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JIMHAKE**HARDER***FASTER*

Artist Catalog: Jim Hake - **HARDERFASTER**
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January 8 - January 27, 2010

Commentary by Julie Oakes: Jim Hake - **HARDERFASTER** Copyright © 2009, Julie Oakes

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Photography by Richard Fogarty and Jim Hake

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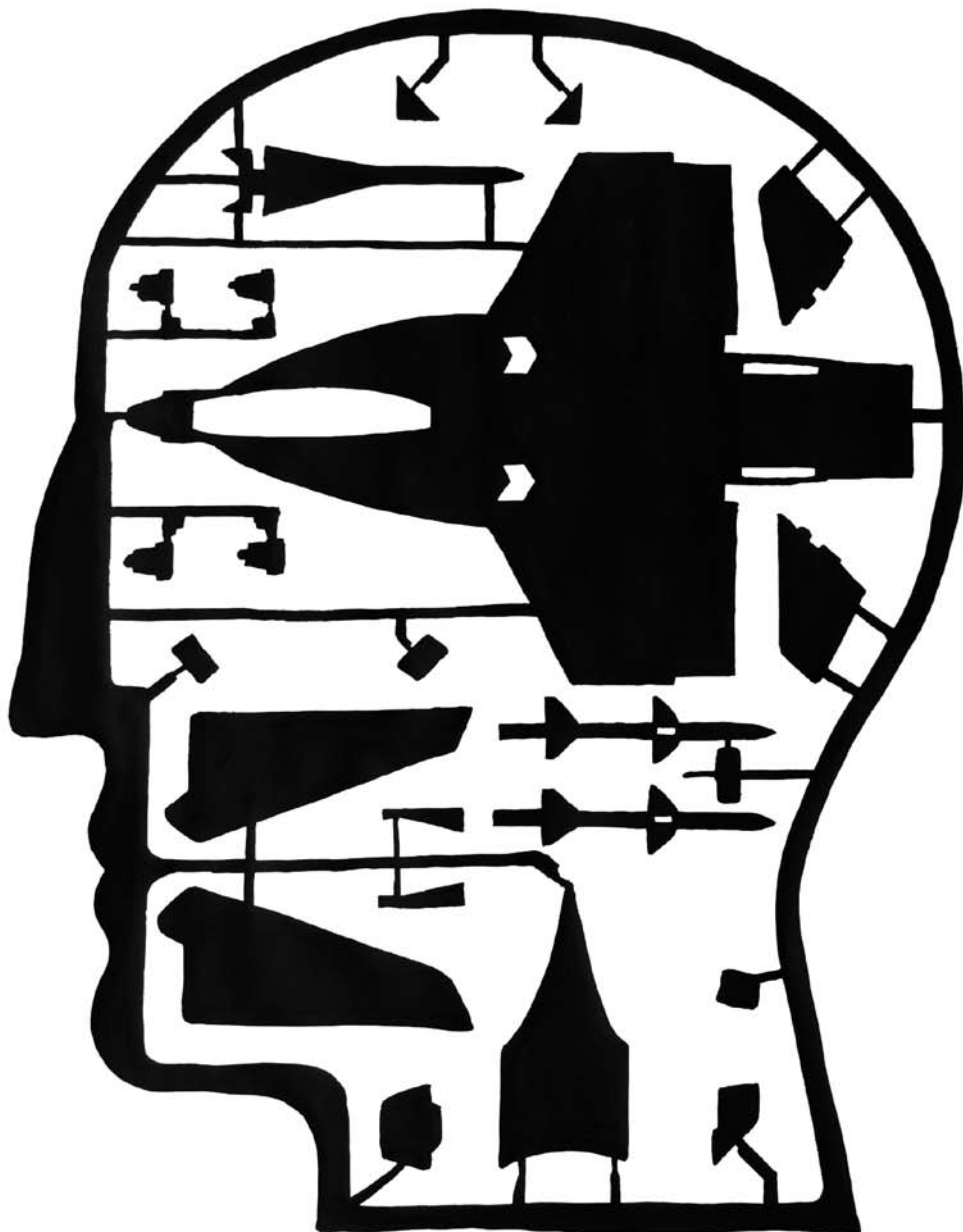
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RICH FOG



Micro Publishing





Jim Hake
HARDER FASTER

It's more than manipulating the space and its also more than repetition that ties together the overall oeuvre of Jim Hake's work - although both of these components are ties that bind the diverse imagery together. He seems to have no fear of switching gears mid stream through an image run, exercising a post modern freedom, that rite of practice that came with a new generation of artists.

