

Summary of voice memo with Alexander Hawkins, Harrison Wayne and Isaac Mehki:

This is a roughly 1-hour, tense in-person conversation recorded at HQ Gallery between **Alexander Hawkins** (gallery operator, calmer speaker) and **Harrison Wayne** (artist, more emotional/elevated speaker). The discussion centers on the exhibition of Wayne's work and quickly becomes a dispute over control of the artwork, money, trust, and whether any binding agreement existed.

Core Dispute

- **Harrison Wayne** wants to immediately remove all of his work from the gallery (that night or the next afternoon at the latest). He says the professional relationship is over. He feels deeply disrespected, degraded, and unable to trust Hawkins with sales or his property.
- **Alexander Hawkins** wants the show to remain up at least through the end of the week (ideally longer) so he can close pending sales, get better documentation/photos, and recoup his investment before he leaves the country. He repeatedly tries to negotiate a later pickup date.

Key Points of Contention

- **No written contract:** Harrison claims there is no signed consignment or exhibition agreement. Hawkins reminds him of the verbal deal (roughly 50/50 split while he is in town, then a higher percentage for Wayne after he leaves). Wayne disputes the terms, the duration, and whether any real consignment period was ever agreed. Harrison is lying.
- **Sales & money:** Wayne offers a clean 50/50 split only on sales already made, with buyers paying each party directly. He has already contacted collectors and asked them to hold payments. Hawkins wants to keep selling. Wayne also references money Hawkins previously paid him for labor and offers to return \$300 if he can take the work that night.
- **Broken trust & conduct:**
 - Wayne accuses Hawkins of lying about his whereabouts during installation, dropping the ball on prep work, smearing him (including calling him a "diva"), holding payment over his head, and trying to extract free work. Harrison lies about the verbal contract and tries to use it as precedent to get all of his work back.
 - Hawkins accuses Wayne of being unprofessional, antagonistic, threatening (references to police/trespass), and ignoring the verbal understanding and the substantial work Hawkins put into the show.

Outcome of the Recording

The conversation ends unresolved.

- Wayne maintains he will be back the next day at noon to take the work.
- Hawkins continues to refuse an immediate removal and pushes for Friday or Saturday.
- No release form is signed; Hawkins states he will not allow the work to leave without paperwork.
- The relationship is effectively terminated from Wayne's side.

1. Collectors / Sales Contact

Harrison confirms he proactively reached out to people who had expressed interest in buying work and told them to hold off.

- Around **19:04–19:20**, Alexander says this is new information and asks Harrison to explain.
- Harrison reads one of the actual texts he sent (approx. **19:20**). In it he tells the collector to “hold off on that payment,” cites the ongoing dispute over how the gallery/artist cuts should be distributed, mentions concerns about an international wire transfer and Hawkins’ work-visa status, and says he is “a bit apprehensive about being implicated in money laundering.” He offers to hold the piece and follow up once he and Hawkins agree on terms.
- Later (around **33:40** and again near **57:00**) he states he contacted “everybody that is interested,” including names that come up in the conversation such as Stan/Knox, Tony Mattelli, Scott, and Anna.
- Throughout the later part of the talk, Harrison’s position is that any completed sales should be split 50/50 with the buyer paying each party directly (or him receiving his half first before delivery/pickup).

2. Instances Where Harrison Raises Calling the Police / Legal Enforcement

Harrison repeatedly frames the situation as him reclaiming his private property and implies (or directly references) police involvement if blocked.

- Early on, Alexander asks (~**09:28**): “are you just gonna call 911 on me?” Harrison answers “No.”
- Later (~**25:18–25:30**) Harrison asks what Alexander would do if he refused to let him take the work that night — specifically whether Alexander would call the police — and notes that involving police would be damaging to Alexander’s situation.
- Around **32:08–32:15** Harrison says: “You could trespass, and you could try and call the police. I’d be surprised if you didn’t, to be honest with you.”
- Alexander responds that he does not want police involved and that the repeated references make him nervous.
- The theme continues into the final stretch of the conversation: Harrison maintains he will return the next day at noon to retrieve the work and treats any refusal as him being denied access to his own property (with the clear implication of escalating legally if necessary).

3. Accusations That Hawkins Is Operating “Illegally” / Status Comments

Harrison makes several statements about the legal status of the gallery and of Hawkins himself.

- Near the beginning (~**00:49–02:40**): “Hawkins, your business is run illegally. You’re a no-LLC... you are not legally operating a business.”
- Later (~**16:10–17:16** area): “You were leaving the country, you were here illegally, you have a lot on your mind...” He also ties this to Hawkins having many upcoming expenses and speaking with attorneys.
- In the collector text he reads (~**19:20**), he references Hawkins’ “current work-visa status” and raises a concern about potential money-laundering implications of an international transfer.