

# **JIM DINE**

## **A LIFE IN PRINT**

### **ARTWORK LABELS**

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## ***Jim Dine: A Life in Print***

Jim Dine came to prominence in the avant-garde art scene of early 1960s New York, alongside artists such as Jasper Johns and Robert Rauschenberg. Dine staged Happenings at Reuben Gallery and made a name for himself with paintings that incorporated items of clothing and tools. He was associated with the burgeoning Pop movement in the early 1960s, but was never a Pop artist. Dine is a painter, printmaker and sculptor who has walked his own path. His subjects include everyday objects, which he represents in serial variations across media. Printmaking is a central part of Dine's practice, and he has made more than 1000 prints during his artistic career, including etchings, lithographs and woodcuts.

In 2015 Jim Dine turned eighty. Over the past few years he has made gifts of large groups of works to institutions in the United States and Europe, in order to make comprehensive survey collections of his graphic work available to the public. Last year, as part of this great act of generosity, Dine donated to the NGV an outstanding group of 249 prints that span his graphic oeuvre, from 1969 through to 2013, and more than 100 of these are on display here.

# Cincinnati II

1969

offset lithograph, ed. 6/75

printed by Paul Cornwall-Jones, London; published by Petersburg Press, London

Gift of the artist, 2016

2016.734

*Cincinnati II* is the earliest work in this group of prints gifted by Jim Dine. It is one of two versions of a lithograph composed of text, which was based on Dine's large *Name painting*, 1968–69. To create the image, Dine wrote down the names of everyone he knew in his hometown, later rubbing out the names of those individuals whom he preferred to forget. The composition is related to the way in which Dine wrote poetry, which involved pinning a sheet to the wall and writing on it – thus the visual character of words is always present, even in the composition of poems.

# Picabia I (Cheer)

1971

photo-lithograph with collage of cut photo-lithograph

printed in red ink, ed. 4/75

printed by Ernie Donagh, London; published by

Petersburg Press, London

Gift of the artist, 2016

2016.738

The 1971 prints *Picabia I (Cheer)*, *Picabia II (Forgot)* and *Picabia III (Groans)* feature a bleeding heart surrounded by collage elements, which Dine made after seeing Dada artist Francis Picabia's 1921 collage *The cacodylic eye*. The Picabia lithographs are a composite of image, text and symbols that were part of Dine's early paintings and Happenings, including the car, shoe, glove and necktie.

# Picabia II (Forgot)

1971

photo-lithograph with collage of cut photo-lithograph

printed in red ink, ed. 4/75

printed by Ernie Donagh, London; published by  
Petersburg Press, London

Gift of the artist, 2016

2016.739

# Picabia III (Groans)

1971

photo-lithograph with collage of cut photo-lithograph

printed in red ink, ed. 4/75

printed by Ernie Donagh, London; published by  
Petersburg Press, London

Gift of the artist, 2016

2016.740

# The red bandana

1974

lithograph, ed. 12/50

printed by Alan Uglow and Winston Roeth, New York;  
published by Pace Editions, New York

Gift of the artist, 2016

2016.748

In the 1960s and 1970s Dine frequently incorporated text into his collage-style assemblages, both in the medium of print and painting. *Love and grief* is one of the very few later works that feature words. It was made in a period when the artist was preoccupied with mortality and deeply interested in the theories of psychoanalyst Carl Jung. The sombre diptych is printed and hand-painted with thick dark ink, creating a sealed glossy surface on the paper.

# Love and grief

1992

colour woodcut with hand-colouring, ed. 4/17  
printed by Joe Wilfer, Ruth Lingen and M'Lis Bartlett,  
Spring Street Workshop, New York

Gift of the artist, 2016

2016.825.a-b

In the 1960s and 1970s Dine frequently incorporated text into his collage-style assemblages, both in the medium of print and painting. *Love and grief* is one of the very few later works that feature words. It was made in a period when the artist was preoccupied with mortality and deeply interested in the theories of psychoanalyst Carl Jung. The sombre diptych is printed and hand-painted with thick dark ink, creating a sealed glossy surface on the paper.



Jim Dine transforms everyday objects into noble subjects. The prints on this wall represent three of the key motifs in his oeuvre: the bathrobe, heart and skull. These symbols appear in his printmaking, drawing, painting, sculpture and photography – part of a multi-disciplinary practice in which the artist explores serial variation of a single motif across various media. Dine has frequently been described as a Pop artist, which he rejects because he does not share the cool, detached Pop Art aesthetic, and his art is not a celebration of consumer culture. Rather, he sees himself as working in the tradition of the still-life genre.

