

JOHN HAWKE

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EXHIBITIONS

individual

2012

Passing the Veil: of tXX XXXXXXXX XX XXXXX
Marginal Utility, First Among Equals
Institute of Contemporary Arts, Philadelphia.

Signs from the Parking Lot
Various site, Brooklyn Arts Council
Brooklyn, New York.

2011

Even a Mirror Casts a Shadow
Process Room, Irish Museum of Modern Art, Dublin.

2006

Supervisors, Michael Kohn Gallery, Los Angeles.

2005

Obras Laranjas (Orange Works)
collaboration with Sancho Silva, Project Room
Centro Cultural de Belém, Lisbon.

2003

plane air,
Michael Kohn Gallery, Los Angeles.

EXHIBITIONS

group

2012

Collective/Performative
Exit Art, New York.

HELP/LESS
Printed Matter, New York.

2011

Giftng Abstraction, Soho 20 Chelsea, New York, NY.

The Days of This Society Are Numbered,
Abrons Art Center, New York, NY.

Between Document and Fiction,
Maus Hábitos and Passos Manuel, Oporto.

2010

Re:Group: Beyond Models of Consensus,
Eyebeam Art and Technology Center, New York, NY.

Big Show 5, Silas Marder, Bridgehampton, NY.

- 2009 *Actions for Urban Spaces*, Art in General, NY, NY.
1 Century, 10 Pencils, 100 Drawings,
 Museum of the Presidency of the Republic, Lisbon.
Spatial Relations, Savannah College of Art and
 Design, Savannah, Georgia.
- 2008 *Democracy in America*—Convergence Center, Creative
 Time, Park Avenue Armory, New York, NY.
- 2007 *Whitney Museum of American Art Independent Study
 Program*, Artist's Space, New York, NY.
Land Grab, Apex Art, New York, NY.
Urban Interface Oslo, Atelier Nord, Oslo.
Monoprints, Pace Editions, New York, NY.
- 2006 *Steam Shop (or the Painter's Studio)*
 Fábrica da Pólvora, Barcarena, Portugal.
Seeing the Invisible, Riccardo Crespi Gallery, Milan.
Mind the Gap, Smack Mellon, Brooklyn, NY.
- 2005 *Wonderful Fund*, Le Musée de Marrakech, Morocco;
 Pallant House Gallery, Chichester, UK.
Report from NYC, Susquehanna Museum of Art,
 Harrisburg, Pennsylvania.
Resonance, Hun Gallery, New York, NY.
Mystery History, Broadway Gallery, New York, NY.
- 2004 *Detonation*, Anthology Film Archives, New York, NY.
Ray of Light, Saatchi and Saatchi Headquarters,
 New York, NY.
D'Artistes Americains, La Miroterie, Paris.
- 2002 *Beyond the Gates*, Art in General, Williamsburg Art
 and Historical Center, Brooklyn, NY.

EDUCATION

- 2005-2006 Whitney Museum of American Art
 Independent Study Program, New York, NY.

1999-2002 Master of Fine Arts: Painting
Master of Science: Theory, Criticism and History of Art
Pratt Institute, Brooklyn, NY.

1986-1990 Bachelor of Arts, Classics
Colby College, Waterville, Maine.

PRESENTATIONS

- 2012 *On Interventionism and Productive Confusion*
Exit Art, New York, NY.
Graduate Art Theory Seminar
Pennsylvania Academy of Fine Arts, Philadelphia.
- 2011 *Arte Util*, A- Lab Forum, Queens, NY.
Mapping Spectral Traces,
National University of Ireland at Maynooth, Dublin.
Artist in Residency Program (ARP),
Irish Museum of Modern Art, Dublin.
Stoop Series, Tyler School of Art, Philadelphia.
- 2010 Activist Interiors, The New School, New York, NY.
Participation-ism and the Limits of Collaboration,
Eyebeam Art and Technology Center, New York, NY.
Open Call, PS. 1 and Creative Time, Queens, NY.
Urban Public Art, The New School, NY.
- 2009 *Stealth Public Art*, session at College Art Association
Annual Conference, Los Angeles.
Actions for Urban Spaces Roundtable,
Art in General, New York, NY.
- 2008 *Museum as Hub*,
New Museum of Contemporary Art, New York, NY.
- 2007 *Strategies of Occupation: Grabbing Land and the
Political Agency of the Artist*, Vera List Center,
The New School, New York, NY.
- 2007 cont. *The Porous City*, (conference), Oslo, Norway.
- 2002 Organizer/Lecturer, *Robert Smithson:
Grounding Art*, Pratt Institute, Brooklyn, NY.

