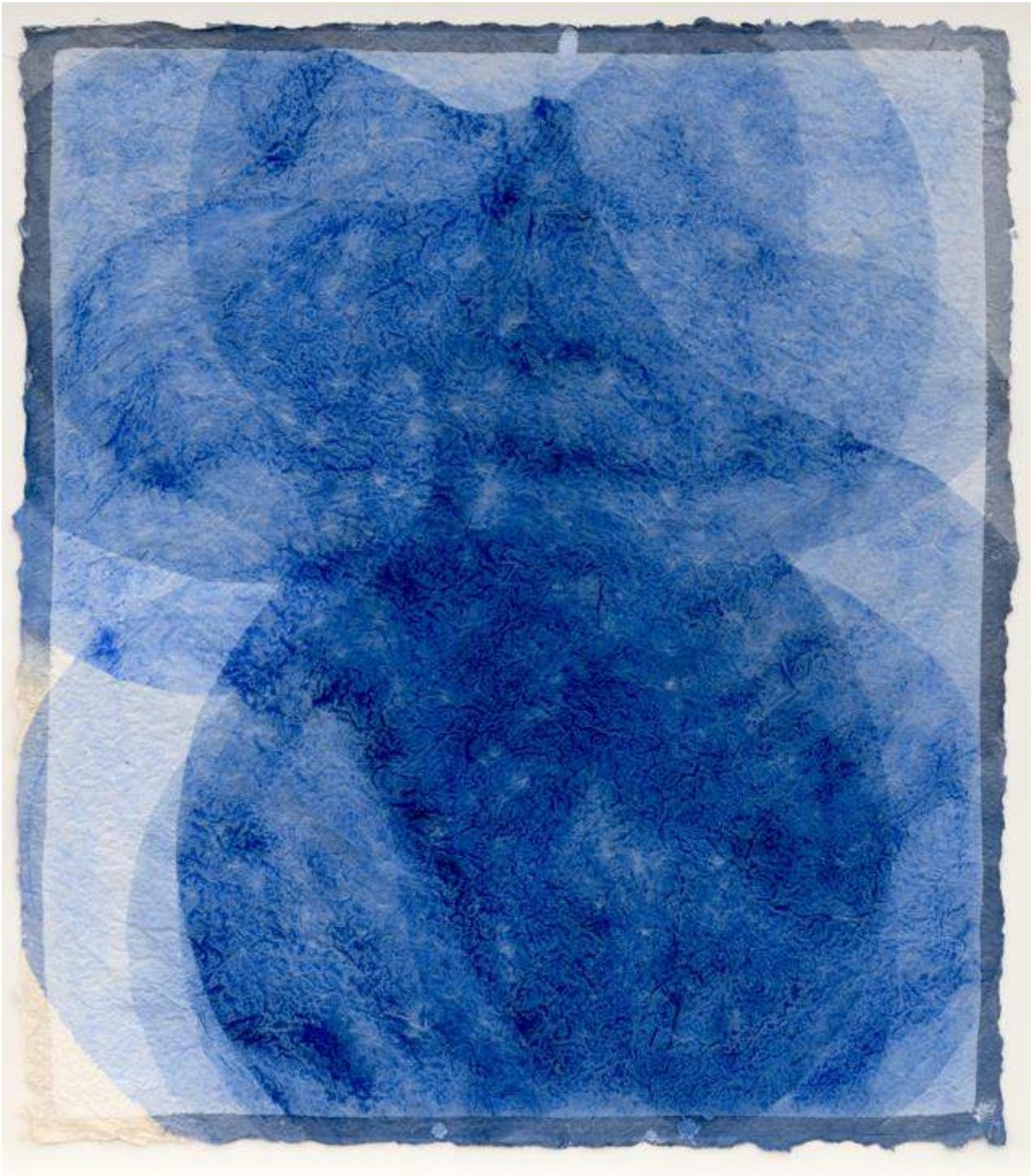


*Bocca, 2010, India ink and acrylic on Nepalese paper, 59 x 56 inches*





*Hawk*, 2016, acrylic on Nepalese paper, 56 x 39 inches

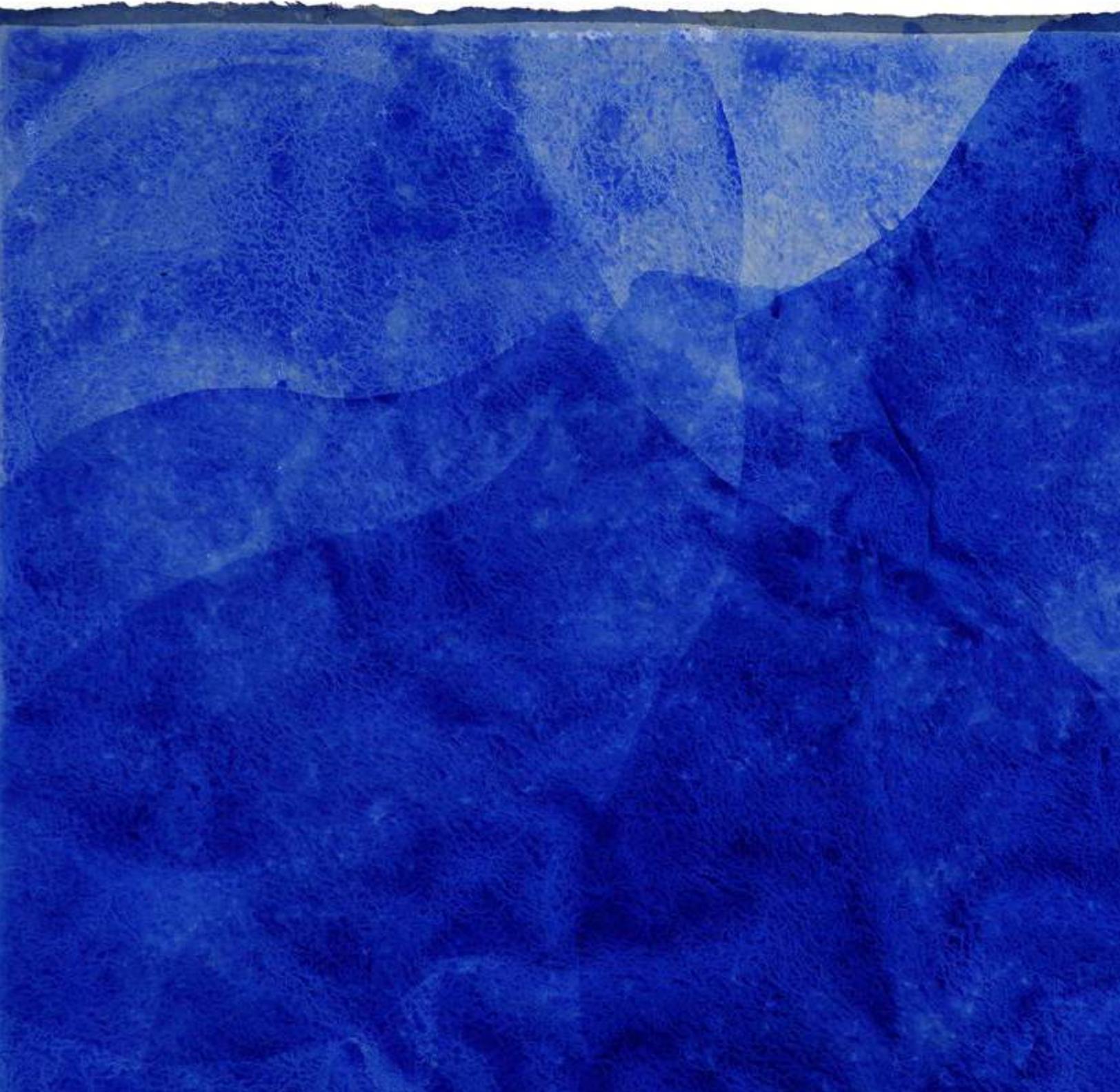


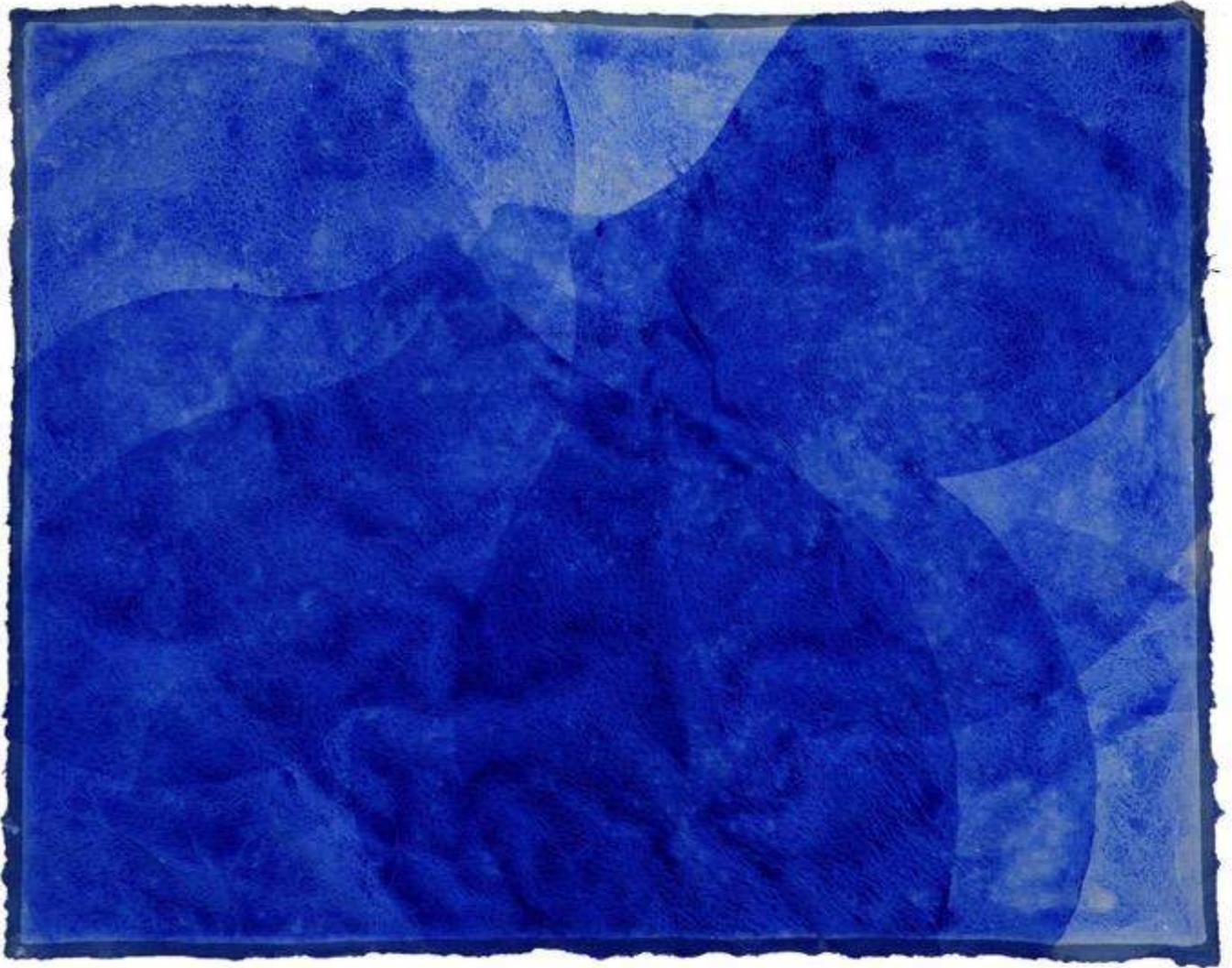
*Indigo*, 2018, acrylic on Nepalese paper, 33 x 29 inches



*Praxis*, 2018, acrylic on Nepalese paper, 76 x 59 inches

*Longhand* is a survey of work by Tokyo born (1952), Los Angeles-based Japanese American artist, Marc Katano spanning three decades, examining the development of his work through the use of what he refers to as his "basic alphabet" of repeated forms. The shifts and changes of this visual vocabulary have resulted in the gradual transformation of Katano's work. This idea—a line—runs through and informs every painting he makes.



