



Jim Dine Tools

**Constance White Glenn, Jim
Dine, Christopher Sweet**



Jim Dine Tools:

Jim Dine Jim Dine, 2002 **My Tools** Jim Dine, 2014 Jim Dine ist mit Werkzeugen aufgewachsen Sein Gro vater Morris Cohen betrieb ein Eisenwarengesch ft und pflegte ein liebevolles Verh ltnis zu H mmern Bohrern S gen Zangen Messern und Schraubenziehern Cohen konnte damit einfach alles reparieren was den Enkel auf magische Weise anzog Diese Anziehung ist von jeher in Jim Dines Werk sp rbar Und zwar in besonderer Weise Bleiben die Hilfsmittel beinahe jeder Kulturtechnik zumeist im Verborgenen stellt Dine ihre sthetik extra heraus macht sie zum Subjekt seiner Arbeit Hier schlie en sich Handwerk und Kunst nicht aus im Gegenteil Sie st rken einander Ich begann begeistert damit Werkzeuge zu fotografieren die sich auf dem Fu boden meines Ateliers h uften Das waren eigentlich Objekte die ich damals zeichnen wollte Nachdem ich sie aber fotografiert hatte schienen sie mir pl tzlich Abbilder hoffnungsloser Landschaften zu sein oder R ntgenbilder von dem L rm in meinem Kopf Vom Ambos bis zur Zange f hrt Dine nahezu z rtlich das merkw rdig Lebendige seiner Werkzeuge vor sowohl zuf llig als auch arrangiert tummeln sich Farbbeh lter und tuben Pinsel Lappen Schraubzwingen alle Schneiden und Zangen mit rotem Griff Scheren kopf ber und kopfunter gr ne Spaten in Reih und Glied Diese Fotografien markieren die poetische Seite und die Sch nheit der stofflichen Gegenstandswelt Tools have belonged to Jim Dine s favorite motifs since his beginnings as an artist and are a passion born in his childhood when his grandfather and later his father ran a hardware store in Cincinnati My Tools provides new insight into Dine s ongoing photographic exploration of this multifaceted theme In large format black and white and color photographs as well as heliogravures produced between 2001 and 2014 he explores the formal vocabulary of individual objects their materials as well as their collective constellations and surrounding spaces Dine defines himself as an artist through the tools and objects he creates with his own hands His analog photographs themselves creations of a complex tool the camera are both true to the objective appearance of his tools while opening up our field of imagination **Tools** Jim Dine, 2018-11 When I was born I came home to my grandfather_s house His name was Morris Cohen He was my mother_s father I lived with him for three years until my parents built a small little house and we moved away But from the time I was born until he died when I was nineteen I either spoke to him or saw him every day He owned a hardware store that catered to plumbers electricians woodworkers contractors It was an early version of a contractors_ supply store It was called The Save Supply Company He was a very large man and he felt he could do anything with his hands He made tables he fixed automobiles he was an electrician and he was lousy at all of it But through sheer force of will he forged ahead Jim Dine **Jim Dine** Cristea Roberts Gallery, 2024 Jim Dine Jim Dine, 2005 *Jim Dine, Sculpture and Drawings* Jim Dine, Pace Gallery, 1984 Jim Dine Drawings Constance White Glenn, Jim Dine, Christopher Sweet, 1985 *Jim Dine* Jim Dine, 1985 *Modern Art Museum of Fort Worth 110* Modern Art Museum of Fort Worth, Michael Auping, 2002 Together they present a broad range of styles and media from oil acrylic and mixed media paintings and drawings to photography sculpture installation art and video and digital imagery **Talking about Aldo** Jim