No more the necessity of having to stay within a recognisable style, Hake uses a surprise factor and in doing so his work stays fresh and energised. It attests to a level of confidence that is not overly protective, a laissez-faire that enables discovery and signals a stretch of adventure ahead. Yet in order not to stray too far away from the lifeline of his research, he refreshes with a jolt to the relationships that run throughout the works.

The versatility of imagery is also apparent in his materials. He is masterful in clay, wood, metal, found objects. Even toilet paper rolls transform detritus from the low end of human reference to ennoble the human stature as they become the building blocks of portraiture. Each piece gives a clue to the Hake lifeline, the philosophy, a way to read what is important and what can be ignored, what can be taken for granted and what must be won.

The rusted gloves that sign "COUNT YOUR BLESSINGS" demonstrate the rewards that adopting a detective's path yields towards uncovering the underlying meanings. The message, not didactic but persuasive, is always present and reveals itself through a deconstruction of Hake's choice of both materials and subject. The gloves were found on the Toronto streets, lost remnants of little lives. A lost glove leaves a hand cold.

"COUNT YOUR BLESSINGS" serves when the glove is in place. The sign language brings a new slant on the matter. The deaf cannot hear and have lost that blessing but they can sign – a blessing to be counted. The silently 'talking' hands serve as a reminder of the less fortunate and connects to the phrases habitually used as pleas for charity. This is a poignant piece from Hake's series "LOST AND FOUND" for entry in our competitive, market

driven, contemporary art world.

Multiple meanings from multiple objects are illustrated perceptively with the Backfire pieces. First clue – children’s blocks and their innocent understanding is furthered with texts on the faces of the blocks which can only be read clearly from a ‘one sided point of view’. The text reads:

I DREAMT THAT I HAD SUPER MAGNETIC
POWERS AND I GATHERED ALL THE BOMBS
IN THE WORLD ONTO AN ISLAND
AND EVERYBODY CAME TO GET THEM BACK
AND I HAD TO KILL THEM

And the question begs to be asked – “Is this a child’s dream or an adult’s dream?” A

melange of associations opens up. The meaning explodes like the blocks. Yet Hake doesn’t manipulate the take on the many messages; he only opens the subject for consideration. He doesn’t give us his point of view. He is not leading us into his interpretation of the character of the work but allowing for an open ended rhetoric.

The connection between drawing and sculpture has been historically demonstrated. Giacometti is an example of an artist whose drawings fed his sculptures and the sculptures became matter for the drawings. The heads Hake presents as cut outs filled with templates originated as drawings as he alludes to toy airplane shapes that can be assembled to form three dimensional, albeit it simple, airplanes. The phenomenal principals of flight, brought down to the basic, become the empty spaces in the head with the negative shapes the actual physical presence. The subconscious, quantum theory, the socialised mind, everyman’s reference or the domination of a specified interest level – what goes on inside a three dimensional head is made two dimensional in order to round

out the implications of inner diversity. The same is illustrated in the works on paper where stencils of a generic nuclear family along with their typical furnishings are reassembled to form more individual stories. It is a clear visual of the commonality of socialization and how it recombines to become specificity.

Not to be ignored in this twisted logic is the sensual, the titillation of the physical world.

Beautifully rendered in polished stainless steel and purple anodised aluminum, the erratic designs on the butterfly’s wings form that perfect distance where subjectivity disappears and objectivity - become erotic. Gesture drawings of fluttering fingers and tickling tongues are imbedded in the wings and Beauty meets Sex as she has often been wont to do.

The silver flying fulsome pregnant squadron makes light of it all and opens a desire to see more of the rounded bellies above our heads. Hake within all of the pieces has inserted another powerful lifeline – that of the lightness of being, humour, play and a joy derived from the bounty of existence.

Harder and Faster. Hake is working. His work is working. We get it and it spurs us to spur him on – harder, faster! This is exciting work.

