

GLADSTONE GALLERY

Johnson, Ken, "Jim Hodges," *The New York Times*, May 31, 2002, pp. E39

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ART IN REVIEW; Jim Hodges

By KEN JOHNSON

CRG

535 West 22nd Street, Chelsea

Through June 22

Dieu Donn 

433 Broome Street, SoHo

Through tomorrow

At first blush, Jim Hodges seems like an artist afflicted, or blessed, depending on your perspective, by a multitude of personalities. But something consistent emerges from his mercurial play with collage, photography, mural painting, printmaking and assemblage: the sense that any given material or situation may become the occasion for inventive transformation.

Moving through "this and this," the exhibition at CRG, you first encounter a large collage of show-tune sheet music perforated by little color-backed windows that set up a counterpoint between the standard notation and a percussive chromatic rhythm. Farther on, a rectangular mirror cut into radiating triangles creates tension between the shattered reflections and a negative shape like a cartoon burst. Then comes a wall painting, an all-over camouflage pattern divided into a large pinwheel composition. Hanging on the same wall is a photograph of a tree whose bark resembles camouflage. Opposite the wall painting, a mosaic of mirror tesserae literally reflects the pinwheel composition of the mural.

Around the corner is a large photograph of a tree in which the artist has neatly cut out the leaves and branches, leaving dangling tendrils of white paper and a dialogue between two and three dimensions. Interspersed throughout the installation is a series of smallish color landscape photographs, each an acute mix of the sensual and the abstract. In "like this," his show at Dieu Donn , Mr. Hodges offers two big, lovely prints in which overlapping, richly colored trapezoid shapes expand from the center.

The net effect is subtly infectious: you may begin to see the world as a place that generously lends itself to formal and poetic re-creation. **KEN JOHNSON**