arte povera
american style

funk play & poetry & labor

cooper

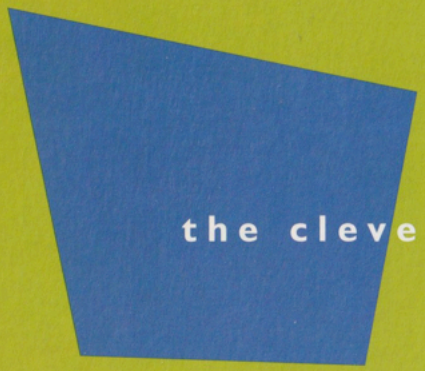
debellevue

hodges

hoke

the cleveland institute of art

This publication was prepared on the occasion of the exhibition "Arte Povera American Style: Funk, Play, Poetry & Labor" organized by The Cleveland Institute of Art, October 18 – December 18, 2002.



the cleveland institute of art

arte povera
american style

In our minds the work of Diana Cooper, Lucky DeBellevue, Jim Hodges and Lisa Hoke embodies an approach that cuts across boundaries defined by particular media, but is rooted in the history of those media nonetheless. That they share in common the use of inexpensive, everyday materials; labor-intensive process; and a confluence of drawing, painting, and sculpture is obvious. But that they generate out of such materials and methods work that is both provocative and transformative is also undeniable.

curated by
brucechecefsky
julielangsam

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Several years ago Julie Langsam and I had the idea to invite four young, prominent artists to be part of a two-week residency at The Cleveland Institute of Art. The residency would result in an exhibit of their work in the Reinberger Galleries. The project would accomplish several things: explore the use of common materials in the construction of site-specific installations; change the way the gallery displayed art; and compare the reanimation of arte povera to the evolution of new media. We felt that this project could lead all of us to a better understanding of multidisciplinary and interdisciplinary topics.

During the next year Julie and I tossed ideas back and forth, rushing the net and shooting the corners, looking to gain ground on our respective artistic issues. Although we came to the exhibition from different perspectives, we knew the project would involve Institute students. In this project, the gallery would become an arts laboratory where many media including painting, drawing, and sculpture converged. Our students would work closely with the four artists to assist in the on-site construction of their work, explore ideas, and build a professional network. These ideas have remained central throughout the project and the results of this experiment have been remarkable.

Diana Cooper, Lucky DeBellevue, Jim Hodges, and Lisa Hoke work in a variety of media and styles. All use common, inexpensive materials that could have been culled from the sale bins of dollar

stores — cotton pompoms, brightly colored plastic chains, cardboard, wineglasses and electric lamps. When asked by critics to locate their work in the contemporary art continuum, their answers are usually somewhat cagey and often shrewd. These artists know we live in a pluralistic community where boundaries and territories are often contested. A brief look at any survey of contemporary art will offer examples of work that mixes the predictable with the unexpected.

Cooper, DeBellevue, Hodges, and Hoke add a new twist, however. While it employs every-day materials, their work is anything but common. It is playful and accessible to the audience. Psychologist Jean Piaget defined 'play' as a pure assimilation of the world of the ego. Play is separate from ordinary life and has no real purpose. At the same time, however, play represents an attempt to establish absolute clarity, complete control, and pure order. The purpose of play is not to entertain but to modify our understanding of the world.

The complex ideas in the work of Diana Cooper, Lucky DeBellevue, Jim Hodges, and Lisa Hoke, may create internal contradictions in viewers and challenge our expectations of an art exhibition. But we should be able to work out our particular likes and dislikes. The work is, after all, about contested territory.

brucechecefsky
Director, Reinberger Galleries

"entries"

Eighteen years ago, I was lucky to be sitting in the classroom of Robert Pincus-Witten, the influential art historian and critic, author of the defining work on Postminimalism, who, at the time, was writing his "Entries" for *Arts Magazine*. He referred to this writing as "the chronicle", and described it as the "mode of discourse in the arts least liable of untruth [where] one is really recording what one is thinking or feeling, though the facts may be wrong and the feelings unwarranted."[1] Pincus-Witten, an intelligent, witty, erudite writer, was always interested in the artist and the artwork. "Entries" would be written about studio visits, conversations with artists, encounters with artworks. This engagement with artists and art objects was the foundation for a large body of critical writing, specific in its privileging of the art as the basis for theoretical propositions, rather than pressing art into the service of postmodern theory.

