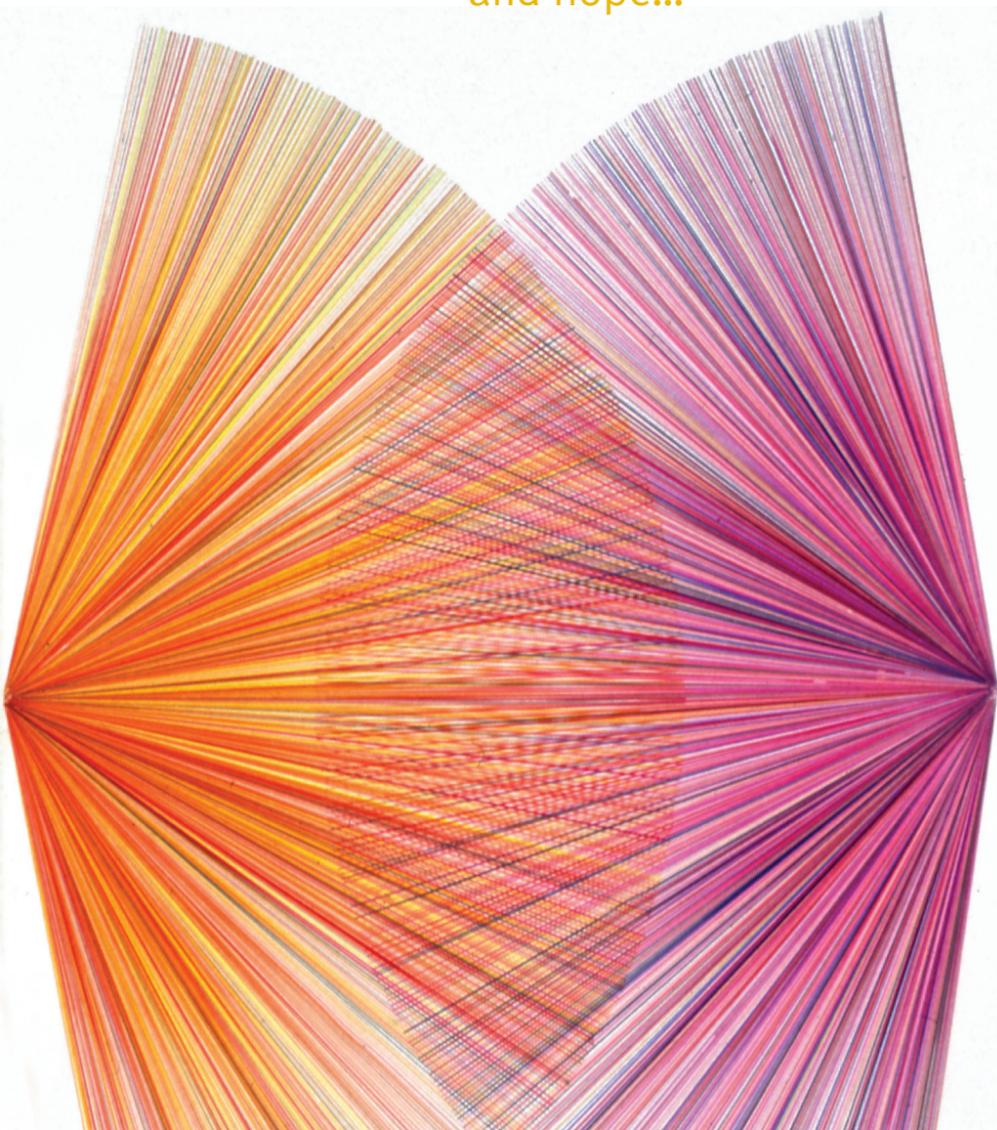


“As a material,  
light is mutable  
and responsive.  
Light fades, casts  
shadows, activates  
and blends colors,  
reflects, reveals  
or blinds. It can  
entice or repel...  
light represents  
spirit, energy,  
inspiration  
and hope...”<sup>1</sup>



#### RELATED PROGRAMS

**Opening Night  
Gallery Talk by the Artist**  
FRIDAY, JANUARY 28 / 6:30PM  
Free and open to the public  
An informal conversation in  
the galleries with Jim Hodges.

