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**The Hammer Museum Presents *Jim Hodges: Give More Than You Take***  
**First comprehensive survey on the work of Jim Hodges**  
**On view October 3, 2014 – January 18, 2015**



Los Angeles—The Hammer Museum presents *Jim Hodges: Give More Than You Take*, the first comprehensive survey of the artist's work organized in the United States. On view October 3, 2014 – January 18, 2015, the exhibition explores the trajectory of the artist's twenty-five-year career, highlighting major themes that unify his multilayered and varied practice. *Jim Hodges: Give More Than You Take* features some 75 pieces produced from 1987 through the present, bringing together photography, drawing, works on paper, and work created with mirror, light bulbs, silk flowers, and glass alongside several major room-size installations. Co-organized by the Dallas Museum of Art in Dallas and the Walker Art Center in Minneapolis, the exhibition is curated by Olga Viso, executive director, Walker Art Center and Jeffrey Grove, former senior curator of special projects & research, Dallas Museum of Art. The West Coast debut at the Hammer is organized by Connie Butler, chief curator, with Aram Moshayedi, curator. The installation has been re-conceptualized specifically for the Hammer by the artist with artists Julie Ault and Martin Beck.

"Jim is one of the most important artists to emerge from the early 1990s and part of a generation whose practice was both poetic and personal yet also deeply political. His beautiful work *Give More Than you Take*, owned by the Hammer, signals this connection to the world," remarks Hammer director Ann Philbin. "For the Hammer installation, the last venue of the Hodges tour, Jim is making a new narrative for the works and engaging with our spaces, light and architecture. We look forward to a beautiful and engaging exhibition."

An artist who draws on the vernacular and politics of the everyday, finding meaning and poetics in repurposed materials, Hodges infuses emotion and narrative into the objects of our daily lives. Creating works in a range of media Hodges addresses big ideas such as memory and loss, love, the passage of time, and the threshold between light and dark. Since the late 1980s, his reconsiderations of the material world have generated a discursive and generous body of work. From the ephemeral nature of

Images (left to right): *and still this* (detail), 2005-2008. 23.5K and 24K gold with Beva adhesive on gessoed linen. Overall: 89 x 200 x 185 in. (2 m 26.06 cm x 5 m 8.001 cm x 4 m 69.901 cm). The Rachofsky Collection and the Dallas Museum of Art through the DMA/amFAR Benefit Auction Fund. © Jim Hodges; *Changing Things* (detail), 1997. Silk, plastic, and wire. Overall: 76 x 148 in. (1 m 93.04 cm x 3 m 75.92 cm). Dallas Museum of Art, Mary Margaret Munson Wilcox Fund and gift of Catherine and Will Rose, Howard Rachofsky, Christopher Drew and Alexandra May, and Martin Posner and Robyn Menter-Posner. © Jim Hodges. *Untitled (Gate)*, 1991, steel, aluminum, copper, brass, paint, electric lighting, 78 x 60 x 2 1/4 in. (198.1 x 152.4 x 5.7 cm) gate; 96 x 120 x 96 in. (243.8 x 304.8 x 243.8 cm) room © Jim Hodges

early wall works—including *Diary of Flowers* (1994), composed of hundreds of doodled paper napkins, and *Changing Things* (1997), made from disassembled silk flowers pinned to the wall—to the large cut-paper photographs of flowering trees, gold-leafed newspaper pages, and light-filled mirror mosaics of the past decade, Hodges' art typically begins with humble, even overlooked materials that are transformed through his practice of both subtle alteration and transformation of form. More recently the artist has extracted text from sources ranging from every day speech, including the title of this exhibition, to the Constitution in a recent public work made by the artist. These acts of subtle transmutation, which occur through sculpture as well as drawing, expand his works and open multiple avenues of interpretation and meaning encouraging the viewer to engage and question their relationship to the world around them.

### **ABOUT JIM HODGES**

Born in 1957 in Spokane, Washington, Hodges received a BFA from Fort Wright College in Spokane and an MFA from the Pratt Institute. He has been featured in numerous solo and group exhibitions in the U.S. and in Europe, including the 2004 Whitney Biennial and a solo exhibition at the Centre Georges Pompidou, Paris. Hodges' work is included in the collections of notable institutions, among them the Dallas Museum of Art; the Walker Art Center, Minneapolis, MN; the Art Institute of Chicago; Fonds Régional des Pays de la Loire, Nantes, France; the Solomon R. Guggenheim Museum, New York; the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Los Angeles County Museum of Art; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; the Museum of Modern Art, New York; the Philadelphia Museum of Art; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York and the Hammer Museum. He lives and works in New York City.