Pincus-Witten's style of writing in "Entries", and his approach — bringing the reader closer to the artist and the artwork — are the models for my "entries" below, and for the curatorial goal of this entire project: to bring the artists, the process, the students, the artwork and the public together. Thanks RPW.

saturday april 13, 2002

Diana Cooper, Lucky DeBellevue, Jim Hodges, Lisa Hoke: I love to think of these artists as Arte Povera — the American version. They use materials that are "poor", banal, store-bought, inexpensive, insubstantial, crafty. Not *povera* in the Italian sense, but in an American, consumerist sense: Wal-Mart, the five and dime, Woolworth's. Associating the world's largest retailer with Germano Celant's term for the Italian movement is perhaps sacrilegious, but the use of mundane materials — palettes that are influenced by personal experiences, references that are biographical and cultural — all make a connection that speaks of the everyday, organic, mutable, fragile nature of existence. It is interesting that at a time when technology is so omnipresent, these artists are so pointedly low-tech with qualities of the handmade, a fragility of construction and a sense of impermanence.

tuesday may 14, 2002

As Lisa Hoke and I sip coffee she explains to me that she doesn't think of herself as a sculptor. Her recent installation at the Aldrich Museum in Connecticut, hundreds of tightly-rolled, colored pieces of paper glued to a window of the museum creating a lacy, colorful, stained-glass effect, is certainly a move from the discrete sculptural objects the artist had been making earlier in her career. Favored materials have been buttons, zippers, baby food jars, the "debris of everyday life". Of the four artists in the exhibition, Hoke is the trained sculptor so it is interesting that her new work is so much about color and light. A recent piece at Holly Solomon — brightly colored drinking straws imbedded in kite-like resin panels suspended from the ceiling — again alludes to stained glass. She talks about the windows

in her studio, the light, the time of day. A visit to the ophthalmologist occasions a test for color blindness, which prompts momentary anxiety about her access to the correct/incorrect code. This leads to thoughts about color perception and painting issues. Rows of eyeglasses are lined up against the wall in the ophthalmologist's office; the piece she'll do in Cleveland is of wine glasses hot glue-gunned to the window. Seeing, perception, transparency, color, light, lenses, refraction, distortion...all float about within the context of the daily normalcy of activity.

wednesday may 15, 2002

...To Diana Cooper's loft on the south side of Williamsburg to see the new work for her fall show at Postmasters. Cooper's work has shifted in the past few years. Where it once was focused primarily on the wall with tentative bits and pieces emerging and protruding, it is now sculptural, three-dimensional, taking its cue from architecture. The studio is now taken up with these large constructions ready to encroach upon the living area. Notes pinned to the beams — future titles? What was at one time an illusionistic depiction of spaces defined by seemingly "obsessive" drawing is now a free-standing reality: little mini rooms filled with pompoms; crevices and crannies; nooks to look through; spaces to fill with bits and pieces. Walls start to move as if a stage set is being changed and I'm looking at an entirely new work. When each piece is completed it is painstakingly taken apart, with every move being dutifully recorded in an elaborate book of instructions, so that it may be

put back, exactly as it was made, pompom by pompom, at the next venue. The manuals themselves are works of art.

We talk about the issue of style, my interest in the four artists being shown together perhaps a nod to shared stylistic concerns. Diana is more comfortable with the term "sensibility", style she feels, is being too closely linked to fashion. She's not alone. When did "style" become a nasty word? It seems artists are reluctant to discuss their work in relation to stylistics — as if the work functions without regard to style. Style can't be separated from process, content, meaning, form.

friday may 17, 2002

Upon exiting the elevator to see Jim Hodges' new show at CRG in Chelsea, one is immediately struck by a huge mural of camouflage, entitled "Oh Great Terrain" on the back wall of the gallery, seemingly quite different from the wispy veil of sewn silk flowers and thin spidery webs of silvery metal chain the artist has used in the past to coax a kind of magical transformation out of common materials. There is a spareness to the installation; for all the elements that make up Hodges' work, there is never too much, always just enough. The work can be quietly poetic or sweetly romantic, as in the collages made out of musical scores from "Cry Me a River", "Over the Rainbow" and Stevie Nicks' "Landslide".

In the backroom of CRG, Hodges shows me two light pieces not in the exhibition, an assortment of different colored light bulbs arranged on bases on either side of the room, brightly lit when plugged in. He talks about flow, energy, line. When he is in Cleveland he wants each student to bring him a working lamp to be piled up in the gallery, plugged into every existing outlet in the school, extension cords running down hallways, up staircases, through classrooms, pouring electricity into the gallery, feeding energy into the students' pile of lights. The simultaneity of randomness and connectedness is somehow important — the possibility of chance and predetermination coexisting?

Is it a coincidence that Hodges, Diana Cooper, and Lucky DeBellevue all came out of painting? When I tell Jim his work and much of the "installation" work in the show looks like painting to me, he is surprised. We talk of the words he used earlier: flow, energy, line, color. Painting, the noun, has become a word that has grown beyond its meaning connected to materiality. It connotes a way of being visual that is different from other ways of being visual — as in "painterly". Or, the word somehow implies the consideration of a painting paradigm.

Later, I meet Lucky DeBellevue at Café Orlan on St. Mark's Place and Second Avenue. It's pleasantly surprising that this stretch of St. Mark's hasn't changed much in 25 years — the

same head shops, street vendors, and kids — even the fashion has only morphed slightly. Images from Warhol films, the factory, silver mylar, balloons, and then the Bidlo recreation at PS 1, the East Village in the 80s, all come rushing back in a moment. It seems right to be sitting with Lucky DeBellevue on St. Mark's Place flashing back on hot pink and silver mylar and talking about pipe cleaners and weather-stripping as vehicles for a labor-intensive process of "knitting" together bands of color into free-form, trippy organic shapes.