**Reflections:  
The Art of Jim Hodges**  
FRIDAY, FEBRUARY 11 / 7PM  
A discussion on the work  
of Jim Hodges by Mitchell  
Kahan, Director of the Akron  
Art Museum.

The exhibition **Jim Hodges** is organized  
by the Weatherspoon Art Museum at the  
University of North Carolina, Greensboro  
and the Tang Teaching Museum and Art  
Gallery at Skidmore College.

**MOCA Cleveland's presentation  
of Jim Hodges** is generously sponsored  
by Toby Devan Lewis.

#### EXHIBITION CATALOGUE

A 115-page exhibition catalogue published  
by the Weatherspoon Art Museum and the Tang  
Teaching Museum and Art Gallery is available  
for \$35 in ARTspace, our museum store.

#### ACKNOWLEDGEMENTS

Artists and art students from Kent State  
University, the Cleveland Institute of Art and the  
Myers School of Art, University of Akron worked  
for two weeks with Hodges and Patrick Evans  
to create the PrismaColor wall drawing at MOCA  
Cleveland. Many thanks to Jessica Langley,  
Jonathan Clemente, Christopher Simones,  
Andrew Frey and Melody Myers for their skill,  
dedication and the many hours invested in  
creating this project.

#### SPONSORSHIP

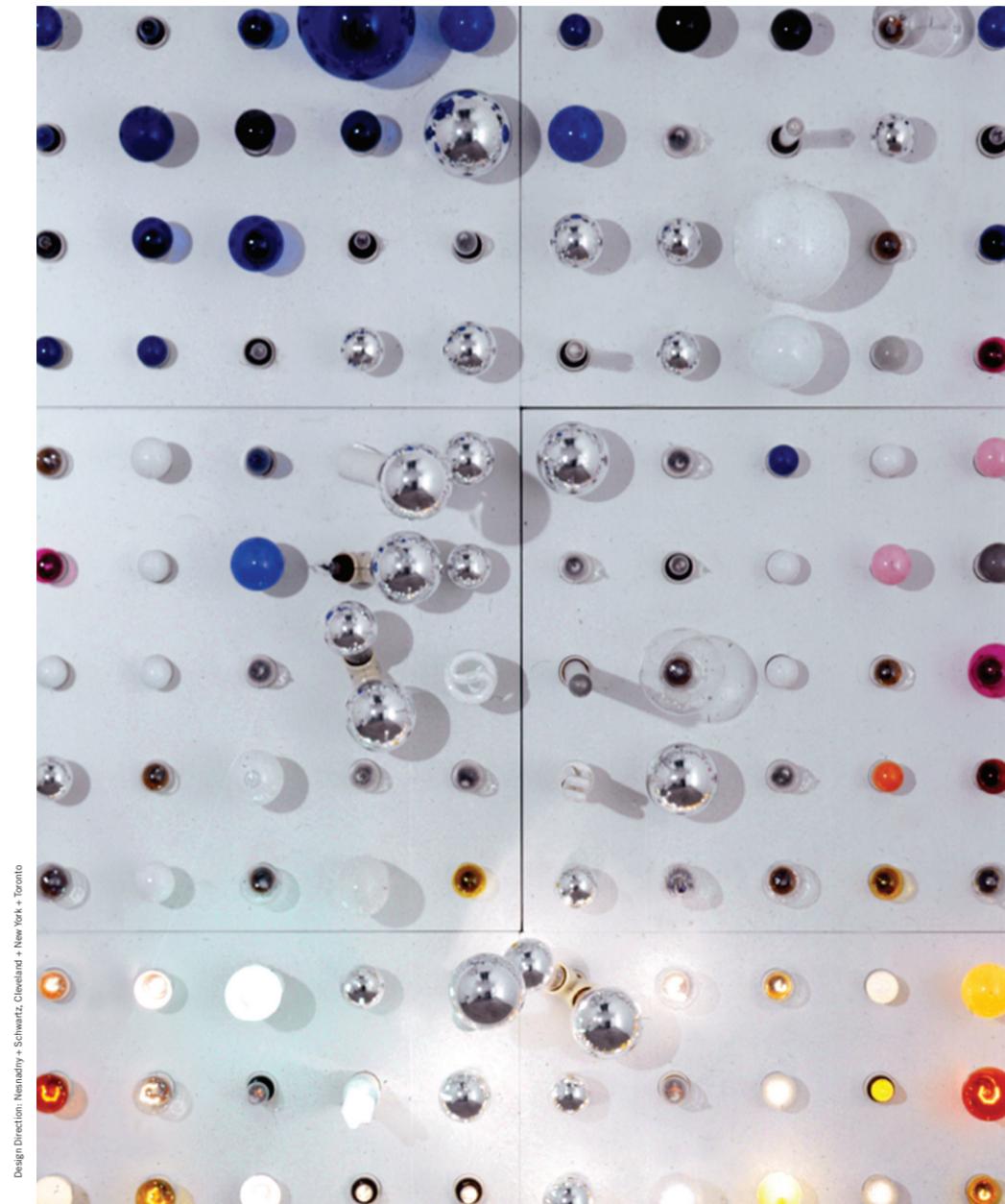
All of MOCA Cleveland's exhibitions and  
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Foundation, The George Gund Foundation,  
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Arts Council, The Kelvin and Eleanor Smith  
Foundation and the continuing support of our  
Board of Directors, patrons and members.

