

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 Donné

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 Donné, 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**