DeBellevue's work has a wacky fragility, suggesting a tension between the natural/organic and the man-made/laboratory. The work seems to teeter on a precipice, occasionally looking like it might fall over with a strong gust of wind. This only reinforces the "my-grandma-made-this-sweater-which-is-why-one-sleeve-is-longer-than-the-other"-ness of the work. In a way, it's quite comforting.

Lucky hands me some beautiful little drawings in colored pencil of the pieces he will do for the show. Is there some significance to the banality of the materials he chooses to work with? When he began these chenille stem sculptures, it was the immediacy of the materials and their convenient accessibility, that drew him to the pipe cleaners; later it was the spontaneity — no preparation, no mixing of color — that attracted him.

tuesday august 13, 2002

The issue of labor is an interesting one. These four artists share labor-intensive processes and other time-consuming and mundane activities as ways of making work. These actions call to mind the use of verbs by Richard Serra (although the verbs themselves are of a slightly different nature): twisting, folding, doodling, sewing, gluing, cutting, taping, etc. Too often labor-intensive process is described as "obsessive" when it is merely in the nature of a process to be painstakingly slow and laborious. Why does a repetitive mark need to be labeled in psychoanalytic terms? "Obsessive" implies an unrelenting, unwanted urge that is never satisfied, a far cry from the calm that is inherent in the act of doodling.

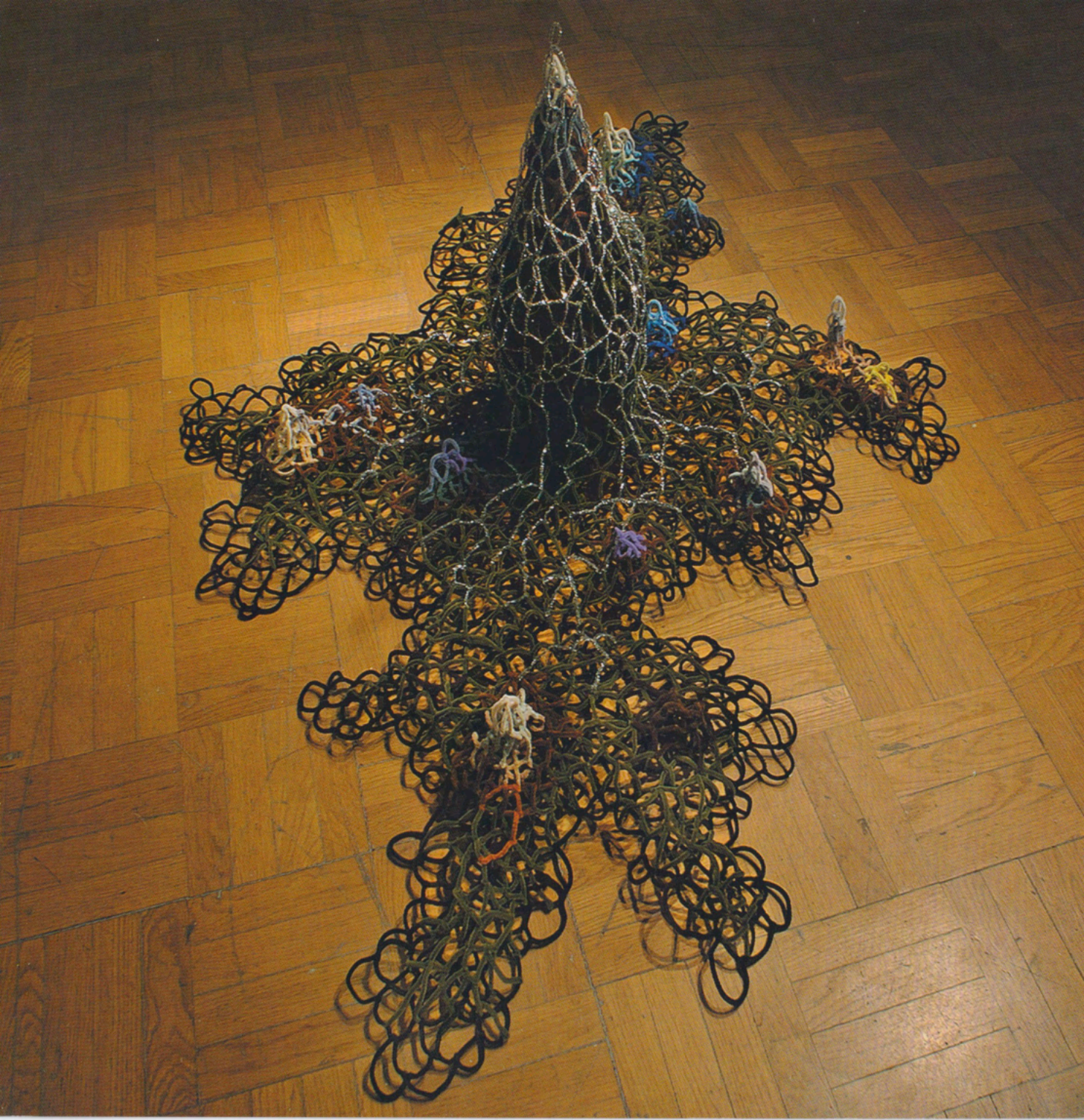
julielangsam

1. Robert Pincus-Witten, *Entries (Maximalism) Art at the Turn of the Decade*, (New York: Out of London Press, Inc., 1983) p.18

funk play poetry & labor...