Julie Oakes, Toronto 2009

I
DREAMT
THAT I HAD
SUPER MAGNETIC
POWERS AND I GATHERED
ALL THE BOMBS IN THE WORLD
ONTO AN ISLAND AND EVERYBODY CAME
TO GET THEM BACK AND I HAD TO KILL THEM



Backfire I
2009
57 x 60 x 13
wood, epoxy



SO THEN I DREAMT THAT I COULD MELT STEEL AND I MADE ALL
THE WEAPONS IN THE WORLD MELT BUT ALL THE BOMBS EXPLODED



Backfire II, The Sequel

2009

72 x 60 x 12

wood, epoxy





Prototypes

2003-2009

12 elements, dimensions vary
low fire clay, paint





Die Cut Stencil, 1 of 2
2009
50 x 38
Spray paint on paper



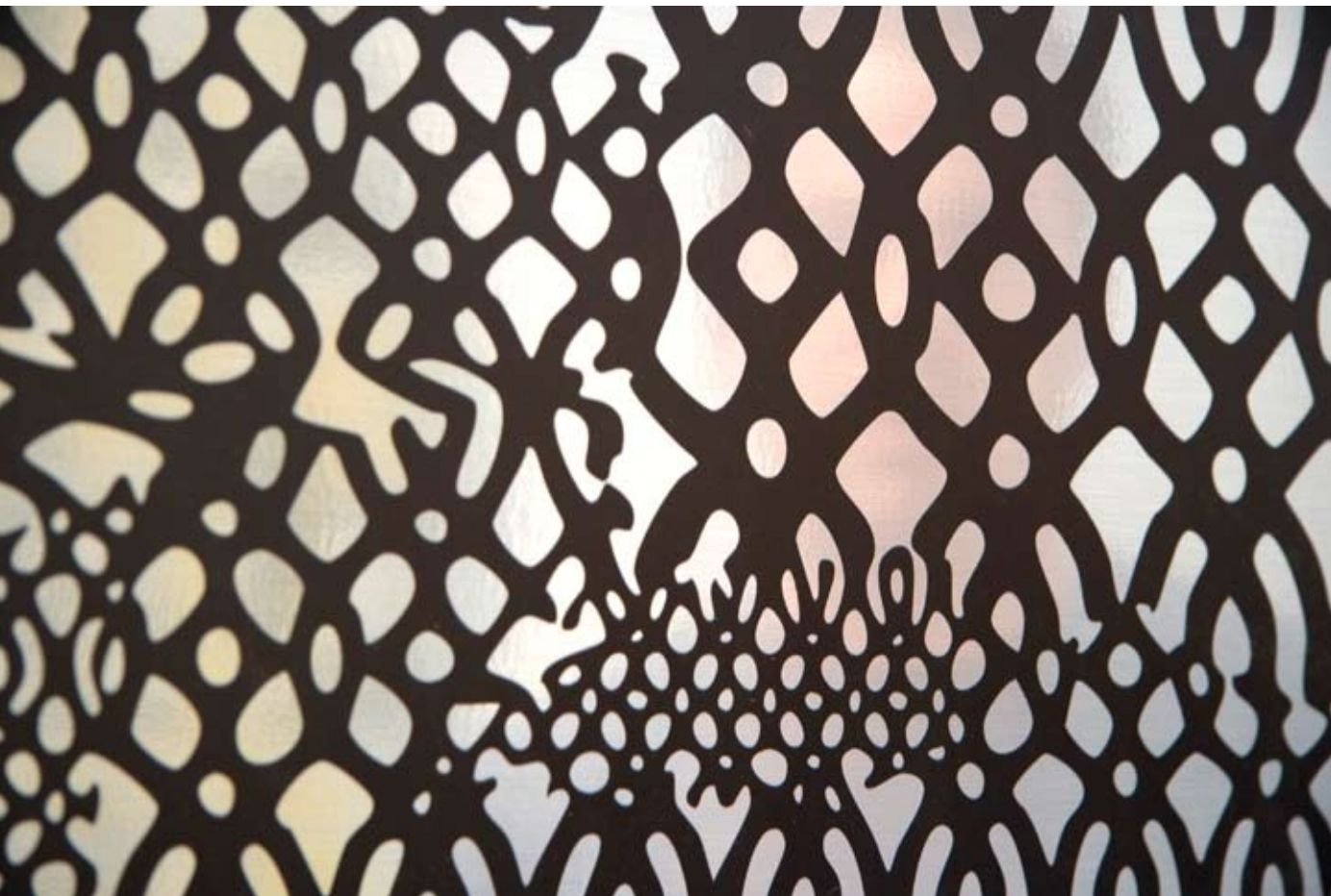
Domestic Template
2009
38 x 50
Spray paint on paper