### **CATALOGUE**

The exhibition is accompanied by a comprehensive, fully illustrated catalogue that traces the artist's development and provides essential documentation on Hodges' career, as well as detailed exhibition and publication histories. The catalogue includes essays by Jeffrey Grove and Olga Viso, as well as a work by Pulitzer Prize finalist, playwright, and feminist philosopher Susan Griffin, and texts by Bill Arning, director of the Contemporary Arts Museum Houston, and Helen Molesworth, chief curator, the Museum of Contemporary Art, Los Angeles (MOCA). The book cover features details from Hodges' *and still this*.

### **RELATED PROGRAMS**

#### **Exhibition Tours**

Sunday, October 5, 2pm & 2:45pm

Jeffrey Grove, former senior curator of special projects & research, Dallas Museum of Art, leads a walkthrough of the exhibition.

#### **More, More, More! An Evening with Joey Arias, Justin Vivian Bond & Taylor Mac**

Tuesday, October 14, 7:30pm

Grit meets glamour in a cabaret of boisterous rock-n-roll, intimate storytelling, and beguiling siren songs delivered by some of New York City's most beloved performers, Joey Arias, Justin Vivian Bond, and Taylor Mac. All have garnered critical acclaim as masterful and ever-evolving investigators of the stage who expand and explode perceptions of both gender and theater.

#### **Untitled Screening**

Thursday, October 16, 7:30pm\*

Beginning with a reflection on the early AIDS epidemic, Jim Hodges' collaborative film *Untitled* eschews linear narrative to introduce a fractious timeline, moving from the sublime to the tragic and back again.

By juxtaposing mainstream network news, activist footage, artists' works, and popular entertainment from the last turbulent decades, the film references regimes of power that precipitated a generation of AIDS and queer activism which continues today.

\*Multiple screenings: Please see [www.hammer.ucla.edu](http://www.hammer.ucla.edu) for a list of all screening dates.  
(2010, Dir. J. Hodges, C. Marques da Cruz, E. King 60 min.)

### **Untitled, Expanded**

Wednesday, October 22, all day

*Untitled, Expanded* continues the discourse begun in 2010 with *Untitled*. This all-day screening presents features, documentaries, and short films that explore related themes by filmmakers past and present from all over the world. Full schedule below.\*

11:30am

*Homeboy* Dino Dinco, 57 min (2011)

*Kuhani Ntare* Guma Mbaho Mwine, 7 min (2014)

1:00pm

*Sticks and Stones* Bambi Lake, Silas Howard, 9 min (2013)

*Anthem* Marlon Riggs, 8:18 min (1991)

*DHPG Mon Amour* Carl M. George, 13 min (1988)

5:00pm

*How to Survive a Plague* David France, 109 min (2012)

7:30pm

*5 Broken Cameras* Emad Burnat and Guy Davidi, 94 min (2011)

9:30pm

*Young and Gay in Putin's Russia* Vice News, 31 min (2014)

*Un chant d'amour* Jean Genet, 26 min (1950)

11:00pm

*Salvation Army* Abdellah Taïa, 84 min (2013)

\*Visit [www.hammer.ucla.edu](http://www.hammer.ucla.edu) for updates and additions.

### **CREDIT**

*Jim Hodges: Give More Than You Take* is co-organized by the Dallas Museum of Art and the Walker Art Center, Minneapolis.

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Major support for the catalogue is provided by Sotheby's.

## **ABOUT THE HAMMER MUSEUM**

The Hammer Museum—a public arts unit of the University of California, Los Angeles—is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

The museum houses the Armand Hammer Collection of old master, impressionist, and postimpressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The museum also houses the Grunwald Center for the Graphic Arts—comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present—and oversees the management of the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works by artists such as Lari Pittman, Kara Walker, Ed Ruscha, Barbara Kruger, Mark Bradford, Richard Hawkins, and Llyn Foulkes, among many others. The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse array of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. These widely acclaimed public programs are presented in the Hammer's Billy Wilder Theater, which is also the home of the UCLA Film & Television Archive's renowned cinemathèque.

## **HAMMER MUSEUM INFORMATION**

Visit [www.hammer.ucla.edu](http://www.hammer.ucla.edu) or call **310-443-7000** for current exhibition and program information.

### **ADMISSION TO ALL EXHIBITIONS AND PUBLIC PROGRAMS IS FREE AND OPEN TO THE PUBLIC.**

**Hours:** Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm. Closed Mondays, July 4, Thanksgiving, December 24, 25, 31, and January 1.

**Location/Parking:** The Hammer is located at 10899 Wilshire Boulevard in Westwood Village, three blocks east of the 405 Freeway's Wilshire exit. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation. Bicycles park free and the Hammer is easily accessible via [public transportation](#).

**Tours:** For group tour reservations and information, call 310-443-7041.