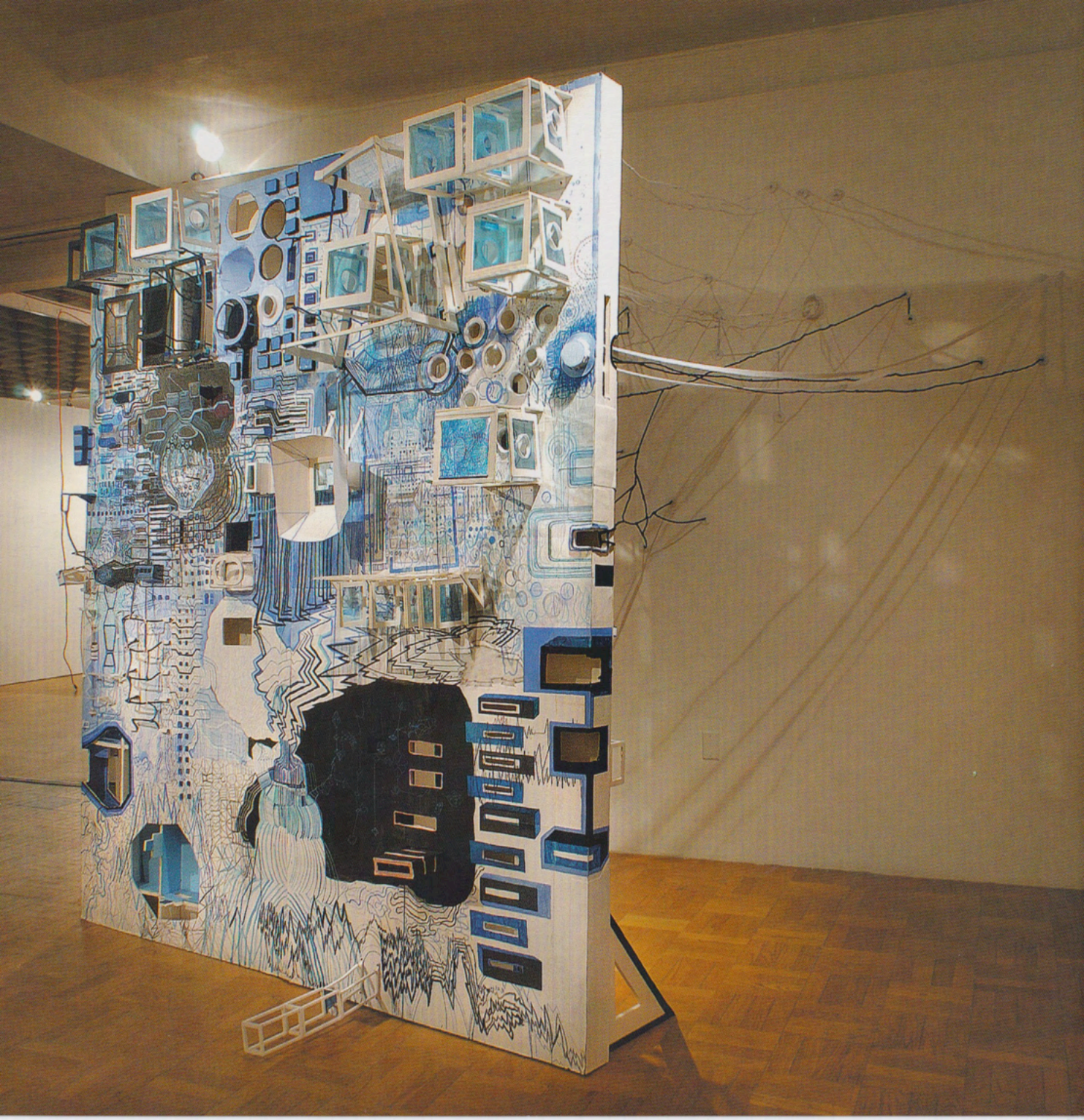
lucky debellevue

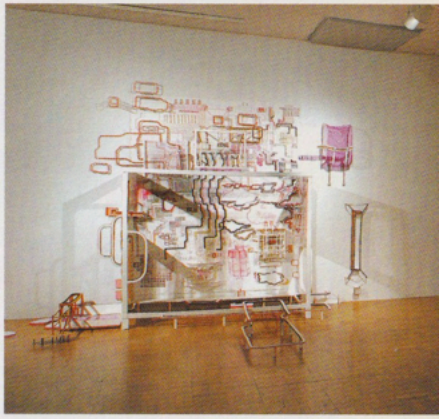
born in 1957, lafayette, louisiana
lives and works in new york city



diana cooper

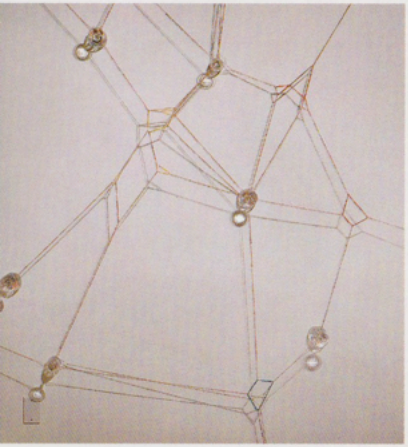
born in 1964, greenwich, connecticut
lives and works in new york city