Dine, Marco Livingstone, 2008 An interview between Jim Dine and Marco Livingstone in which Jim Dine's friendship and working relationship with Aldo Crommelynck the printer of Matisse and Picasso is discussed *Pop Impressions Europe/USA* Wendy Weitman, Museum of Modern Art (New York, N.Y.), 1999 Essay by Wendy Weitman **Jim Dine: Grace and Beauty** Jim Dine, 2023-01-10 With its fairy tale yet matter of fact title *Grace and Beauty* reveals Jim Dine's unquenchable enthusiasm for reimagining his iconic personal motifs here the Classical torso hearts and tools in experimental combinations of media The book contains his most recent works all from 2022 mixed media assemblages and monumental bronze and stainless steel sculptures an army of sculptures flowers machines and primitive skulls at once which he often adorns with thick coats of explosive color These are hybrid forms between sculpture and painting whose stark contrasts display the artist's quest for new territories of beauty Dine introduces each group of works with a short personal text and complements them with a series of documentary photographs taken at Kunstgiesserei St Gallen where his sculptures are born the site of his proud collaboration with the foundry's expert team and the crucible for his ongoing struggle with matter At 87 I paint what I want and how I want so that now the horse I keep tethered in the studio is completely without a rider Jim Dine Co published with Galerie Templon Paris **Last Year's Forgotten Harvest** Jim Dine, 2024-02-10 Catalog of an exhibition of portrait drawings by Jim Dine hosted by the Bowdoin College Museum of Art from December 7 2023 to June 2 2024 including an accompanying transcript of an interview with the artist conducted in 2021 *Jim Dine* Graham William John Beal, Jim Dine, 1984 Jim Dine is an American pop artist and sometimes considered to be a part of the Neo Dada movement This catalog traces the artist's development presents comments by the artist on how and why he creates his compositions and includes more than one hundred illustrations **Jim Dine: Three Ships** Jim Dine, 2023 This book explores the uncompromising processes of autobiographical excavation at the heart of Jim Dine's art today Here his focus lies on three self-reflective series from the past three years each in a different medium In the self-portraits of *Drawing the Minutes* Dine less draws with pencil on paper than carves into it feverishly erasing and redrawing to create a shifting typography of self and a study on the effects of time The densely painted self-portraits of *Me* comprising oils mixed with sawdust and sand deepen Dine's acts of looking out and in each layer of pigment a layer of self-knowledge Finally we witness the monumental bronze sculptures of *Three Ships* whose title references the ships that carried the relics of the Three Wise Men on their final journey Five years in the making Dine's ships are dynamic masses studded with branches ropes and dozens of tools one of his most beloved motifs born from childhood hours of intense observation spent in his grandfather's hardware store Accompanied by short personal texts by the artist and photos documenting him at work at the Kunstgiesserei St Gallen foundry *Three Ships* is a testament to Dine's vitality and transformative versatility which sweep across six decades and show no sign of abating Jim Dine Alan Cristea gallery (London), 2005 **Tools as Art** John W. Hechinger Collection, 1989 **Jim Dine: Text** Jim Dine, 2003 **Complete Printmaker** John Ross, Claire Romano, Tim Ross, 2009-12-01 This revised and expanded edition takes the

reader step by step through the history and techniques of over forty five print making methods From the traditional etching engraving lithography and relief print processes to today s computer prints Mylar lithography copier prints water based screen printing helio reliefs and monotypes The Complete Printmaker covers various aspects of fine printmaking The book also includes a survey of issues and contemporary concerns in the printmakers world Birds Jim Dine,2001 A childhood encounter with a crow at a zoo led to a lifetime fascination with avian life for the American artist Jim Dine This encounter with the bird was perceived by the young Dine with a mixture of fear fascination and a deeper understanding of his unconscious world and from it grew a mythic personal symbolism which he explores in Birds a series of remarkable black and white photographs Here an everyday unspectacular bird might appear to the beholder as a character of mythology as a jester at a Medieval court or as a strange messenger from a world behind the scenes These are rich intimate darkly detailed images imbued with symbolism and meaning They are also beautiful and compelling particularly as published in this spectacular volume which with 36 images printed using a technique called heliogravure and with a Japanese binding is a truly beautiful object in itself and reveals a new aspect of Dine s work

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