

## Zak Prekop

January 19 (Sat) - February 17 (Sun), 2019  
Reception for the artist: January 19, 6-8pm  
Open Wed - Sat 11:00 - 19:00 Sun 12:00 - 17:00  
Closed on Mon, Tue and national holidays

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*"Half Pathway" 2018 oil on muslin, 66 x 58.4 cm*

The title *Early and Late* points to marginal time, the time before or after a particular moment. This painting exists before or after the presence of color. The words occurred to me while listening to some of the early and late string quartets of John Cage. These compositions express his ideology a little less directly, their reliance on chance tempered by Cage's melodic sensibility in the early work or obscured by the opacity of his number systems in his last works.

I did not intend to make an exhibition of blue paintings, but I'm happy to have this theme connecting them, however simply. In writing and in installation, I generally emphasize the distinctions between the paintings - each one encountered on its own rather than in relation to the others. That is still the case here but the congruence of color creates a new atmosphere, different from my past exhibitions. I titled this painting *Blue* as an unofficial name for the show.

I went to Detroit last year and to a record store called Peoples. They were playing an incredible album of gospel music from the area, more of a sermon really and not for sale by the way - the owner had to save it for a friend.

*Café - Table - Musik* is a composition by Franco Battiato. I like the idea of music that can be spread across a table, planar rather than linear. I also just thought this recording sounded great the last time I heard it, and that it suited this painting which I find to look like some kind of Italian fabric painting. I used the shorter *Table Musik* for my title.

I have been trying to think of common titles, words that have probably been used in many titles before and really sound like titles, like reflection. The forms in this painting look something like a canoe on water, and the horizontal divisions create a set of incomplete reflections from top to bottom. I arrived at this title after trying to find a way to reference the Charles and Ray Eames wooden leg splint that the image reminded me of, but ultimately, the medical and military use of that design wasn't the association I was looking for.

*Half Pathway* refers to the circuit of concentric black and white lines that form an oblong half-circle through this painting. All paintings have pathways through them, visual or otherwise, this one just more literally.

I went to Mexico City last year as well and saw a home designed by Luis Barragán. The building has some of the feeling of Le Corbusier, or at least my best understanding of what that is, aside from Barragán's use of color - teal walls, magenta columns, a lavender courtyard framing the blue sky. This painting uses a few more colors than I often do, so I named the painting for him.

Zak Prekop (b. 1979) Lives and works in New York. His solo exhibition includes *ESSEX STREET* (2018, New York), Shane Campbell Gallery (2016, Chicago), Galeria Augustina Ferreyra (2014, Puerto Rico), Hagiwara Projects (2014, Tokyo), Galeria Marta Cervera (2010, Madrid), The group shows include "Maximum Minimum in Unum" Miller Gallery at Carnegie Mellon University (2016, Ohio), "Civilization and Its Discontents: SAIC Alumni Exhibition curated by Scott Reeder and Tyson Reeder" Sullivan Galleries (2015, Chicago), "ESSEX STREET @ESSEX STREET" *ESSEX STREET* (2015, New York), "Painter, Painter" curated by Eric Crosby and Bartholomew Ryan, Walker Art Center (2013, Minneapolis), Art Statements (with Harris Lieberman) *ART BASEL* (2012, Basel), Pittsburgh Biennial, Carnegie Museum of Art (2011, Pittsburgh), Praha Biennale 5 (2011, Praha), Greater New York, PS1 (2010, New York), Rich Aldrich, Zak Prekop, Lesley Vance, Roger Björkholm Gallery (2009, Stockholm), Varda Calvano, Matt Connors, Thomas Hylander, Zak Prekop, Karyn Lovegrove Gallery (2008, Los Angeles).