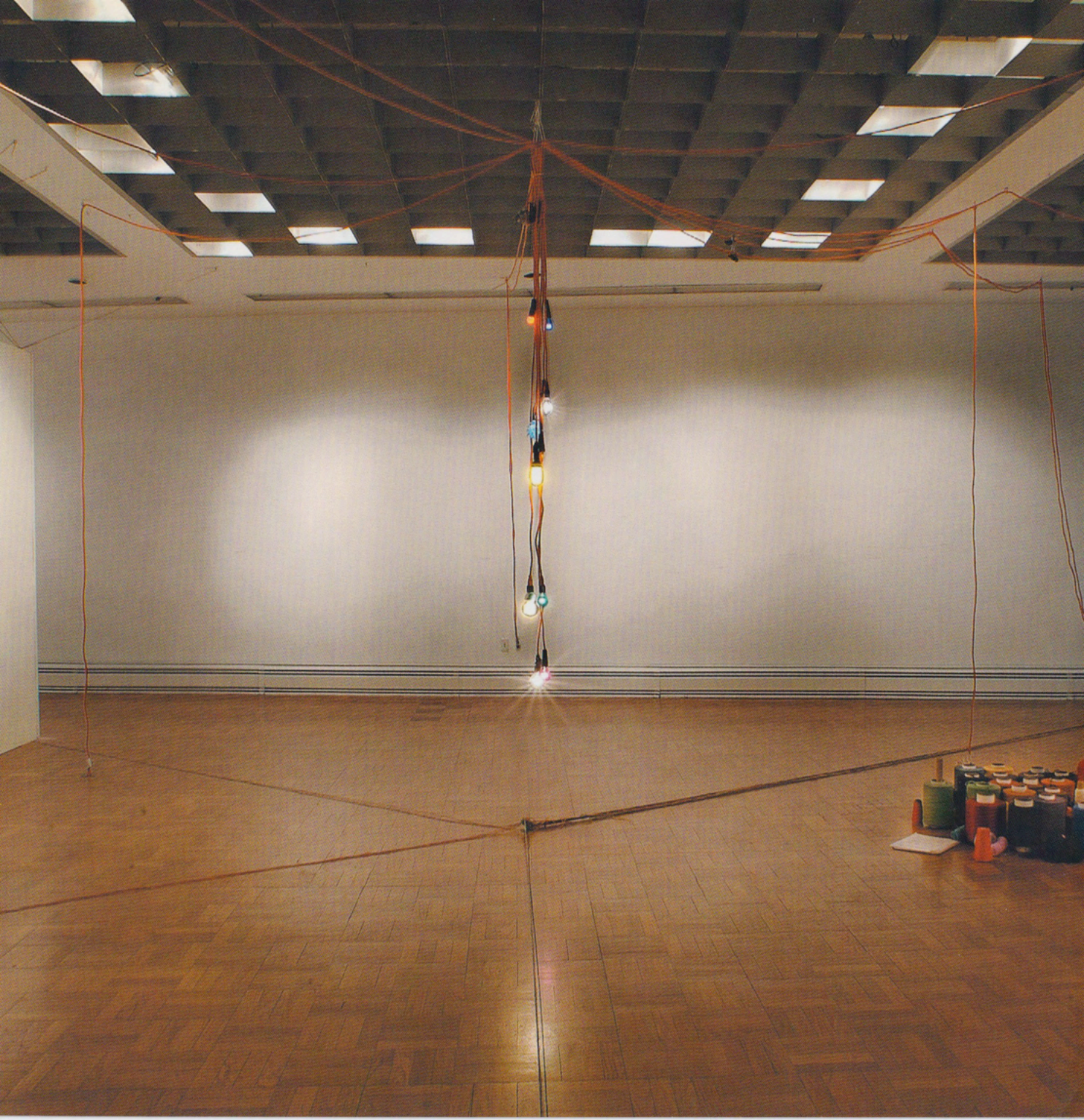




lisa hoke

born in 1952, virginia beach, virginia
lives and works in new york city





jim hodges

born in 1957, spokane, washington
lives and works in new york city

bios

lucky debellevue

Education

1987 University of New Orleans, New Orleans, LA; *MFA*

1983 University of Southwestern Louisiana, Lafayette, LA; *BFA*

Solo Exhibitions

2002 Roger Björkholmen Galleri, Stockholm, Sweden

Feature Inc., New York, NY

Khlysty, the Owls, and the Others,
Whitney Museum of American Art at Philip Morris, New York, NY

