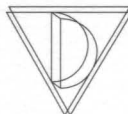
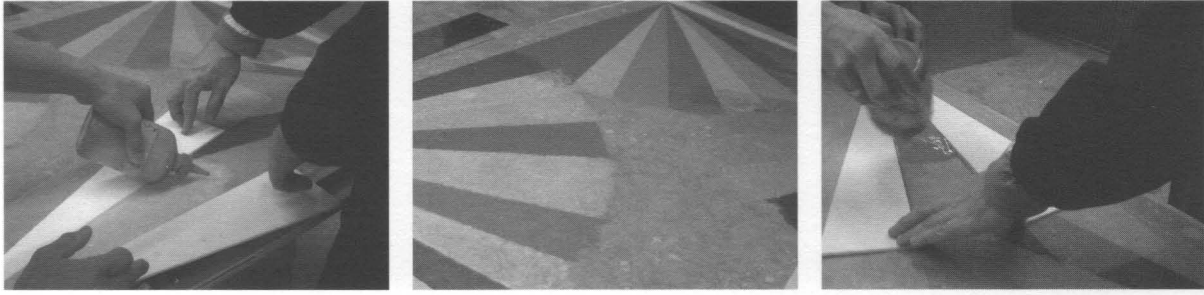


Jim Hodges

*like this*







## Dieu Donné Lab Grant Program: Jim Hodges

*like this*

April 24 - June 1, 2002

*"In our studies, color paper is preferred to paint ..."*

Josef Albers, *Interaction of Color*

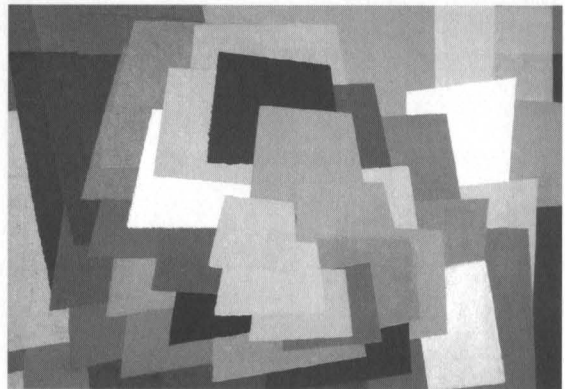
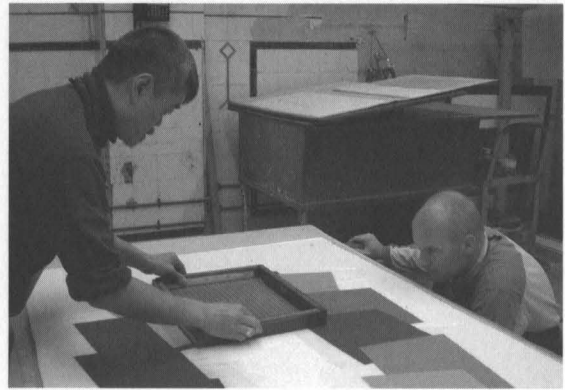
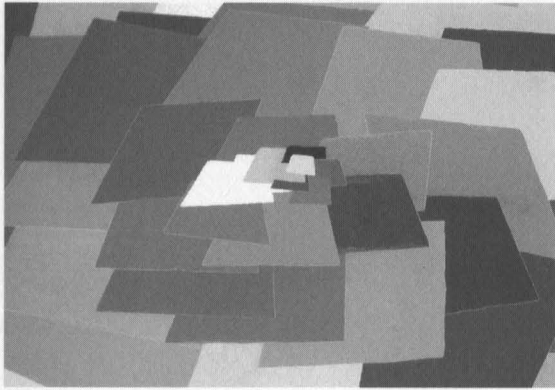
Jim Hodges, who is known for his ability to elicit poetry and complex meaning from everyday materials like napkins, metal chain, cloth, tape, tar, and mirrors, has now added handmade paper to his repertoire. Hodges' new series like this #1 - #13 are about color: its plasticity, density, translucence, opacity, boundaries, and edges. *Like this* can be experienced on many different levels. They can be read as a personal diary of fabrication experiments, color interaction studies, and vibrant graphic compositions that signify the experiential immediacy necessary to create art.

The large multicolored radiating fans and rectangles are the end result of several months of collaboration in Dieu Donné's studio between Hodges and master papermaker Paul Wong. During Hodges' Lab Grant residency Hodges and Wong bound artist pigments to abaca pulp so in essence the color becomes the fabricating material. Then Hodges and Wong created *like this* #1 and #2 - two large circular forms - by pouring the colored pulp directly into wedge shaped arcor forms on a pellow. The light and watery color progressions are spontaneous and the forms are the result of the pouring process dictated by the central point of the composition. From these earlier pieces and throughout the series, Hodges followed his intuitive sense of how the colored pulp would become physical material and space as dried paper.