**cover**  
*Just this side*, 1999  
Light bulbs, ceramic sockets,  
wood and metal panels  
45 x 22.5 inches  
Collection of Howard  
and Donna Stone

**inside flap**  
*happy/sunrise ("in my beginning  
is my end" – T.S. Eliot) (detail)*, 2001  
PrismaColor on paper  
47.5 x 35 inches  
Private Collection



# Jim Hodges



Design Direction: Nesnadny + Schwartz, Cleveland + New York + Toronto

#### GALLERY GUIDE

JANUARY 28 – MAY 1, 2005

**MOCA**  
MUSEUM OF  
CONTEMPORARY ART  
CLEVELAND

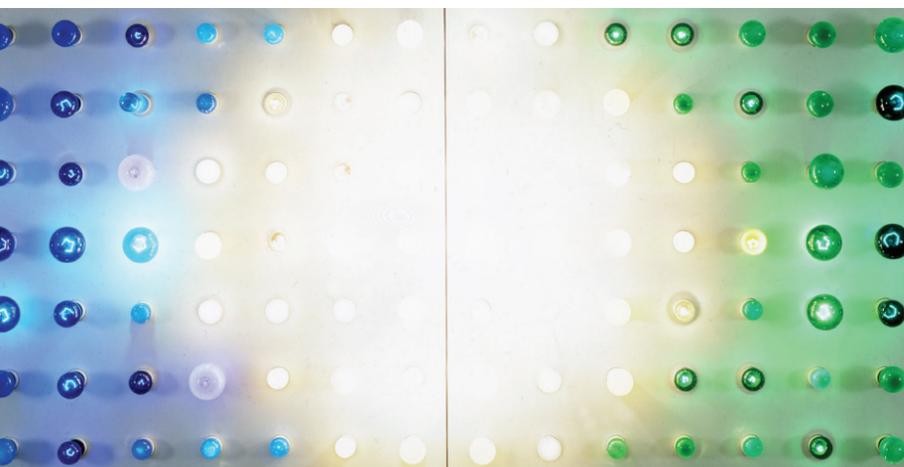
**MOCA**  
MUSEUM OF  
CONTEMPORARY ART  
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8501 Carnegie Avenue Cleveland, Ohio 44106  
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Jim Hodges came to the fore in the 1990s with works of art that engage the metaphoric power of materials with aspects of conceptual and minimalist artistic traditions. Trained as a painter, Hodges transforms humble, unassuming materials into poignant, lyrical works of art including “paintings” constructed with mirror shards, glistening spider webs crafted with silver chains, “paintings” made of lightbulbs, and brilliantly colored pencil drawings. Hodges draws, paints and uses labor-intensive handcraft techniques such as cutting, sewing, constructing and reassembling to bring out the latent beauty of manufactured materials.