2000 Feature Inc., New York, NY

Johnson County Community College of Art, Overland Park, KS

Galerie Emmanuel Perrotin, Paris, France

Ten in One Gallery, Chicago, IL

Feature Inc., New York, NY

Neuen Gessellschaft für Bildende Kunst, Realismus Studio,
Berlin, Germany

Selected Group Exhibitions

2002 *In the Making,* Wattis Institute for Contemporary Art,
San Francisco, CA

Playground, Institute of Contemporary Art at Maine College of Art,
Portland, ME

New Attitudes in Sculpture, The Gallery @ Green Street,
Boston, MA

Phil., 1517 N. Gardner St., Los Angeles, CA

American Atelier, Galeria d'Arte Moderna, Bologna, Italy

Toys II, Kagan Martos Gallery, New York, NY

2001 *Fresh: the Altoids Curiously Strong Collection, 1998-2000,*
New Museum of Contemporary Art, New York, NY

Alterations, James Graham & Sons, New York, NY

Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards, American Academy of Arts and Letters,
New York, NY

Short Stories, Henry Art Gallery, University of Washington,
Seattle, WA

Not A Lear, tour: Gracie Mansion Gallery, New York, NY

Een goed in de weg staande tafel, Galerie van Gelder,
Amsterdam, The Netherlands

Boomerang: Collector's Choice, Exit Art, New York, NY

World Views, Lower Manhattan Cultural Council's Artist-in-Residence Program at the World Trade Center,
New Museum of Contemporary Art, New York, NY

2000 *Greater New York,* P.S. 1 Institute for Contemporary Art,
Long Island City, NY

New York Projects, Delfina Projects Space, London, England

Fixations: The Obsessional in Contemporary Art,
John Michael Kohler Arts Center, Sheboygan, WI

Hairy Forearms's Self-Referral, Feature Inc., New York, NY

3ness, Museum D'hondt-Dhaenens, Deurl, Belgium

ANP: Not A Lear, Torch, Amsterdam, The Netherlands;
ArtProcess, Paris, France

Awards and Honors

2001 Academy Award in Art, American Academy of Arts and Letters,
New York, NY

2000 Residency, Delfina, London, England

1999 The Louis Comfort Tiffany Foundation Award

diana cooper

Education

1997 Hunter College, New York, NY; *MFA*

1990 New York Studio School, New York, NY; Certificate of Fine Arts

1986 Harvard College, Cambridge, MA; *BA*

Solo Exhibitions

2002 Postmasters Gallery, New York, NY

2001 The Bradford-Renick Gallery, Virginia Commonwealth University Gallery, Richmond, VA

2000 Hales Gallery, London, England

Galerie Evelyn Canus, Paris, France

1999 *The Best Part of the Song and It's Too Short,* Postmasters Gallery, New York, NY

1998 Postmasters Gallery, New York, NY

1997 Yearsley Spring Gallery, Philadelphia, PA

Ah! space Gallery, New York, NY

Selected Group Exhibits

2002 *Networks and Systems: Installations by Jeanne Silverthorne and Diana Cooper,* Atrium Gallery, University of Connecticut, Storrs, CT

I-Beam, Cynthia Broan Gallery, New York, NY

Working the Grid, Grossman Gallery at Lafayette College, Easton, PA

Sprawl, Contemporary Art Center, Cincinnati, OH

Second Sight, Hunter College/Times Square Gallery, New York, NY

By Hand, Hales Gallery, London, England

2001 *Vivid,* Richard Salmon Gallery, London; traveling in England 2002: Mead Gallery, Warwick Arts Center, Coventry and Northern Gallery for Contemporary Art, Sunderland

Brooklyn!, Palm Beach Institute of Contemporary Art, Palm Beach, FL

Buying Time: Nourishing Excellence (New York Foundation for the Arts), Sotheby's, New York, NY

ClenchClutchFlinch, Paul Rogers/9W Gallery, New York, NY

Personal Abstractions: Lee Bontecou, Diana Cooper and Gay Outlaw, Sculpture Center, New York, NY

Chain Reaction, Williams College of Art, Williamstown, MA, traveling to Tang Museum, Skidmore College, Saratoga Springs, NY

More or Less Painting, Art Gallery at Stamford, CT, Atrium Gallery, University of Connecticut, Storrs, CT

Painting/Not Painting, White Columns, New York, NY

Bondo: From Process to Picture-Diana Cooper, Lydia Dona and James Hyde, I Space Gallery, Chicago, IL

Passing Through, The Shaqab College of Design Arts, Doha, Quatar

2000 *Re-drawing the Line,* Art in General, New York, NY

Microwave 11, 123 Watts Gallery, New York, NY

Drawing Spaces, Rhona Hoffman Gallery, New York, NY

Greater New York, P.S.1 Institute of Contemporary Art, Long Island City, NY

Awards

2000 John Simon Guggenheim Memorial Fellowship

Artist's Fellowship in Painting, New York Foundation for the Arts

1996 Graf Travel Grant, Hunter College, New York, NY

1990 Sy Gort Award for Painting, New York Studio School, New York, NY

bios

lisa hoke

Education

1980 Florida State University, Tallahassee, FL

1978 Virginia Commonwealth University, Richmond, VA; *BFA*

1974 University of North Carolina at Greensboro; *BA*

Solo Exhibitions

2002 Elizabeth Harris Gallery, New York, NY

1999 *Ricochet,* Holly Solomon Gallery, New York, NY

1998 Bucknell Art Gallery, Bucknell University, Lewisburg, PA

Theatre of Exhibitions (One Work a Day), Esso Gallery, Project Room, New York, NY