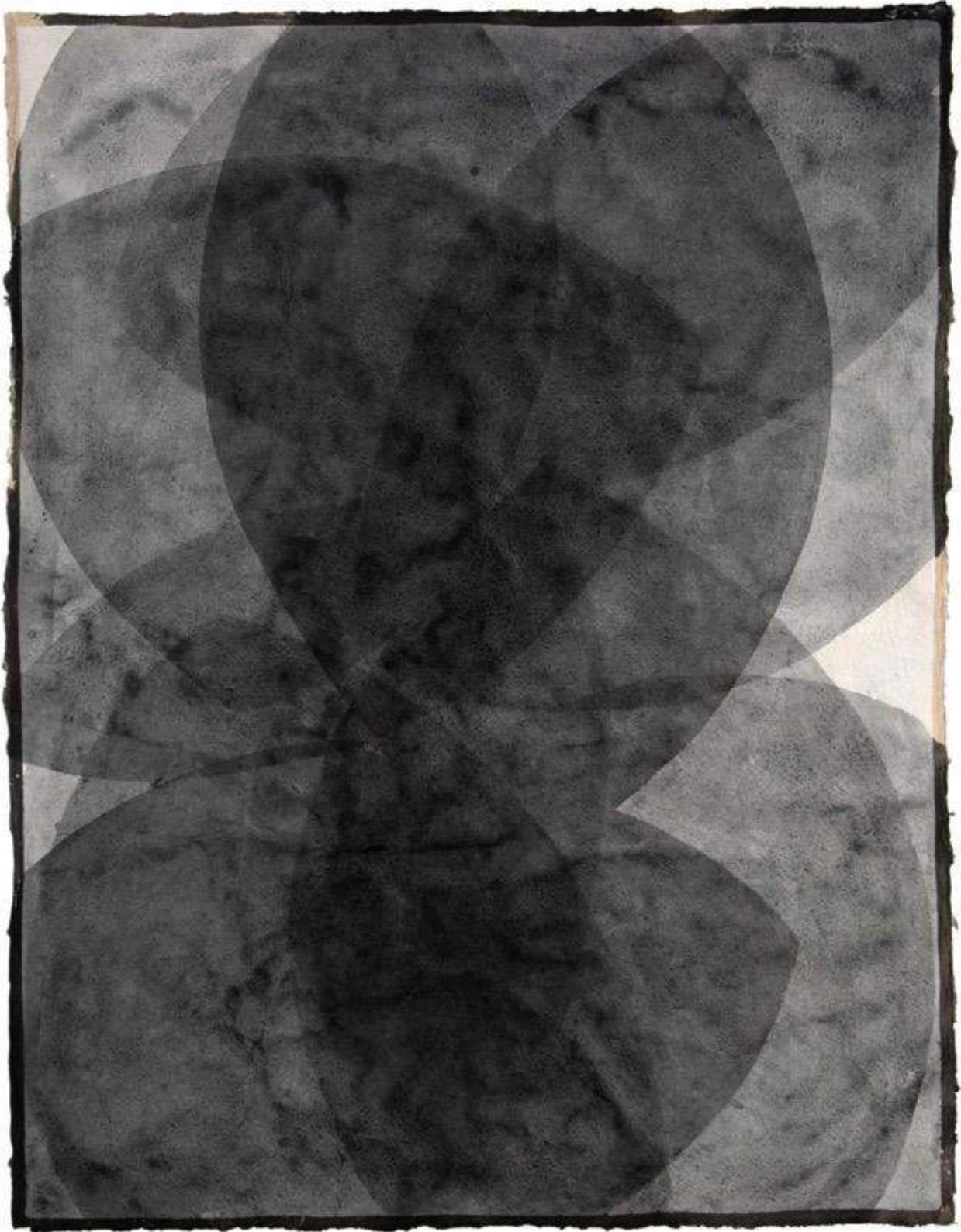


*Hokusai, 2019, acrylic on Nepalese paper, 45 x 56 inches*

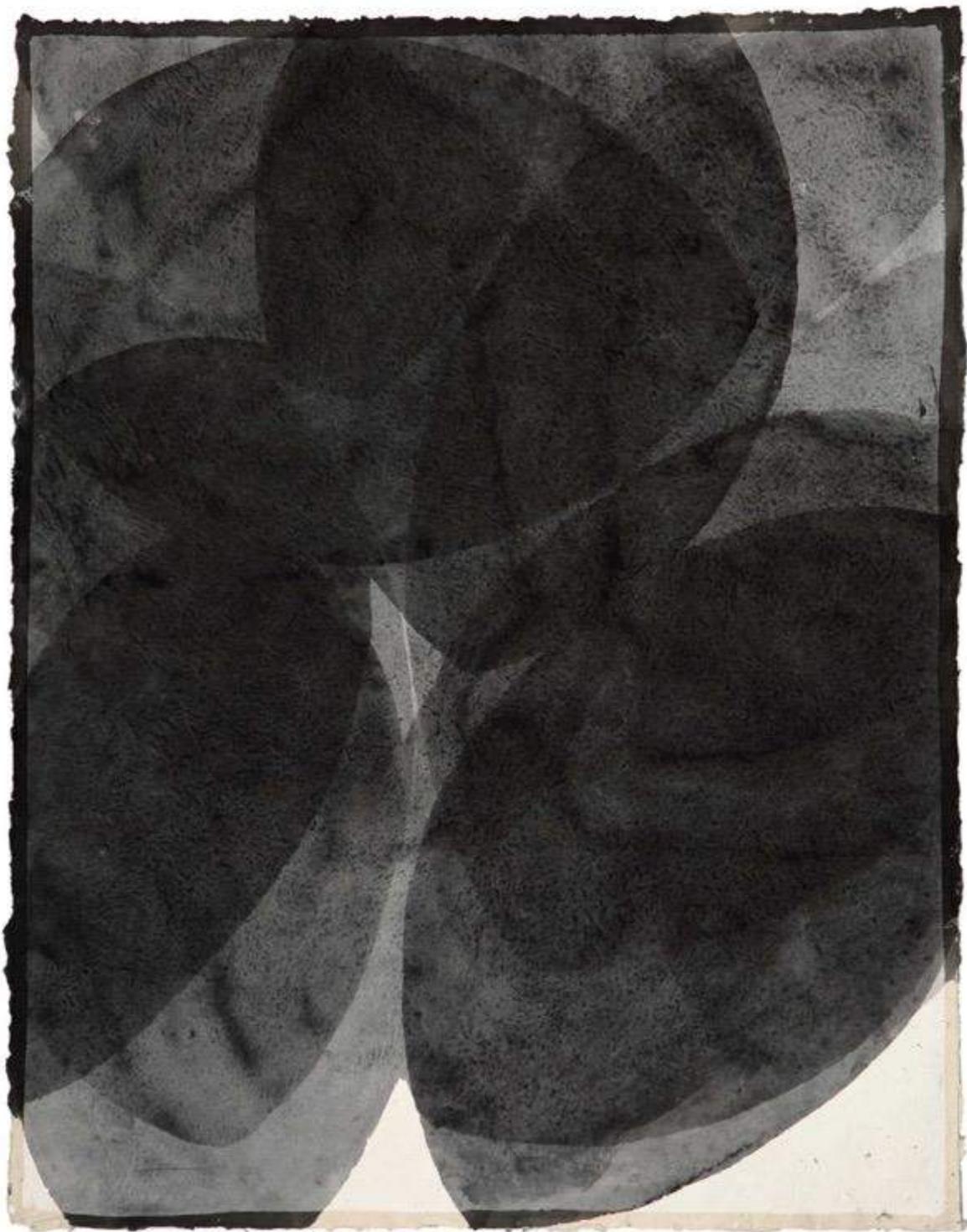


*Open*, 2019, acrylic on Nepalese paper, 45 x 33 inches

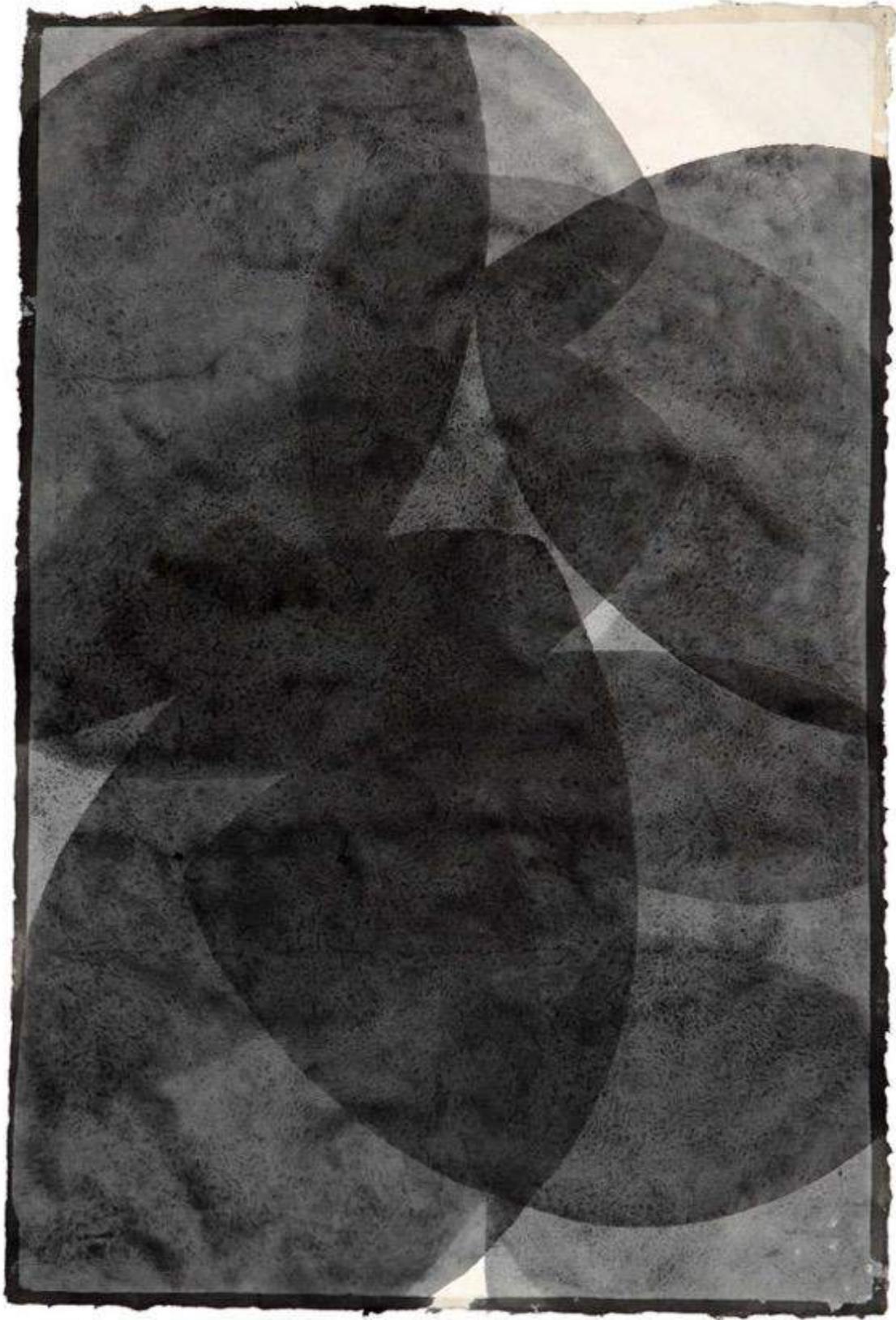




*Billows*, 2020, acrylic on Nepalese paper, 76 x 60 inches



*Film*, 2020, acrylic on Nepalese paper, 50 x 39 inches



*Hoodoo*, 2020, acrylic on Nepalese paper, 57 x 39 inches



Embedded in Marc Katano's paintings is the essence of Japanese mark making which is steeped in the gestural and fluid movement of calligraphy. His approach is organic and spontaneous in nature employing just a few shapes to produce a visual vocabulary elucidated through gesture, drawing, and staining with acrylic and inks. Most often working by standing above the paper laid out on the floor, it is Katano's actions and gesticulations which yield an unscripted, unforeseen composition.