# **A side view in Florida**

1986

hand-coloured etching, soft-ground etching, power-tool abrasion and burnishing, ed. 3/15

printed by Donald Saff, Patrick Foy and Greg Burnet;  
published by Graphicstudio, University of South Florida,  
Tampa

Gift of the artist, 2016

2016.808

# Rancho woodcut heart

1982

colour woodcut, ed. 69/75

proofed by Garner Tullis, Experimental Printmaking  
Workshop, San Francisco; printed by Robert Townsend,  
Georgetown, Massachusetts; published by Pace Editions,  
New York

Gift of the artist, 2016

2016.790

# **Cream and red robe on a stone**

2010

lithograph printed in red ink on Japanese paper, ed. 15/28  
printed by Bill Lagattuta, Tamarind Institute, Albuquerque,  
New Mexico

Gift of the artist, 2016

2016.912

Jim Dine was born in 1935 in Cincinnati, Ohio. After the death of his mother when he was twelve, he was raised by his grandparents who ran a hardware store. Dine has spoken extensively about his profound relationship with hand tools, and remembers playing with pieces of pipe, hammers and screwdrivers at the age of three or four: 'I thought they were so beautiful. It was a non-verbal meeting'. Brushes, hammers, saws and pliers would feature prominently in his work, both as the 'tools of his trade' and as an autobiographical motif.

Dine's early minimalist studies of tools highlight their aesthetic qualities. In many of these pictures, the objects have been traced and then carefully rendered with trompe l'oeil accuracy, appearing to float on the sheet. In his later tool pictures, Dine creates narratives in which tools seem to be animate and interacting with one another. He also became increasingly interested in making marks and producing new tactile qualities that reveal the artist's hand, particularly in the medium of print, which is often seen as a mechanical and predictable process.

# Hammers

1970

lithograph on 2 sheets of orange paper, ed. A/A  
printed by Ernie Donagh, London; published by  
Petersburg Press, London

Gift of the artist, 2016

2016.736.a-b

# Four German brushes 1–4

1973

etching and plate-tone, ed. 6/75

printed by Maurice Payne; published by Petersburg Press,  
London

Gift of the artist, 2016

2016.744.1-4

# Sledgehammer and axe

1971

offset lithograph, ed. 38/80

printed by Ernie Donagh, London; published by  
Petersburg Press, London

Gift of the artist, 2016

2016.741



# Big red wrench in a landscape

1973

colour lithograph, artist's proof, ed. 14/15

printed by William Law; published by Petersburg Press,  
New York and Ulstein Propylaen Verlag, Berlin

Gift of the artist, 2016

2016.743

# Nutcracker

1973

colour lithograph, artist's proof, ed. 4/10

printed by William Law; published by Petersburg Press,  
New York, and Dayton's Gallery 12, New York

Gift of the artist, 2016

2016.745

# Lithographs of the sculpture: the plant becomes a fan 1–5

1974–75

lithograph and varnish, ed. 16/60

printed by Julio Juristo, Graphicstudio, University of South Florida, Tampa; published by Petersburg Press, New York

Gift of the artist, 2016

2016.749.1-5

This set of prints is based on a sculpture that shows a process of metamorphosis in which a plant is transformed into a fan. When Dine explores an idea, he often does so in various media including painting, sculpture and drawing, as well as print. In this set of prints, he has chosen a thin hand-made paper, to add colour and texture to the works, and applied a varnish to the finished prints.

# Cobalt teal paintbrushes

2010

lithograph, watercolour, drypoint and power-tool abrasion,  
ed. 1/20

printed by Aurelie Pages, Bill Lagattuta and Julia  
D'Amario, Tamarind Institute, Albuquerque, New Mexico

Gift of the artist, 2016

2016.911

# Tools for Creeley I–III

2007

colour lithograph, ed. 7/20

printed by Brandon Gunn, Tamarind Institute,  
Albuquerque, New Mexico

Gift of the artist, 2016

2016.891.1–3

This set of three lithographs is dedicated to Dine's friend, the late American poet Robert Creeley, whom Dine met in the late 1960s. Around this time Dine also started writing poetry; he has published several books of poems and considers his writing as part of his art.