PUBLICATIONS

- 2012 “Every Exit Is an Entrance: 30 Years of Exit Art,” Holland Cotter, *New York Times*, May 10.
- “Court Jester: Is Richard Prince Using the Legal System as a Medium?” *New York Observer*, May 29.
- 2011 “Authorized Disruption: John Hawke and Orange Works, 2005–10,” Radical History Review, Duke University Press (volume 109), Winter.
- 2009 *1 Century, 10 Pencils, 100 Drawings*, Viarco Express, Museum of the Presidency of the Republic, Lisbon, (exhibition catalog).
- 2008 *Democracy in America*, Creative Time Books, New York, NY, (exhibition catalog).
- “With Politics in the Air, a Freedom Free-for-All Comes to Town,” Holland Cotter, *New York Times*, September 23.
- 2007 “Art in Review,” Roberta Smith, *New York Times*, December 7.
- “Build a Fort,” David Michael Perez, *rhizome.org*.
- “Land Grab,” Shane McAdams, Brooklyn Rail, Dec.
- “Seeing the Invisible,” Samuel Menin, Flash Art, Feb.
- Steam Shop (or the Painter’s Studio)*, Gulbenkian Foundation, (exhibition catalog).
- “Filling the Void,” Olympia Kazi, Architect’s Newspaper, May.
- 2006 *Mind the Gap*, Eva Diaz and Beth Stryker, (exhibition catalog).
- 2005 The Wonderful Fund Collection, (exhibition catalog).
- 2005 cont. “Report from NYC” *The Patriot News*, October.
- 2003 InStyle magazine, Fall/Winter.

2001 New American Paintings: the MFA Annual,
Open Studios Press.

AWARDS/RESIDENCIES

2012 *Art and Law Residency*
Volunteer Lawyers for the Arts, NY.

Artist Community Collaboration Award
Brooklyn Arts Council, NY.

2011 *Artist in Residency Program*
Irish Museum of Modern Art
Dublin, Ireland.

2005 *Kress Foundation Curatorial Fellowship*
Department of European Paintings and Sculpture
Brooklyn Museum.

2002 *MFA, MS degrees with Highest Distinction*
Pratt Institute, Brooklyn, NY.

2000 *Pratt Circle Award - Outstanding Academic Achievement.*
Pratt Institute.

COLLECTIONS

Alliance Bernstein, New York, NY.
Capital Group, New York, NY.
Martin Brest, Hollywood, CA.
Microsoft Corporation, Redmond, WA.
Sidley Austin LLP, New York, NY.
Wonderful Fund, London, UK.

REPRESENTATION

2002-present: Michael Kohn Gallery Los Angeles, CA.

2007-present: Pace Editions, New York, NY.

AUTHORED REVIEWS AND CRITICISM

2005 "Lost in Queens," Brooklyn Rail (BR), April.

2004 "Unbroken Kilometers," BR, September.

"Carol Peligian at East," BR, June.

"Mark Lombardi: Global Networks," BR, January.

2003 "Landslide," BR, September.

- “Water, Water,” BR, September.
 “Remains of the Day,” BR, March.
 “Raw,” BR, March.
- 2002
- “John O’ Conner: Schemes Out,” BR, December.
 “Sacred Matter,” BR, September.
 “Art in Lisbon,” BR, August.
 “Rendez-Vous,” BR, May.
 “I’m With Nature,” BR, April.
 “Kim Jones at Pierogi,” BR, February.

TEACHING EXPERIENCE

- 2009- present. Hunter College,
 Department of Fine Arts, New York, NY.
Introduction to the Study of Visual Experience
 (studio practice with seminar)
- 2008-2009; 2011 Suffolk County Community College,
 Visual Arts Department, Selden, NY.
Drawing I, Painting I, Painting II
- 2010 Fairleigh Dickinson University,
 Visual and Performing Arts Department,
 Madison, NJ.
Art History Survey I and II
- 2008-2010 Essex County College,
 Humanities Department, Newark, NJ.
Art Appreciation, Art History Survey I, II
- 2008 County College of Morris,
 Department of Visual Arts, Randolph, NJ.
 Drawing I