*Tundra*, 2021, acrylic on Nepalese paper, 58 x 38 inches



*Braid*, 2021, acrylic on Nepalese paper, 59 x 40 inches



*Gesture 3*, paintstick and acrylic on paper, 38 x 30 inches



*Gesture 4*, paintstick and acrylic on paper, 38 x 30 inches

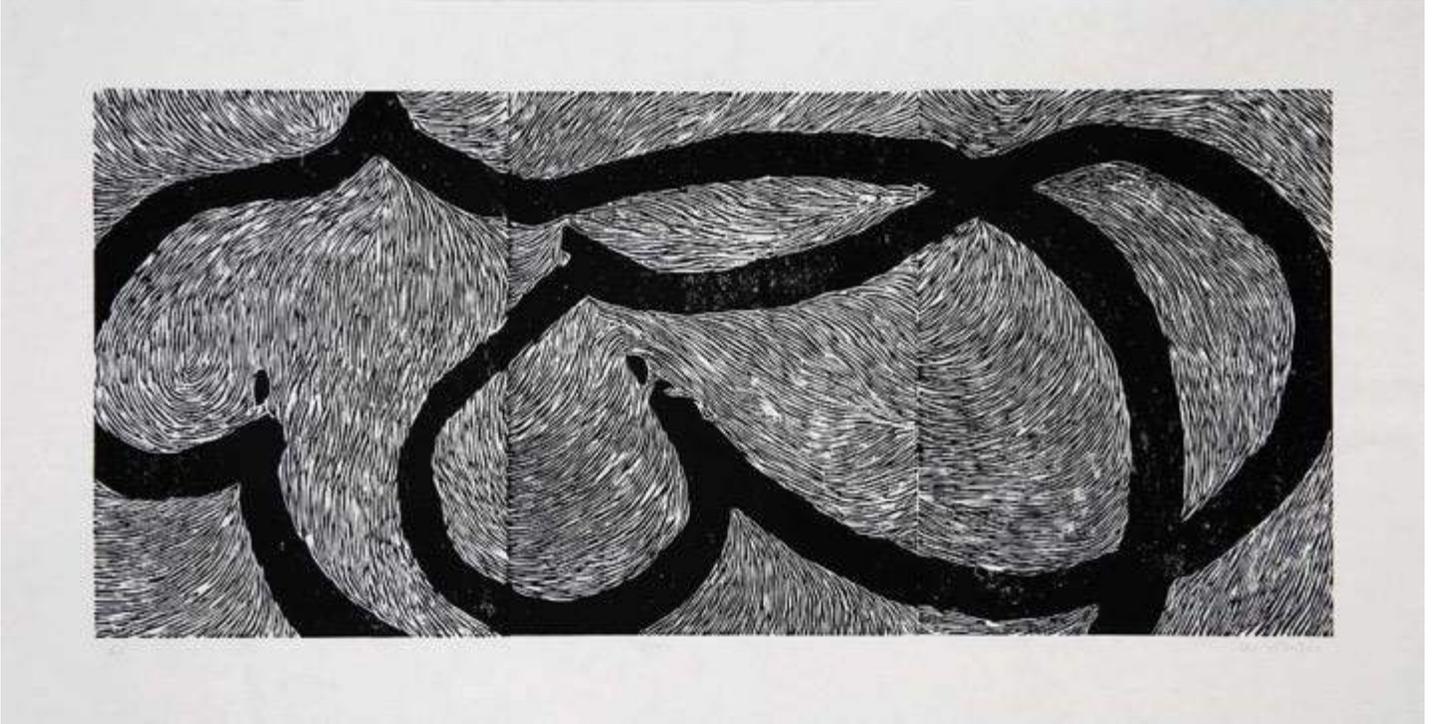




*Hapa*, 2020, woodcut, 39 x 28 inches, edition of 8, signed, titled, numbered



*Warp and Woof*, 2023, woodcut, 39 x 28 inches, edition of 6, signed, titled, numbered



*Noren, 2022, woodcut, 39 x 62 inches, edition of 6, signed, titled, numbered*