

LUDOVICA CAPORIANCO ART CONSULTING

68-18

Yuji Agematsu, Marlous Borm, Lizzi Bougatsos, Joe Bradley, Kitty Brophy, Matteo Callegari, Borden Capalino, Ching oh Cheng, Jayne County, Lucky deBellevue, Marisol Escobar, Joe Fyfe, Joseph Geagan, John Giorno, Nan Goldin, Hyon Gyon, Richard Hambleton, Keith Haring, Alex Katz, Ann Magnuson, Steve Nishimoto, Richard Nonas, Kayode Ojo, Dennis Oppenheim, Joyce Pensato, BREYER P-ORRIDGE, Richard Prince, Rene Ricard, Walter Robinson, Tom Sachs, Lucas Samaras, Kenny Scharf, Carolee Schneeman, Pieter Schoolwert, John Sex, Jack Smith, Ted Stamm, Spencer Sweeney, Tseng Kwong Chi, Alan Vega and Lawrence Weiner.

SHIN Gallery is thrilled to present 68-18, a group show co-curated by Ludovica Capobianco and Hong-gyu Shin. Celebrating artists integral to the creative scene in Downtown Manhattan between 1968 and 2018, this exhibition investigates how New York—and the art community within it—have evolved in response to social and cultural transformations over the last fifty years.

The derelict, dangerous and unbelievably cheap Downtown Manhattan of the late '60s and '70s birthed a young generation of creatives responding to racial tensions, political dismay and sexual liberation. Their newfound freedom, power and independence led them to question both the present and future of New York through their artistic practices. Days working in abandoned SoHo warehouses bled into long nights at artist-run clubs, such as the Mudd Club in TriBeCa, CBGB on Bowery, Max's Kansas City on Park Avenue, and the infamous Club 57 in the East Village. Young artists could get by working jobs one or two days a week and making art or socializing at these clubs the rest of the time. It was an era best described as magical, when all mediums of art intersected and the distinction between work and play was virtually nonexistent.

The AIDS crisis of the 1980s cast a dark shadow on New York's art community as many talented artists disappeared prematurely. The sexual freedom experienced in the early '80s was suddenly contaminated by fear, leading to a comparatively introspective approach to art for the next several years. And, as galleries and families moved in to the Downtown area, artists were forced to move out. Today, the idea of an empty space for young people to make art and hang out in Downtown Manhattan is almost unimaginable.

There are nightclubs, of course, and no shortage of young creatives flocking to the city, but those who can afford to live in New York are spread out across the boroughs. Gone are the days of a centralized Downtown art community, when everyone lived and worked within a few block radius. Yet, the visual arts remain a vital component of the city's rich cultural fabric. The most exciting work happening today is coming out of the Downtown area by artists facing a slew of challenges unknown to their predecessors. 68-18 examines the development of art in New York over the last five decades, focusing on the unique set of difficulties confronted by each generation. This exhibit celebrates artists who have pioneered their fields and shaped the city through their practices. In acknowledging these artists and the contributions they have made to Downtown Manhattan, we must also look forward and consider the future of contemporary art, both in New York and elsewhere.