*With*, 1999, Light bulbs, ceramic sockets, wood and metal panels, 31.5 x 63 x 5 inches; Private Collection, New York

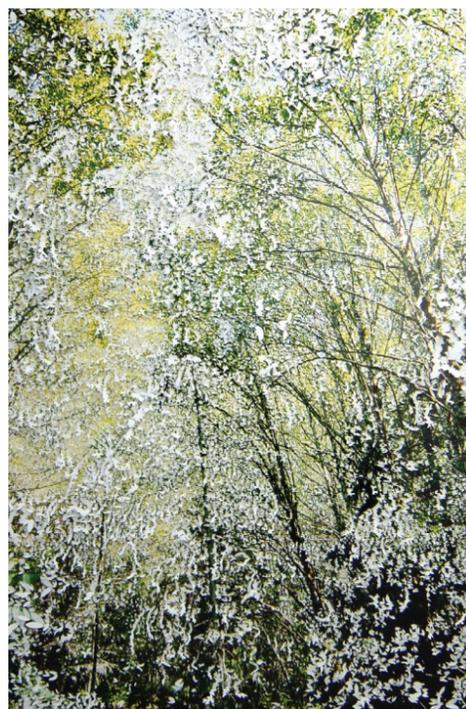
**This exhibition presents a selection of Hodges’ works from the last ten years in which light is a primary component, one that the artist uses physically as a material and conceptually as a symbol.** Light, the actual material of Hodges’ lightbulb works is an active element of the mirror “paintings.” Reflection is integral to the mirror works just as shadows are to the cut photographs. Light filters through the delicate “spider web” chain sculptures and resonates throughout Hodges’ oeuvre as a metaphor of time, spirituality, illusion and evanescence.

Hodges’ lightbulb “paintings” are animated with color, light and energy. *Ultimate Joy* (2001) is kinetic with light bouncing from one panel to the other, reflecting into and around the surrounding space. *Just This Side* (1999) emits light and color in patterns that converge, overlap and dissolve as the day progresses. *Ahhha* (2000) radiates with a range of purple, pink, brown and golden hues.

At times spare, minimalist in form and verging on the abstract, **Hodges’ work is grounded in personal narrative, experience and feeling.** *Folding (into a greater world)* (1998), is a mosaic composed of more than 1,000 hand-cut and fractured mirror shards. As the viewer stands in front of or walks by, reflections of oneself become distorted and rendered almost fleeting by the play of light on the

work’s irregular surface. The piece conveys a shattered reflection of one’s image and becomes a meditation on temporality, loss and transcendence. *Ahhha* (2000), with a title that implies recognition and satisfaction, seems to celebrate or treasure a moment in time.

In *On We Go* (1996), a spider web sculpture meticulously woven from silver jewelry chains, Hodges **“translates the beauty and vulnerability of a delicate silvery spider web into a lasting material, as if to force permanence where there is none.”**<sup>2</sup> The work also alludes, perhaps, to human relationships which, like spider webs, can be characterized by fragility and strength, interdependence and entrapment, beauty and danger. *On We Go* (1996) is laden with deeply personal yet universal references.



