
ARE WE HAVING FUN YET?
James Hapke and Josh Cave



Opening Reception:

Friday November 11

4 pm in Metcalf Gallery

The Arts-

To work in, on, or around?

Career Discussion with Ned Shalanski and Josh Cave

Tuesday, November 8, 10am, Metcalf 002

Are you trying to reconcile a desire to make art full time in conflict with practical concerns such as being able to pay the bills? Join Ned and Josh as they explore the convictions, conflicts, responsibilities and psychology of choosing a fine art career vs a career in a creative field. Discussion will lead students to ask analytical questions, helping them distinguish what choices fit their convictions.

About Ned Shalanski:

Since 2010, Ned Shalanski has explored psychology and visceral emotion through abstract compositions of a diverse materials palette. His earliest works include colorful mark-making and mixed media collages on paper. In 2011, he began executing site-specific performances, targeting similar issues through the body's presence in and engagement with public, often-overlooked settings. In 2013, he completed the post-baccalaureate program atthe New York Center for Art andMedia Studies. While there, Shalanski used insulation foam, spray paint, and domestic organizational elements and imagery to create medium-to-large scale three-dimensional compositions. These tightly-composed, unassuming tableaus draw from a balance of order and disruption, predictability and unpredictability, and furthered the artist's continued interest in visual representation, excess, and sterilization. Shalanski holds a Bachelor of Science degree in Landscape Architecture from Cornell University. He works as a landscape architect for the New York City Parks Department and lives in Brooklyn.

Exquisite Autopsy

Reassemble Your Social Corpse

Late night printmaking extravaganza with James Hapke and Josh Cave

Wednesday, November 9, 10pm-2am, Metcalf 202

The Exquisite Corpse originated as a parlor game at the beginning of the 20th century and was adapted by Andre Breton and the surrealists as a structure to lose some control, take the weight off of image, and place it on interaction. Our life sized exercise will be a place to make work in the context where time and material constraints force deviation and innovation in production. Once assembled, the large social self portraits will be everyone's and noone's, they will be images of bodies, and indexes of time spent together. And there will be pizza. It will be fun. We look forward to cutting it up with you.



All students are welcome, regardless of major or experience, but space is limited! You must RSVP to attend.
E-mail kmhapner@taylor.edu by Tuesday, November. 8 to reserve a spot!

JAMES HAPKE

To my glee and often detriment, I am an antagonist. Josh can attest to that. The work that I am making is at it's core, what I hope to be playfully/joyfully/kindly/angrily antagonistic. In both making and experiencing work, I need a satisfying dose of specificity and craft~form that is cared for, worked, inventive, and generous. I tend to make things that imply function, but would function poorly, if at all, when used practically. Funny and frustrating. I have begun to think about performance as a way to embody, to make real, (transubstantiate?) fantasy. These impulses stem from my own battle against what I assume to be an ingrained idea feeling that "art experience" is separate from "real" experience~that reading a poem or a vacuum instruction manual, or looking at a Kerry James Marchall, or seeing Waiting for Godot or an Orthodox Liturgy is outside of the life of brushing one's teeth or smelling BO on the train. The notion of the self, or simultaneity of selves may be a helpful avenue towards empathy. (impulse to write two different BIOs!). I've found~in having to write many statements in this field, that defining what one IS feels hopelessly reductive and promises to be forever annoying, and actually impractical, and an element of my practice is mining that tension for nuggets of pleasure and potential.





James Hapke was born in Orange County, California, and received his BA in English Literature from Westmont College in Santa Barbara, CA. He is currently seeking an MFA in Printmedia at the School of the Art Institute of Chicago. His recent and ongoing project, Itinerant Ventriloquist, was awarded the "Roads" Scholarship for Research and Travel by SAIC and over the summer he made a solo road trip through the Midwest and New England visiting vernacular art environments.



JOSH CAVE

Truth is often portrayed as a set of rules or ideas to be intellectually understood, the human spirit being comforted by what the mind can explain. In contrast, or perhaps in rejection, my paintings pursue the visceral. I am interested more in the work being inhabited by something greater than my hand, my ideas, my effort, believing that truth is not a doctrine but an experience, conveyed through elusive qualities such as sincerity and conviction. Employing common elements set within vague (possibly "surreal") atmospheres such as skies and floors layered on and within each other, each work is an intuitive search for a point of rest where the inanimate becomes animated.



Joshua Cave is a painter and sculptor originally from Worcester, MA, who now lives and works in Brooklyn, NY. Josh received his BFA from Westmont College in 2008.