1995 A/D Gallery, New York, NY

1994 Horodner Romley Gallery, New York, NY

Galerie Christiane Chassey, Montreal, QC

1993 Horodner Romley Gallery, New York, NY

Bernard Toale Gallery, Boston, MA

1989 Vaughan & Vaughan Gallery, Minneapolis, MN

Rosa Esman Gallery, New York, NY

Selected Group Exhibitions

2001 *Paper,* The Aldrich Museum of Contemporary Art, Ridgefield, CT

Be/Hold, Portland Institute of Contemporary Art, Portland, WA

2000 *Luscious,* Elizabeth Harris Gallery, New York, NY

Trunk Show, Zollere Gallery, Pennsylvania State University, University Park, PA

Yard Sale, Downtown Arts Festival, NYC Lab School, New York, NY

1999 *Past Forward,* Holly Solomon Gallery, New York, NY

Shared Roots, Anderson Gallery, Virginia Commonwealth University, Richmond, VA

The Mind on Scale, Arti et Amicitiae, Amsterdam, The Netherlands

1998 *Something to Bump Into,* Kagan Martos Gallery, New York, NY

Loose Threads, Serpentine Gallery, London, England

Food Matters, Center Gallery, Bucknell University, Lewisburg, PA and E.S. Vandam Gallery, New York, NY

1997 *Making It,* The Work Space, New York, NY

Sweet 'n Low, Sherry Frumkin Gallery, Santa Monica, CA

Blurring the Boundaries, Lydia Donna & Lisa Hoke, Caren Golden Gallery, New York, NY

1996 *Close to Home,* Lehman College Art Gallery, Bronx, NY

Painting In An Expanding Field, Usdan Gallery, Bennington College, Bennington, VT

1995 *Lisa Hoke, Elena Sisto, Jessica Stockholder,* Dru Arstark Gallery, New York, NY

Conceptual Textiles/Material Meaning, Kohler Arts Center, Sheboygan, WI

Projects, Islip Art Museum, E. Islip, NY

Universe of Meaning-Directions in Contemporary Sculpture, Brattleboro Museum & Art Center, Brattleboro, VT

Awards

1996 The Joan Mitchell Foundation Grant

1990 Awards in the Visual Arts, SECCA, Winston-Salem, NC

Public Collections

Whitney Museum of American Art, NY

New Orleans Museum of Art, LA

Orlando Museum of Art, FL

Peco Energy, King of Prussia, PA

New York Public Library, NY

jim hodges

Education

1986 Pratt Institute, Brooklyn, NY; *MFA*

1980 Fort Wright College, Spokane, WA; *BFA*

Solo Exhibitions

2002 *Jim Hodges: Constellation of an Ordinary Day,* Jundt Art Museum, Gonzaga University, Spokane, WA

this and this, CRG Gallery, New York, NY

like this, Dieu Donne Papermill, New York, NY

Subway Music Box, Eastern Washington State Historical Society/Cheney Cowle Museum, Spokane, WA

2001 *Jim Hodges,* Camargo Vilaca, São Paulo, Brazil

2000 *Subway Music Box,* Tecoah Bruce Gallery of the Oliver Art Center, Oakland, CA

Jim Hodges, Anthony Meier Fine Arts, San Francisco, CA

1999 *Jim Hodges,* Miami Art Museum, Miami, FL

Jim Hodges, Marc Foxx Gallery, Los Angeles, CA

every way, Museum of Contemporary Art, Chicago, IL; Institute of Contemporary Art, Boston, MA

1998 *Jim Hodges,* CRG Gallery, New York, NY

Jim Hodges: Welcome, The Kemper Museum of Contemporary Art, Kansas City, MO

1997 *Jim Hodges,* Galerie Ghislaine Hussenot, Paris, France

Jim Hodges, Site Santa Fe, Santa Fe, NM

1996 *yes,* Marc Foxx, Santa Monica, CA

States, The Fabric Workshop & Museum, Philadelphia, PA

1995 *Jim Hodges,* CRG Gallery, New York, NY

Jim Hodges, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

1994 *Everything For You,* Interim Art, London, England

A Diary of Flowers, CRG Gallery, New York, NY

Selected Group Exhibitions

2002 *Life Death Love Hate Pleasure Pain,* Museum of Contemporary Art, Chicago, IL

Miami Currents: Linking Collection and Community, Miami Art Museum, Miami, FL

Mask or Mirror? A Play of Portraits, Worcester Museum of Art, Worcester, MA

2001 *Uncommon Threads,* Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

CAMERA WORKS: The Photographic Impulse in Contemporary Art, Marianne Boesky Gallery, New York, NY

Patterns: Between Object and Arabesque, Kunsthallen Brandts Klædefabrik, Odense, Denmark. Travels to Pori Art Museum, Pori, Finland

2000 *Gardens of Pleasure,* John Michael Kohler Arts Center, Sheboygan, WI

et comme l' esperance est violente…, Frac des Pays de la Loire, Carquefou, France