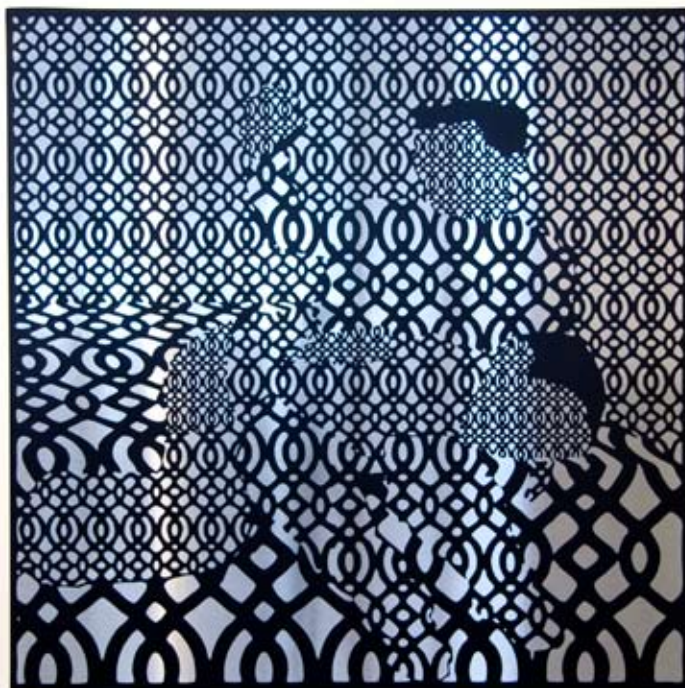
Template
2009
33 x 40 x 6
masonite, steel, paint



