

## Tim Hawkinson

*All that glitters  
Must come down*

229 Hamilton Ave  
Palo Alto, CA  
July 26 – September 9, 2018

Opening Reception:  
Wednesday, July 25, 4:00 – 7:00 P.M.



Palo Alto – Pace Gallery is pleased to present *All that glitters, Must come down*, Tim Hawkinson's sixth solo show with the gallery since joining in 2005 and his first in Palo Alto. As a painter, draftsman and sculptor, Hawkinson has become renowned for his limitless imagination and ability to create new forms of perception. His work manipulates what is most familiar to us in ways that invite close examination by the viewer, welcome previously unimaginable perspectives, and encourage a sense of wonder. *All that glitters, Must come down* will be on view at 229 Hamilton Ave, Palo Alto from July 26 until September 9. An opening reception will be held for the artist on July 25 from 4:00 to 7:00 p.m.

Hawkinson's works in *All that glitters, Must come down* are as playful as they are subversive. The unexpected materials and tactile qualities of *Untitled (Bike Links)* (2018) and *Untitled (Moby Bather)* (2018) are reminiscent of the soft sculptures of Claes Oldenburg, as is the fantastical scale of *Juggernaut* (2018). However, upon further investigation *Juggernaut* (2018) is actually an assemblage of egg cartons, metallic film, and a pool ladder. Questioning boundaries is integral to Hawkinson's practice, and this material idiosyncrasy tests our understanding of what an object is or can be. For Hawkinson, adaptation and transformation are not limited to the materials around him and Hawkinson's own body is frequently his most utilized tool. For *Untitled (Star)* (2018), Hawkinson took impressions of his elbow, knee, and even belly button. The artist's engagement with the body and investigation of the human form are described in Doug Harvey's 'Encyclopedia Hawkinsoniae', where he writes:

Hawkinson is one of a handful of artists whose depictions of the human body embrace the challenges posed by modernism and the information age, subjecting its rhythms and dimensions to measurement, fragmentation, transformation, and ultimately rebirth. No more or less than the Lascaux painters to Vito Acconci have done, but in a new form that is coincidentally discrete and continuous, binary and holistic, deconstructive and generative, sexy and clinical, sublime and ridiculous. [i]

**Tim Hawkinson** (b. 1960, San Francisco) received a BFA from San Jose University (1984) and an MFA from the University of California, Los Angeles (1989), where he studied with Charles Ray. His work has been the subject of solo exhibitions at international venues, including the Museum of Contemporary Art, Sydney (2007); Getty Center, Los Angeles (2007); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2001); and Massachusetts Museum of Contemporary Art, North Adams (2000). In 2005, the Whitney Museum of American Art, New York, and Los Angeles County Museum of Art hosted a major mid-career retrospective of the artist's work. Hawkinson has participated in significant group exhibitions, including *Fantasy Underfoot: The 47th Biennial Exhibition* at the Corcoran Gallery of Art, Washington, D.C. (2003); the Whitney Biennial (2002); and the Venice Biennale (1999).

His work is held in numerous public collections, among them the Contemporary Museum, Honolulu; J. Paul Getty Museum, Los Angeles; Indianapolis Museum of Art; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; Nevada Museum of Art, Reno; Smithsonian American Art Museum, Washington, D.C.; and Whitney Museum of American Art, New York.

In 2015, Hawkinson was awarded the John Simon Guggenheim Memorial Foundation Fellowship for Fine Art, which recognizes artists who have demonstrated exceptional creative ability in the arts. Also in 2015, *Bosun's Bass*, an outdoor installation by Hawkinson, was presented in San Francisco as the third instalment of the Exploratorium's *Over the Water* series of large-scale works for the civic space at Pier 15.

**Pace** is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries. Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by our drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has ten locations worldwide: three galleries in New York; one in London; one in Geneva; one in Palo Alto, California; one in Beijing; two in Hong Kong; and one in Seoul. Pace will open a new flagship gallery in New York, anticipated for completion in fall 2019. In 2016, Pace joined with Futurecity to launch Future\ Pace—an international cultural partnership innovating multidisciplinary projects for art in the public realm.

[i] Dough Harvey, 'Encyclopedia Hawkinsoniae' in Tim Hawkinson (exhibition catalogue). (New York: Whitney Museum of American Art, 2004), 46  
Image: Photograph by Frank Jackson, 2005

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