Two years ago Dine relocated from Walla Walla, Washington, to Paris, and in a recent interview he has said that 'there's a reason why I've been coming here on and off for fifty years, and it's the quality of the light. There are days when I could jump for joy, it's so amazing to me.' These etchings of the Eiffel Tower, made over forty years ago, present a rare subject in Dine's oeuvre. The etchings were printed from multiple plates: *Paris smiles* and *Drypoint Eiffel Tower* involved four copper plates, and *Paris smiles in darkness* and *Retroussage Eiffel Tower* were printed from five plates. 'Retroussage' refers to the wiping technique, in which the printer does not wipe the ink completely from the surface of the plate, in order to achieve dark tones similar to those of a monoprint.

# Drypoint Eiffel Tower

1976

etching, drypoint, lift ground and soft-ground, ed. 2/45  
printed and published by Aldo Crommelynck, Atelier  
Crommelynck, Paris

Gift of the artist, 2016

2016.752

# Paris smiles

1976

etching, drypoint, sugar-lift and soft-ground etching and relief print, ed. 1/45

printed and published by Aldo Crommelynck, Atelier Crommelynck, Paris

Gift of the artist, 2016

2016.753



# Paris smiles in darkness

1976

colour etching, drypoint, sugar-lift and soft-ground etching  
and relief print, ed. 1/45

printed and published by Aldo Crommelynck, Atelier  
Crommelynck, Paris

Gift of the artist, 2016

2016.754

# Retroussage Eiffel Tower

1976

etching, drypoint, sugar-lift and soft-ground etching, ed.

33/45

printed and published by Aldo Crommelynck, Atelier  
Crommelynck, Paris

Gift of the artist, 2016

2016.755

# Harvard self-portrait with glasses in sepia

1978

etching, soft-ground etching, drypoint and photogravure  
printed in brown ink, ed. 2/10

proofed by Mitchell Friedman, Cambridge, Massachusetts;  
printed in New York; photogravure by Deli Sacilotto,  
New York; published by Pace Editions, New York

Gift of the artist, 2016

2016.759

# Self-portrait hand-painted in Paris

1979

etching, drypoint, power-tool abrasion and synthetic polymer paint, ed. 7/25

proofed and printed by Aldo Crommelynck, Atelier Crommelynck, Paris; published by Pace Editions, New York

Gift of the artist, 2016

2016.770

Dine has made self-portraits throughout his life. They are nearly always full-frontal depictions drawn from a mirror image. The early hand-coloured etching *Self-portrait hand-painted in Paris* is a tightly cropped view showing a close-up of the artist's face, an unusual image among the self-portraits, because the majority are larger-scale depictions of the artist's head and shoulders

# **Worried about Aviva, one morning**

2001

etching, soft-ground etching, power-tool abrasion and  
plate-tone,

ed. 2/9

printed by Sharon Poliakine, Jerusalem Print Workshop,  
Jerusalem; published by Pace Editions, New York

Gift of the artist, 2016

2016.864

# Now

2008

lithograph, ed. 2/20

printed by Sharon Lee, Tamarind Institute, Albuquerque,  
New Mexico

Gift of the artist, 2016

2016.893

Drawing is a core activity for Dine and he has spent his life teaching himself to be a draughtsman. In 1974 he started on a self-imposed year-long regime of drawing from life models for hours every day. Such traditional training was not common practice in avant-garde circles, but Dine has always followed his own path to develop as an artist, and at this point he felt that he needed to 'learn to sit and draw rather than making the grand gesture all the time'. The disciplined observation and hand-eye coordination made his line more fluid and nuanced, particularly in his portraits.

# Madame and her sunglasses

2009

lithograph on chine collé, ed. 1/14

printed by Bill Lagattuta, Tamarind Institute, Albuquerque,  
New Mexico

Gift of the artist, 2016

2016.905



# Big Diana with poem

2007

lithograph printed in black and grey ink on grey paper, ed.  
1/20

printed by Bill Lagattuta, Tamarind Institute, Albuquerque,  
New Mexico

Gift of the artist, 2016

2016.889

*Big Diana with poem* depicts Dine's second wife, the photographer Diana Michener. The sitter's head is drawn in great detail, with her body faintly sketched in delicate outlines, and one of Dine's poems is included in the image.