Die Cut
2009
40 x 35 x 8
mdf, steel, paint



BROKEN PATTERNS – Spank
2009
40 x 40 x 2.5
laser print on vinyl, plexiglass





Divebombers

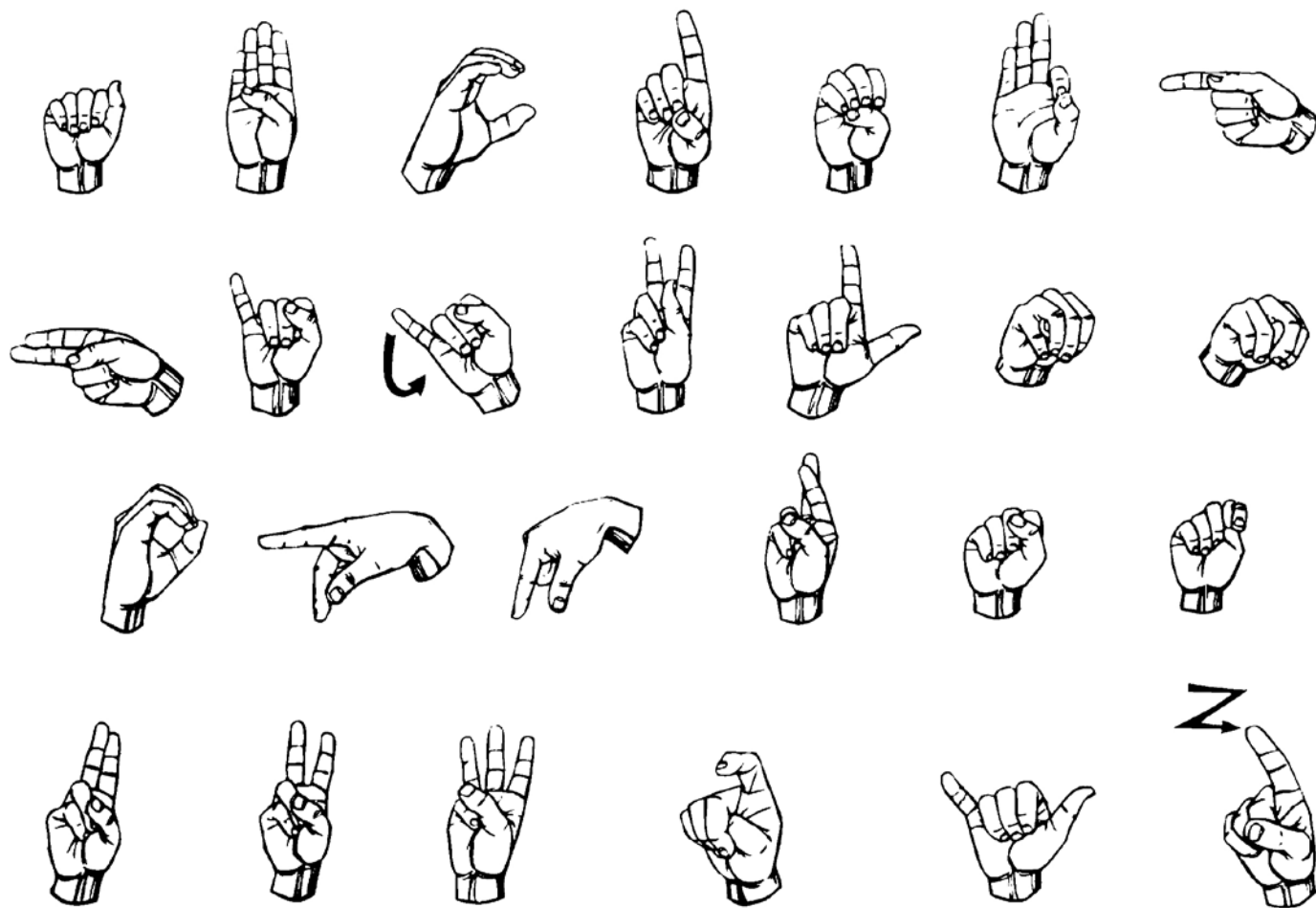
2009

5 elements, dimensions vary
hydrostone, paint











LOST AND FOUND Series– One Warm Hand

2009

9 x 86 x 6

gloves, hydrostone, steel, patina



Dancing Queen
2009
55 x 36 x 7
wood, paint





Black Protos, Farfalla
2009
39 x 27.5
Ink on paper





Farfalla #1 (1/3)

2009

48 x 72 x 7

anodized aluminum, stainless steel





TOILET TALK Series – Self Portrait

2009

79 x 57 x 5

cardboard, hydrostone, paint





Jim Hake received his BFA in sculpture at the Maryland Institute, College of Art. During this period he also studied at the California College of Arts and Crafts. For the following two years, Hake worked as an artist in residence at Millersville University, Pennsylvania and The Carving Studio, Vermont. He received his MA in sculpture at the California State University, Sacramento in 1994 and a MFA in sculpture at the Henry Radford Hope School of Fine Arts, Indiana University, Bloomington in 1996.

After graduation, Hake moved to Turin, Italy and became an Italian citizen where he began his career as a professional sculptor and teacher. Although his work is dominated by clay and porcelain, he works with a variety of materials including wood, metal, plaster and glass.

Before moving to Toronto in 2008, Jim Hake has shown his work extensively throughout Italy and Europe, in particular, Milan, Bologna, Venice, Lugano, Stockholm, and London.

HARDERFASTER is Hake's first solo exhibition in Canada.

Jim Hake

Education

- 1996 MASTER OF FINE ARTS IN SCULPTURE, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, IN, USA.
- 1994 MASTER OF ARTS IN SCULPTURE, California State University, Sacramento, CA., USA.
- 1990 BACHELOR OF FINE ARTS IN GENERAL SCULPTURAL STUDIES, Maryland Institute, College of Art, Baltimore, MD, USA.
- 1989 Student Exchange Program, California College of Arts and Crafts, Oakland, CA, USA.

