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Left-right: Richard Hawkins. *The Last House*, 2010. Altered dollhouse, lighting, and table. 89 x 36 x 36 in. (226 x 91.4 x 91.4 cm). Collection of Ivan Moskowitz, Chicago, Illinois. Image courtesy of Richard Telles Fine Art, Los Angeles. Richard Hawkins. *Fantastic Voyage*, 1992. Altered book; 20 pages and one gatefold. 12 ¾ x 19 in. (32.4 x 48.3 cm). Hammer Museum, Los Angeles, purchase. Courtesy of Greene Naftali Gallery, New York. Richard Hawkins. *disembodied zombie george green*, 1997. Ink-jet print. 47 x 36 in. (119.4 x 91.4 cm). Hammer Museum, Los Angeles. Purchase. Image courtesy of Richard Telles Fine Art, Los Angeles.

THE HAMMER MUSEUM PRESENTS *RICHARD HAWKINS: THIRD MIND*
First major U.S. retrospective of artist Richard Hawkins travels to Los Angeles
 On View February 12 – May 22, 2011

Los Angeles—The first U.S. survey exhibition of Los Angeles artist **Richard Hawkins** (b. 1961) will travel to the Hammer Museum from The Art Institute of Chicago this winter. ***Richard Hawkins: Third Mind***, on view **February 12** through **May 22, 2011**, consists of more than 60 objects, including books, collages, drawings, paintings, and sculptures spanning his twenty-year career. The exhibition will be installed in Gallery IV of the museum, and several artist's books, including his work *Correspondence with John Wayne Gacy regarding having a portrait painted of Tom Cruise* (1988-1994), will be on display in the Hammer's Grunwald Center for the Graphic Arts.

Since the early 1990s, Richard Hawkins has become one of the most important figures living and working in Los Angeles, first and foremost as an internationally recognized artist and also as a curator, writer, and teacher. Since the early 1990s, he has developed an emphatically diverse art practice that resists easy classification. Offering alternate histories through the juxtaposition of decidedly unlike elements, whether ancient Greek and Roman sculpture, 19th-century French Decadent literature, post-structuralist theory, 1980s teen heartthrobs, Native assimilation in the American Southeast, or the intricacies of Thai sex tourism—the work is, at its core, about the pleasure of intense looking.

"This exhibition is long overdue. Richard's influence among several generations of younger artists is really immeasurable," remarks Hammer Museum Director Ann Philbin. "It is incredibly exciting to see all of this work shown together for the first time. The breadth and trajectory of his practice is very impressive."

Richard Hawkins: Third Mind covers two decades of Hawkins's artistic production, highlighting the medium of collage as a primary focus of his expression. Hawkins's earliest collages consist of photos of film celebrities, male models, or porn stars, taken out of context and reframed into compositions that often tease out homoerotic admiration and desire. A series of altered books dating from the early 1990s, in addition to rubber mask and magazine clipping assemblages from 1991, will be shown together for the first time since their creation. All six of the original editioned prints from the *disembodied zombies* series (1997)—inkjet prints of the decapitated heads of idealized males bleeding from their severed necks, set against ethereal polychrome backgrounds—are represented in the exhibition. Other works include several significant collage series from 1993 and 1995; collage paintings from the recent *Celestial Telegraph* series (2008); and several table and dollhouse sculptures.

The title *Richard Hawkins: Third Mind* recalls the subtitle of his 2007 exhibition at De Appel in Amsterdam, *Of two minds simultaneously*. While the phrase “of two minds” typically means to be undecided or unsure, it is not indecision that is at play in Hawkins's practice. Rather, his work celebrates duplicity and ambiguity; *Third Mind* thus serves as a testament to the artist's continued propagation of “minds,” made up of a steady stream of thoughts, desires, fantasies, opinions, memories, meanings, and possibilities.

The exhibition title also invokes William S. Burroughs and Brion Gysin's 1978 book, *The Third Mind*, which introduced the concept of the “cut-up” in literature. Inspired by the history of collage in the visual arts and a natural extension of Gysin's own visual collage practice, the cut-up became for the authors an alternative to the “either-or proposition” and the linear declarative sentence structure that “shackles” Western thought and linguistics. Just as Burroughs and Gysin deconstructed narrative structure through their cut-ups, Hawkins continually reconstructs himself as an artist with a practice that is remarkably unified within constant and fluid shifts among genres, techniques, and mediums.

EXHIBITION WALKTHROUGH

Sunday, February 13, 2pm

Exhibition walkthrough led by **Lisa Dorin**, Associate Curator of Contemporary Art at The Art Institute of Chicago. Exhibition walkthroughs are free with museum admission.

CATALOGUE

Richard Hawkins: Third Mind is accompanied by an extensive full-color catalogue published by The Art Institute of Chicago. The 144-page publication includes 80 color plates of Hawkins's works, representing each stage of his career and including pieces never before published. Also included are essays by **George Baker**, associate professor of modern and contemporary art, University of California, Los Angeles; **Lisa Dorin**, Associate Curator of Contemporary Art at The Art Institute of Chicago and the

exhibition curator; and **Michael Ned Holte**, writer, critic, and independent curator based in Los Angeles.

Richard Hawkins: Third Mind was organized by The Art Institute of Chicago.

This exhibition is made possible by a grant from The Andy Warhol Foundation for the Visual Arts.

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ABOUT THE HAMMER MUSEUM

The Hammer Museum, a public arts unit of the University of California, Los Angeles, is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

The museum houses the Armand Hammer Collection of Old Master, Impressionist, and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works on paper, particularly drawings and photographs from Southern California. The museum also houses the Grunwald Center for the Graphic Arts, comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present; and oversees the management of the Franklin D. Murphy Sculpture Garden on the UCLA campus.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. The Hammer's Billy Wilder Theater houses these widely acclaimed public programs and is the new home of the UCLA Film & Television Archive's renowned cinematheque.

HAMMER MUSEUM INFORMATION

For current program and exhibition information call **310-443-7000** or visit **www.hammer.ucla.edu**.

Hours: Tuesday, Wednesday, Friday, Saturday, 11am – 7pm; Thursday, 11am – 9 pm; Sunday, 11am – 5 pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

Admission: \$10 for adults; \$5 for seniors (65+) and UCLA Alumni Association members; free for Museum members, students with identification, UCLA faculty/staff, military personnel, veterans, and visitors 17 and under. The Museum is free on Thursdays for all visitors. Public programs are always free.

Location/Parking: The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation.

Hammer Museum Tours: For group tour reservations and information, call 310-443-7041.