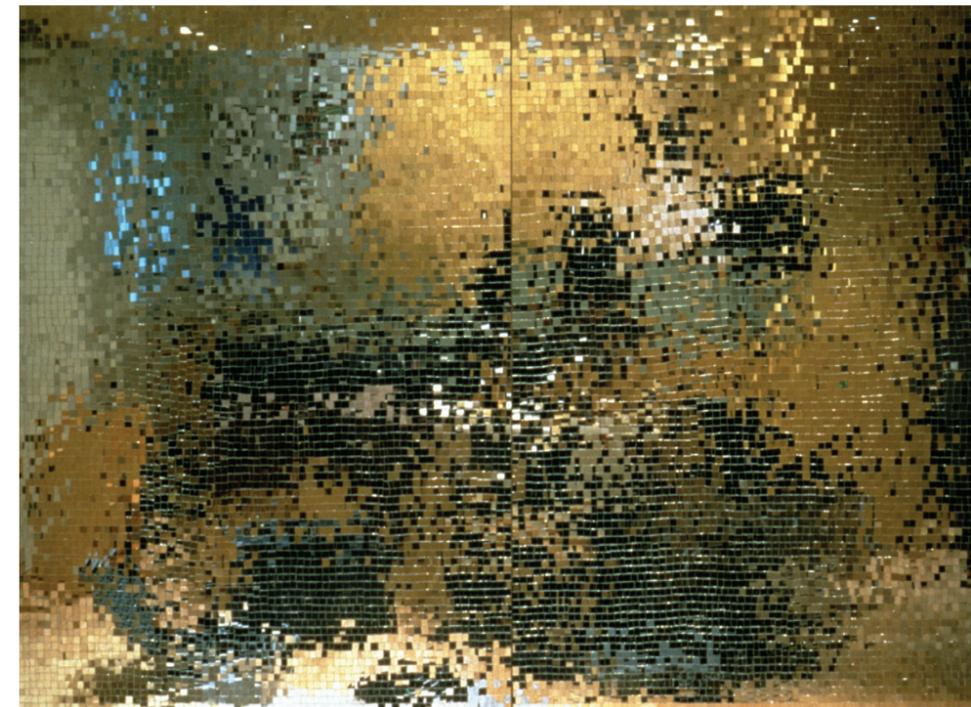
*Untitled (It’s already happened)*, 2004, Cut C-print, 102.25 x 70.75 inches; Private Collection, Chicago

Hodges’ gift of transforming everyday materials into works of art infused with beauty and meaning is demonstrated again in *Untitled* (2004). The artist laboriously cut into this large photograph of treetops against the sky, creating myriad tiny pieces that fall away from but remain attached to the surface. In Hodges’ hands, this landscape photograph becomes a poetic metaphor for the precariousness of life.

For this exhibition at MOCA Cleveland, Hodges worked over the course of two weeks with art students to

create a large scale, site-specific Prismacolor<sup>3</sup> wall drawing. Like his Prismacolor pencil works on paper, line and color radiate from a central point into a brilliant, mesmerizing spectrum on the gallery wall. **Here, as in much of Hodges’ work, a seemingly simple form becomes complex, evoking both the beauty and the intricacies of life.**

MARGO A. CRUTCHFIELD SENIOR CURATOR



*Folding (into a greater world)*, 1998, Mirror on canvas, 72 x 96 inches; Collection of Eileen and Peter Norton, Santa Monica

#### ABOUT THE ARTIST

Hodges received a BFA from Fort Wright College in Spokane, Washington in 1980 and an MFA from the Pratt Institute in Brooklyn, New York in 1986. Since the early 1990s, his work has appeared in numerous solo and group exhibitions including those at the Hirshhorn Museum and Sculpture Garden in 1999, the Museum of Contemporary Art in Chicago and the Miami Art Museum in 1999, the San Francisco Museum of Modern Art in 1997 and the São Paulo Bienal in 1996. In 2005, a major one-person exhibition of Hodges’ work will take place at the Centro Galego de Arte Contemporanea, Santiago de Compostello, Spain. Hodges lives and works in New York City.



*With the Wind*, 1997, Scarves and thread, 90 x 99 x 5 inches; Collection of Penny Cooper and Rena Rosenwasser

- 1 Ron Platt in “I see the Light,” *Jim Hodges* (Weatherspoon Art Museum The University of North Carolina at Greensboro and the Tang Teaching Museum and Art Gallery at Skidmore College, 2004), p.52.
- 2 Prismacolor is a brand of color pencils
- 3 Julie Ault, writing about Hodges for the 1996 São Paulo Bienal website