# Nancy outside in July XVII: The reddish one

1981

photogravure, soft-ground etching, aquatint and power-tool abrasion printed in red ink on grey paper, ed. 5/26 proofed, printed and published by Aldo Crommelynck, Atelier Crommelynck, Paris

Gift of the artist, 2016

2016.777

# Nancy outside in July XIX: The fish in the wind

1981

etching, drypoint, aquatint, soft-ground etching and power-tool abrasion printed in white ink on synthetic polymer paint on paper, ed. 6/25

proofed, printed and published by Aldo Crommelynck, Atelier Crommelynck, Paris

Gift of the artist, 2016

2016.778

One of Dine's most ambitious print projects was his suite of twenty-five portrait etchings *Nancy Outside in July*, 1978–81, featuring Dine's first wife Nancy Minto, whom he married on his twenty-second birthday. This 'etching symphony' alludes to the seasons and cycles of life in which things grow and change. Nancy is shown in the same pose in each version, in changing surroundings and different moods. The plate itself underwent great transformations, as it was burnished and re-etched for each new state. The evidence of previous images is sometimes still visible on the plate, an effect that always pleases Dine because the history of the image is not forgotten.

# The black and white Nancy woodcut (second version)

1983

woodcut, ed. 4/27

printed by Nicholas Dine, Aspen; published by Pace  
Editions, New York

Gift of the artist, 2016

2016.792

# Negative tools (from the Woolworth)

2008

lithograph on 2 sheets, ed. 1/12

printed by Michael Woolworth, Daniel Clarke and Chloe Carette, Paris; published by Pace Editions, New York

Gift of the artist, 2016

2016.896.a-b

*Negative tools* is a distinct work among Dine's tool prints. The silhouetted rendering of each individual object has given way to expressive gestural marks in which the tools are barely recognisable white forms on a black ground. The act of mark-making has become of primary importance here, and this work seems to be an homage to lithography. Dine and his printers produced the distinctive textures and deep rich blacks that only a lithographic stone can produce.

# The historical Untersberg

1994

colour cardboard intaglio, etching and etching (à la poupée), drypoint, power-tool drypoint, roulette, power-tool abrasion, sandpaper abrasion and carborundum on 3 sheets, ed. 2/15

printed by Kurt Zein, Werkstatt für Handgedruckte Original-Graphik, Vienna

Gift of the artist, 2016

2016.834.a-c

When Dine was teaching at the International Summer Academy in Salzburg in 1993 and 1994, he made several prints of the Untersberg mountain that looms over the city. *The historical Untersberg* is a dramatic three-panel print about the legend of the twelfth-century Holy Roman Emperor Frederick Barbarossa, who is said to lie sleeping in the mountain. Each image shows a different view of the Untersberg: a raven dominates the sheet on the left and the central panel refers to Barbarossa (meaning red beard), represented by a mass of red hair. According to the legend, once the ravens cease to fly around the mountain peak, the emperor will arise and fight another battle. Dine's interest in such legends is closely connected to his ongoing fascination with myths and archetypes. This triptych print combines various techniques, including etching, abrasion with power-tools, and cardboard intaglio, invented by the Viennese printer Kurt Zein, in response to Dine's desire to create the effect of a charcoal drawing in print.

In the 1970s Dine travelled frequently to Europe and Israel, and spent most of his time working on prints and drawings, honing his draughtsmanship and knowledge of printmaking. In 1973 he met the French master printer Aldo Crommelynck, who had printed Matisse's and Picasso's works, and established a long collaborative relationship with him. In the United States he began working with Donald Saff at Graphicstudio in Tampa, Florida, one of the printers leading the way in large-scale printing, who could accommodate Dine's ambitious vision. Over the years Dine has established an international network of printers, including Kurt Zein, Bill Lagattuta, Michael Woolworth, Julia D'Amario and Ruth Lingen.

Although Dine is an autodidact by nature, he has observed and learnt from the many printers he has collaborated with, driven by his desire to understand the ways in which certain effects are achieved. As he became fluent in the various techniques, Dine has become increasingly 'hands-on' in the printing process: he adds and subtracts elements while making the matrix by burnishing and grinding copper plates with drills and sanders, or carving and cutting woodblocks with a chainsaw – and he frequently 'interferes' with the prints between pulls by manipulating the wet ink or scraping the paper.



When he returned to the tool motif in the early 1980s, Dine's pictures became more complex, animated scenes in which tools are active agents. In *The New French tools*, clamps, saws, wrenches, pliers, brushes and axes are in dynamic relationships with one another. The scratched surface and dark tone, created through gestural marks made with a drill and rotary sander, and the etched spit bite (an effect produced by painting or dripping acid straight on to the copper plate), add an aggressive atmosphere as a backdrop to the scene. Dine is always experimental in his exploration of techniques, and when the matrices are printed, he is meticulous in ensuring these textural details are visible in the finished work. These etchings are printed by the French master technician Aldo Crommelynck, who was known for producing crisp impressions in which every detail of the plate was transferred onto the paper.