In *like this* #3 and #8, Hodges explores what happens when translucent colored papers are layered one over another. By making small colored sheets and couching them together at their edges, Hodges is able to not only physically construct a larger piece but also create new color shades in the overlapping areas. They remind me of Tibetan prayer flags and their delicate, spiritual nature. *Like this* #3 is probably the most important piece in the series as it is the springboard for the later more ambitious *like this* #11, #12, and #13.

The next progression that Hodges made was to work with rectangular forms as opposed to circles. In *like this* #4 and #10 the colored wedges radiate out from the center of a rectangle. After seeing how this looked Hodges decided to turn the forms inward. In *like this* #5 and #6, the colored fan wedges start from the corners of a roughly defined rectangular shape and fill the interior space except for a diamond center hole. The





colors in like this #5 and #6 are bolder and less translucent than the previous works (due to a denser pulp mixture) and the overlapping forms make a more complicated visual experience. In like this #9 thinner pulp mixtures were used so that the colors would be more translucent. In this piece Hodges abandoned the strict geometrical border of the rectangle and simply overlapped two fan shapes one over the other.

Like this #11, #12, and #13 are by the far the most complex and engaging works in the series. For these pieces trapezoidal forms were couched in a spiral pattern with the shapes diminishing in size as they got closer to the center. The forms themselves were created by pulling a rectangular sheet of paper which Hodges then manipulated by blocking out sections with metal and washing off the excess pulp from the mould. The pieces were then pressed creating a continuously flat surface that does not show the physical aspects of the collage technique. Like this #11 explores the subtle play between the translucency and opacity of variant pigments in linen pulp. For like this #12 and #13 Hodges used cotton instead of linen that resulted in white borders around the forms. The final effect is a beautiful colorful veneer that has a profound graphic punch with serious depth and dimension.

BRETT LITTMAN is Executive Director of Administration of Dieu Donn  Papermill and is also an art and design critic based in New York.

LIST OF WORKS PRODUCED

like this #1  
pigmented abaca, 33 inches diameter  
collection of Dieu Donné Papermill, Inc.

like this #2  
pigmented abaca, 33 inches diameter

like this #3  
pigmented abaca, 41 x 29 1/2 inches  
collection of the artist

like this #4  
pigmented abaca, 44 x 32 1/2 inches

like this #5  
pigmented abaca, 39 x 29 1/2 inches  
collection of Dieu Donné Papermill, Inc.

like this #6  
pigmented abaca, 39 x 29 1/2 inches  
collection of the artist

like this #7  
pigmented abaca, 13 x 37 inches  
collection of the artist

like this #8  
pigmented abaca, 14 1/4 x 42 inches  
collection of the artist

like this #9  
pigmented abaca, 30 1/2 x 20 inches

like this #10  
pigmented abaca on cotton, 30 1/2 x 38 1/2 inches  
collection of the artist

like this #11  
pigmented linen on cotton, 60 x 40 inches

like this #12  
pigmented cotton on cotton, 40 x 60 inches

like this #13  
pigmented cotton on cotton, 40 x 60 inches

JIM HODGES [b. 1957, Spokane, Washington] makes objects and installations from everyday unassuming materials including paper napkins, mirrors, light bulbs, scarves, metal chain, and silk flowers. The Lab Grant residency marks his first time working in handmade paper. Hodges received his MFA in 1986 from the Pratt Institute of Art in New York. Since then, he has had numerous solo exhibitions at institutions including the Institute of Contemporary Art, Boston, MA; The Kemper Museum of Contemporary Art, Kansas City, MO; Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Miami Art Museum, FL; Museum of Contemporary Art, Chicago, IL; Site Santa Fe, NM; and The Fabric Workshop, Philadelphia, PA. In addition, he has received grants from the Louis Comfort Tiffany Foundation, the National Endowment for the Arts, and the Washington State Arts Commission. Hodges is represented by CRG Gallery in New York, NY.

Founded in 1976, Dieu Donn  Papermill, INC is a non-profit organization dedicated to the creation of art using the hand papermaking process and the production of fine archival paper. In support of this mission, Dieu Donn  collaborates with artists and other partners, and promotes public understanding through exhibitions and educational programs.

The Dieu Donn  Lab Grant Program, initiated in 2000, provides mid-career artists with a twelve-day residency to collaborate in hand papermaking at Dieu Donn  Papermill. Through this program, Dieu Donn  intends to produce exciting new work with artists who have a mature vision and long-standing commitment to artistic practice, thereby raising the profile of hand papermaking as an artmaking process and breaking new ground in the field.

This program is supported in part by public funds from the New York State Council on the Arts and the National Endowment for the Arts. Private funds are provided by The Greenwall Foundation and The Nathan Cummings Foundation, with the support and encouragement of Sonia Simon Cummings. Paper for this publication series is provided by Lindenmeyer Munroe.

In conjunction with this Lab Grant residency, Jim Hodges and Dieu Donn  Papermill is co-publishing an editioned paperwork. Proceeds from sales of the edition will fund the Lab Grant Endowment to support future residencies under this program.

This is issue number 2 of the Dieu Donn  Lab Grant Program publication series documenting Dieu Donn 's residency program for mid-career artists.

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