Solo Exhibitions

- 2010 “**HARDERFASTER**”, Headbones Gallery, Toronto, Canada.
- 2008 The Stantec Window Gallery, Stantec, Toronto, Canada.
- 2007 “The Joy of Repetition”, Spazio Azimut, Turin, Italy.
- 2007 “Antigone, uno sguardo sul femminile”, La Nave, Grugliasco, Italy.
- 2004 “Selected Works 2000-2004”, Galleria BIM (Suisse), Lugano, Switzerland.
- 2003 “Lessons on what not to do”, Spiazzi, Venice, Italy.
- 2001 Blackheath Gallery, Londron, UK.
- 2001 “The Last Dance”, La Serra, Turin, Italy.
- 2000 “Forgotten Saints & Accidental Virgins”, Galleria Paracelso, Arte Contemporanea, Bologna, Italy.
- 1998 “Jim Hake - Sculture e disegni recenti”, La Juarra, Turin, Italy.
- 1994 Weintraub-Hunter Gallery, Sacramento, CA, USA.
- 1991 Visiting Artist Solo Exhibition, Millersville University, Millersville, PA, USA.

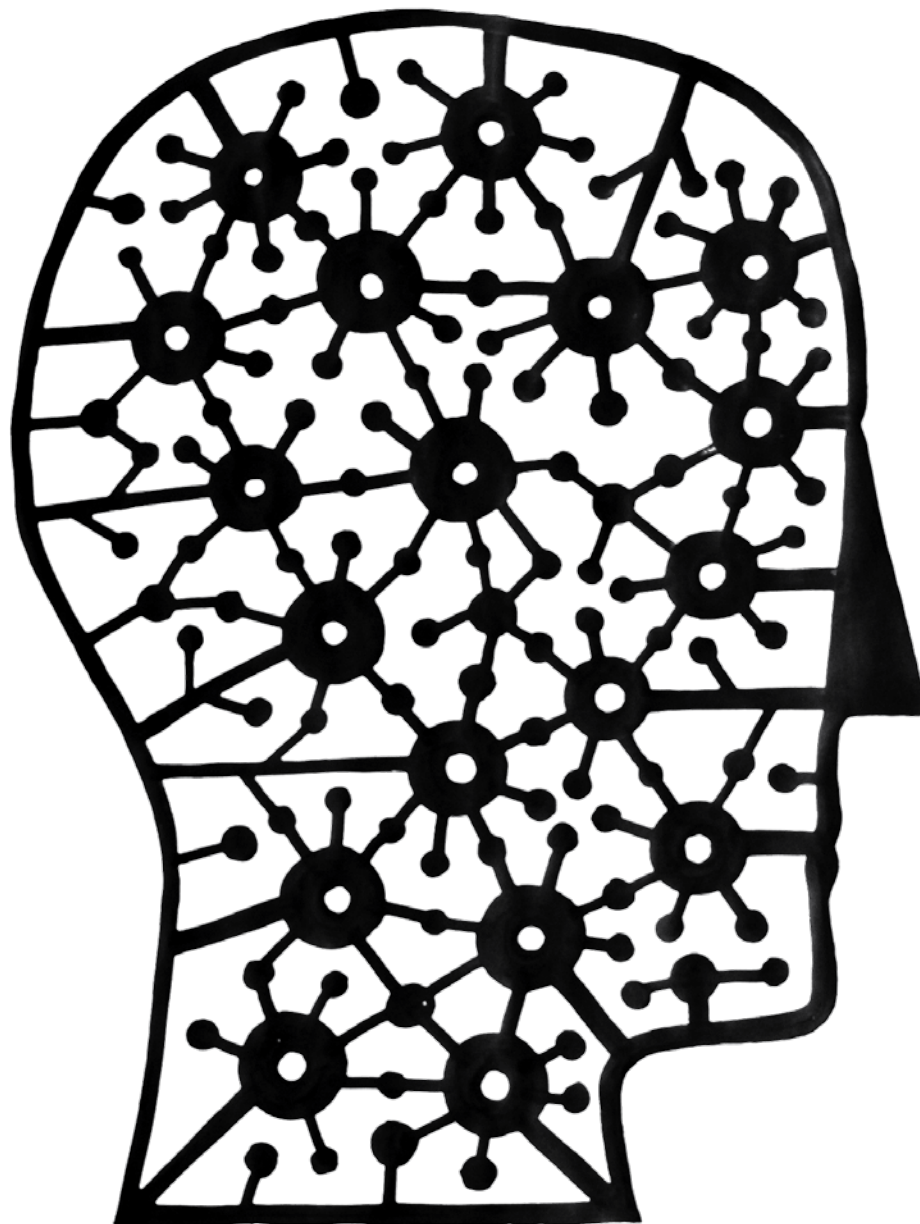
Group Shows

- 2009 "LUST", The Beverly Owens Project, Toronto, Canada.
- 2009 "Dreams – The Love Show", 918 Bathurst, Toronto, Canada.
- 2009 "Che cosa ti sei messo in testa", Areacreativa42, Rivarolo Canavese, Italy.
- 2007 "10, Ten years of IoEspongo", Spazio Azimut, Turin, Italy.
- 2006 "Mater Materiae, L'Evento in Arte", Palazzo Delle Feste, Bardonecchia, Italy.
- 2006 "Flowers", Palazzo Ducale di Pavullo nel Frignano, Modena, Italy.
- 2006 "Flowers", Galleria Forni, Bologna, Italy.
- 2005 "5° Premio Nazionale Di Pittura E Scultura", Novara, Italy.
- 2005 "Io Espongo" National Competition, (First Prize) Circolo culturale Azimut, Turin, Italy.
- 2004 "Biennale della Ceramica", Albissola, Italy.
- 2004 Festival Culturale "Mäster Olofsgården", Stockholm, Sweden.
- 2004 "Arteraku", Museo d'arte contemporanea, Varese, Italy.
- 2004 "Metametallo", spazio GAP'S, Asti, Italy.
- 2003 "Wulbari", En Plein Air Arte Contemporanea, Pinerolo, Italy.
- 2003 "WHICH GODS? Arte Sacra e Sacralità nell'arte contemporanea ", ABCMilano, Milan, Italy.