Projects 70, Museum of Modern Art, New York, NY

Age of Influence: Reflections in the Mirror of American Culture, Museum of Contemporary Art, Chicago, IL

Outbound: Passages from the 90s, Contemporary Arts Museum, Houston, TX

Zona F: An approach to the spaces inhabited by the feminist discourses in contemporary art, EACC, Espai d'Art Contemporani de Castelló, Spain

Vanitas: Meditations on Life and Death in Contemporary Art, Virginia Museum of Fine Arts, Richmond, VA

Of the Moment: Contemporary Art from the Permanent Collection, SFMOMA, San Francisco, CA

1999 *1999 Drawings,* Alexander and Bonin, New York, NY

Regarding Beauty: A View of the Late 20th Century, Hirshhorn Museum and Sculpture Garden, Washington, DC

The American Century: Art and Culture, 1900-2000, Part II, The Whitney Museum of American Art, New York, NY

Natural Dependency, Jerwood Gallery, London, England

Collectors Collect Contemporary: 1990-1999, The Institute of Contemporary Art, Boston, MA

1998 *Abstract Painting, Once Removed,* Contemporary Arts Museum, Houston, TX. Traveled to Kemper Museum of Contemporary Art, Kansas City, MO

Public Collections

The Art Institute of Chicago, Chicago, IL

The Dallas Museum of Art, Dallas, TX

The San Francisco Museum of Modern Art, San Francisco, CA

Los Angeles County Museum of Art, Los Angeles, CA

The Museum of Contemporary Art, Los Angeles, CA

The Hirshhorn Museum and Sculpture Garden, Washington, DC

The Miami Art Museum, Miami, FL

The Kemper Museum of Contemporary Art, Kansas City, MO

The Museum of Contemporary Art, Chicago, IL

The Guggenheim Museum, New York, NY

The Philadelphia Museum of Art, Philadelphia, PA

The Saint Louis Art Museum, Saint Louis, MO

The Milwaukee Art Museum, Milwaukee, WI

Grants and Awards

2001 Albert Ucross Prize

2000 California College of Arts and Crafts, Artist-in-Residence

1999 Washington State Arts Commission

1995 The Louis Comfort Tiffany Foundation Award

1994 Penny McCall Foundation Grant

1992 Mid Atlantic Arts Foundation, NEA Paintings and Works on Paper Regional Fellowship

installation

lucky debellevue

Untitled, 2001

chenille stems, plastic chain

116 x 43 x 22 inches

We Woke Up in the Woods, 2002

chenille stems, plastic ornament, plastic

36 x 72 x 48 inches

Version 1.0 (4 x 4), 2002

chenille stems

27 x 48 x 48 inches

Journey, 2002

chenille stems, glass painting

26 x 23 x 14 inches

Untitled, 2002

melamine, epoxy, redi-lead lines

16 x 18 x 1 inches

Untitled, 2002

chenille stems, found object

23 x 60 x 18 inches

Untitled, 2002

plastic chain, cable ties, feathers

108 x 66 inches

Untitled, 2002

vinyl foam weather-stripping

54 x 36 inches

diana cooper

Missed Once, 2000-2001

markers, acrylic, felt, pipe cleaners, acetate, photographs, plastic tubes and foam core construction

96 x 86 x 59 inches

When Did It Happen, 1999-2000

markers, colored felt, clear acetate, colored acetate, pom-poms, paper, cardboard, acrylic paint and vinyl on canvas, wall and floor

116 x 234 x 84 inches

The Black One, 1997

felt tip markers, acrylic, aluminum, tape, acetate, pom-poms, felt, plastic tubes and pipe cleaners on wall and canvas

113 x 100 x 79 inches

The Landing, 2000

paper, foam core, felt tip markers, acrylic, post-its and security envelopes on paper

38 x 38 x 9 inches

All furniture courtesy of Modern House

lisa hoke

Meniscus, 2002

glasses, rubber bands, glue, mirrors

138 x 423 x 16 inches (variable)

Circled Square, 2002

paper, glue

84 x 84 inches

Circle Chasing Its Tail, 2002

paper, glue

192 x 114 inches

Ramble On, 2002

paper, glue

9 x 264 x 180 inches

jim hodges

You Take A Walk, 2002

string

dimensions variable

A Possible Drawing, 2002

colored pencils

dimensions variable

All To One Point, 2002

extension cords, light bulbs

dimensions variable

We are appreciative of the dedicated help of gallery assistants:

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Andrea Gaydos

Rachel Kohler

Matt Fuller

Antoinette Mazzola

Donna Rogers

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And to all the others who stopped by to help but didn't sign their names, THANK YOU!

The Louis D. Kacalieff Lecture Series was held the week of October 14-18, 2002 in conjunction with the exhibition Arte Povera American Style: Funk, Play, Poetry & Labor.

October 14 ... Jim Hodges
October 15 ... Lisa Hoke
October 16 ... Lucky DeBellevue
October 17 ... Diana Cooper
October 18 ... Panel discussion with all four artists moderated by co-curator Julie Langsam.

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