

Hakgojae Cheongdam proudly presents, *Shimon Minamikawa & Nathan Hylden* from January 31st (Thu) to March 10th (Sun), 2019. This group exhibition puts together the works of Shimon Minamikawa (b. 1972, Japan) and Nathan Hylden (b. 1978, U.S.). This exhibition examines the tableaux of modern metropolis and future possibilities of contemporary painting through the eyes of the two artists, who vigorously experiment and extend the border of painting through their own methods. Hakgojae Cheongdam aspires to listen to the dialogue between the two, as well as ask the direction where contemporary art should be heading.

Minamikawa Shimon, a Tokyo-born artist who has lived in New York and Berlin is a contemporary flâneur. His art world is rooted on the representation and expression of imagery that overflows in our daily lives. He selects an imagery from the façade of the metropolis and disbands it from its own context. Even if he crosses over diverse genres such as sculpture and performance, his favored playground is the canvas; he chose painting, which is one of the most conventional media, and paints with his own sensuous and rapid brushstrokes. His painting is a freeze-frame of this infinite panorama that is passing by our eyes every day. His paintings arouse ambivalent feelings, which are either fashion illustrations or American expressionism. Considering fragmented imageries that he tries to capture, it is rather an impressionism painting that trying to seize a moment of spectacle.

Nathan Hylden, on the other hand, seems like a disciplinant who barely leaves his workplace. While Minamikawa reenacts and expresses images that he encounters in his daily life in the city, Hylden adopted an archetypal system and phenomenon of modern times into his art: mass production and division of labor. Hylden piles up canvases and spray paint on them, then flip them over, and spray paint on the opposite side as well. As a result, the single canvas shows the traces of another. He delegates certain process of his practice to the other. However, he does not forget to add washed off brushstrokes and chooses colors according to his aesthetics, which add authorship to his works.

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