- 2002 "Nuovi artisti, nuove proposte", Galleria Forni, Bologna, Italy.
- 2002 "Arte Contemporanea", Museo Manlio Trucco, Albissola, Italy.
- 2002 "La Via dell'Arte", Centro Culturale Paraxo, Castelbianco, Italy.
- 2001 "Arte Contemporanea", Museo Manlio Trucco, Albisola, Italy.
- 2001 Castello di Garlenda, Garlenda, Italy.
- 2001 "La Via Dell'Arte", Centro Culturale Paraxo, Andora, Italy.
- 2001 "La Via Dell'Arte", Centro Culturale Paraxo, Ceriale, Italy.
- 2001 Blackheath Gallery, London, UK.
- 2000 National Annual Exhibition of Ceramic Sculpture, Castellamonte, Italy.
- 2000 BIG Torino 2000, (Biennial of Emerging Artists), "Spazio Off", Caraglio (CN), Italy.
- 1999 "Il mondo di Paracelso", Galleria Paracelso, Arte Contemporanea, Bologna, Italy.
- 1999 "Proposte Scambio, Una finestra sull'Est", National Museum Of Art, Belarus.
- 1999 "36 Oggetti di design", La Nottola, Torino, Italy.
- 1999 "S-CULTURE", Maze Art Gallery, Torino, Italy.
- 1998 VII Rassegna Biennale D'Arte Contemporanea, Castello Paraxo-Porto, Andora, Italy.
- 1998 "Amore a Prima Vista", Proposte XIII, Regione Piemonte, Galleria di San Filippo, Turin, Italy.
- 1998 "Luci & Ombre", Lingotto, Turin, Italy.
- 1995 "Jim Hake, Sculpture /Jian Wang, Painting", Karl Walburg Gallery, Santa Rosa, CA, USA.
- 1992 Juried Furniture Competition, Tribe Gallery, Sacramento, CA, USA.
- 1992 "Corporate Installations", 3COM Corporation, Santa Clara, CA, USA.
- 1991 "Selected Works", Antonio Conti Gallery, San Francisco, CA, USA.
- 1991 "Carving Studio Juried Competition", Chaffee Art Center, West Rutland, VT, USA.
- 1990 "Wire, Paper, Bronze", H.J. Williams Gallery, Baltimore, MD, USA.



Divebombers - detail





Special thanks to Marianne Lovink and Tom Kyle

www.sculpt.it

Headbones Gallery - The Drawers

Contemporary Drawing, Sculpture and Works on Paper

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