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FIRST MAJOR SURVEY IN 15 YEARS OF JIM DINE'S DRAWINGS OPENS MARCH 21, 2004, AT THE NATIONAL GALLERY OF ART



Jim Dine

image from *Nine Self-Portraits with a Very Long Beard*, 1977

graphite on nine sheets of paper, each sheet: 76.2 x 55.9 cm (30 x 22)

National Gallery of Art, Promised Gift of the artist

Washington, DC-- Leading American artist Jim Dine's groundbreaking achievements as a draftsman beginning around 1970 are featured in **Drawings of Jim Dine** at the National Gallery of Art, West Building, March 21 through August 1, 2004. The first major survey of Dine's drawings in over 15 years, the exhibition will include more than 100 of his drawings from around 1970 to the present, borrowed from public and private collections. Often associated with Pop art and the Happenings of the 1960s, Dine became known for his paintings, prints, and sculptures--works that employed recurring themes such as tools, hearts, and bathrobes. This exhibition will focus on subjects for which Dine is renowned--his iconic images of tools--as well as less publicized themes from the eighties and nineties, including images of owls, studies of ancient sculpture and nature, and portrayals of proverbial characters such as Pinocchio.

"We are especially pleased to show a number of magnificent drawings from Jim Dine's most recent work--ones that confirm his persistent brilliance as a draftsman," said Earl A. Powell III, director of the National Gallery of Art. "It is always a privilege to celebrate the work of an artist still actively engaged in making art."

The exhibition was organized by the National Gallery of Art, Washington.

THE EXHIBITION

Drawings of Jim Dine is organized chronologically and begins with a 16-foot-long charcoal work on canvas entitled *Name Painting (1935-1963) #1* from 1968-1969. National Gallery curator Judith Brodie suggests that this work--an attempt by Dine to recall all the names of those individuals who affected his life between 1935 and 1963--very likely inspired a period of concentrated involvement with drawing during the 1970s. Works on view from that decade showcase Dine's intensified commitment to drawing and include a series of seven superb drawings of tools from the Museum of Modern Art, New York. In keeping with the artist's inclination to revisit chosen themes, the exhibition also features drawings of tools from 2000 to the present, such as *Elyria*, *Natural Light #1*, and *Natural Light #2*.

In 1974, Dine began drawing from the figure, employing live models, photographs, mirror-images of himself, even department store mannequins. *The Die-Maker* (1975) reveals Dine's shift to life drawing and his innate skills as a draftsman. Other large-scale and evocative drawings of nudes--*The Skier* (1976), *The Red Glove* (1975-1976) and *Red Scarf* (1976)--reveal a similar attention to the human form as well as Dine's very physical approach to drawing. Some areas of these drawings are abraded and torn. Dine aims to have his works convey a sense of history, the weathered signs of their own making. In *Nine Self-Portraits with a Very Long Beard* (1977), Dine explored the traditional genre of self-portraiture but in a non-traditional format, creating a set of nine variably adjusted drawings that the artist considers one work.

Since the last major exhibition of his drawings in 1988, Dine has introduced new subjects--such as antique sculpture, the owl and raven, a towering mountain in Austria, and the puppet Pinocchio. Dine feels a strong kinship with all of his subjects. In the

case of Pinocchio, he adopts the puppet as an alter ego. He is moved by the puppet's tale, especially his genesis and identifies with Geppetto's ability to bring an inanimate object to life. *Pinocchio with Two Kinds of Clippers* from 2002 pairs the new subject of Pinocchio with the artist's trademark tools, enriching Dine's dialogue with his subjects.

Throughout the seventies and into the eighties, Dine lived in Vermont and in this lush environment, trees, plants and flowers became one of his enduring themes, as revealed in *Tree (The Kimono)* from 1980 and *Mandrake Root (after Ligozzi)* from 1985.

The exhibition concludes with one room devoted entirely to forty works--**The Glyptotek Drawings**--made from early Greek and Roman sculpture. These forty separate sheets, which constitute one work, demonstrate Dine's profound sense of wonder in the presence of the antique.

THE ARTIST

Dine was born in Cincinnati, Ohio. After his mother's death when he was a teenager, he went to live with his maternal grandparents. His grandfather owned a hardware store where Dine acquired an appreciation for tools. Dine received a B.F.A. in 1957 from Ohio University and enrolled in its graduate program the following year. In 1958 he went to New York, where he collaborated with artists such as Claes Oldenburg. Dine soon became a pioneer creator of Happenings--multimedia theatrical pieces that were highly unpredictable in character.

Dine's mixed-media constructions and experimentation with Happenings quickly earned him a reputation as an exceptional young talent, and between 1960 and 1965 his work was widely exhibited with that of the newly emerging Pop artists. In the 1970s Dine made a dramatic shift, an aspect of which was a heightened regard for drawing. He believed that he had exhausted the possibilities at hand and needed a broader foundation to build on--one grounded in life drawing. Dine's objective was not, however, to become a figurative artist, instead, as he states in the exhibition catalogue, it was "all about looking--looking hard."

As Dine continued to revise his artistic ambitions throughout the 1970s, he repeatedly turned to drawing. Thirty years later, drawing remains at the core of his range of

expression.

EXHIBITION CURATOR, CATALOGUE, AND PROGRAMS

Judith Brodie, curator of modern prints and drawings at the National Gallery of Art, is curator of the exhibition and principal author of the catalogue. The artist joined the design team of the catalogue, which is co-published by the National Gallery of Art and Gerhard Steidl, Göttingen. **Drawings of Jim Dine** will be available in the Gallery Shops, through the Shops Web site (www.nga.gov (<http://www.nga.gov/home.htm>)), and by telephone (800-697-9350) for \$50 hardcover (200 pages, 110 color plates).

Exhibition curator Judith Brodie will interview Jim Dine on Sunday, March 21, at 2:00 p.m. in the East Building auditorium. Jim Dine will sign catalogues following the program. This event is free of charge; seating is available on a first-come, first-seated basis.

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General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit www.nga.gov/renovation (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at www.nga.gov. Follow the Gallery on [Facebook](http://www.facebook.com/NationalGalleryofArt) at www.facebook.com/NationalGalleryofArt and on [Twitter](http://twitter.com/ngadc) at twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

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