# The new French tools 1 – wise

1984

etching, drypoint, aquatint and power-tool abrasion, ed.

1/50

proofed and printed by Aldo Crommelynck, Atelier  
Crommelynck, Paris; published by Pace Editions,  
New York

Gift of the artist, 2016

2016.801.1

# The new French tools 2 – three saws from the Rue Cler

1984

etching, aquatint, sugar-lift aquatint, drypoint and power-  
tool abrasion, ed. 1/50

proofed and printed by Aldo Crommelynck, Atelier  
Crommelynck, Paris; published by Pace Editions,  
New York

Gift of the artist, 2016

2016.801.2

# The new French tools 3 – for Pep

1984

etching, spit bite aquatint, drypoint and power-tool abrasion, ed. 9/50

proofed and printed by Aldo Crommelynck, Atelier Crommelynck, Paris; published by Pace Editions, New York

Gift of the artist, 2016

2016.801.3

The *New French tools* series was produced from plates of varying dimensions and printed on sheets of different sizes and textures. The subtitles of the prints relate to Dine's friendship with Aldo Crommelynck: this print is dedicated to Crommelynck's wife Pep, and others are named after streets and cafes near the Atelier Crommelynck, which Dine was frequenting at this time.

# The new French tools 4 – Roussillon

1984

etching, aquatint, drypoint and power-tool abrasion, ed.

1/50

proofed and printed by Aldo Crommelynck, Atelier  
Crommelynck, Paris; published by Pace Editions,  
New York

Gift of the artist, 2016

2016.801.4

# The new French tools 5 – Boulevard Victor, double sky

1984

etching, aquatint and power-tool abrasion with hand-painting, ed. 8/50

proofed and printed by Aldo Crommelynck, Atelier Crommelynck, Paris; published by Pace Editions, New York

Gift of the artist, 2016

2016.801.5-6

# **With Aldo behind me**

2008

etching, soft-ground etching, aquatint, spit bite, power-tool abrasion and burnishing on 2 sheets, ed. 1/15  
plates originally made with Aldo Crommelynck, printed by  
Julia D'Amario, Aurelie Pages and Daniel Clarke in Paris  
and Walla Walla, Washington; published by Jim Dine/Pace  
Editions, New York

Gift of the artist, 2016

2016.898

Bathrobes and hearts are two motifs that Dine has explored over four decades. In the 1960s he was looking for ways to make self-portraits without painting his likeness. Dine came across an advertisement for bathrobes in the *New York Times Magazine* and the image of the empty bathrobe reminded him of his own physique, so he adopted it as a motif for self-representation. This identification of the bathrobe with the artist is explicit in titles of his 1960s robe paintings, which frequently include 'self-portrait'.

The heart, one of the most familiar and conventional symbols in Western culture, stands for passion and creativity in Dine's work. It became part of his repertoire in 1966 as part of a set design that Dine made for a production of Shakespeare's *A Midsummer Night's Dream*. He subsequently explored the heart in every possible mutation, in paintings, works on paper and sculpture. Each heart is a new investigation of the possibilities of printmaking, and Dine has said that 'every time I sit down with the intention of making a heart it's brand new for me'.



# The kindergarten robes

1983

colour woodcut, ed. 55/75

printed by Robert Townsend, Georgetown,  
Massachusetts; published by Pace Editions, New York

Gift of the artist, 2016

2016.793.a-b

# Black and white bathrobe

1975

lithograph printed in black and white ink, ed. 59/60  
printed at Graphicstudio, University of South Florida,  
Tampa; published by Petersburg Press, New York

Gift of the artist, 2016

2016.750

This image is printed from a lithographic plate that Dine used for another work, *The woodcut robe*, in 1975, in which he overprinted a colour woodcut with a lithographic zinc plate to add black outlines. In *Black and white bathrobe*, the plate is used to print a monochrome 'negative' image of the bathrobe silhouette. This reuse of plates and exploration of possibilities in variation is typical of Dine's way of working, and printmaking, with its matrices that can be reworked and re-purposed, is ideally suited for this method.

# Two Florida bathrobes

1986

colour lithograph, etching and soft-ground etching, ed.  
22/70

printed by Donald Saff, Alan Holoubek, Patrick Foy and  
Tom Pruitt; published by Graphicstudio, University of  
South Florida, Tampa

Gift of the artist, 2016

2016.816

Dine takes an expressive approach to his printmaking. He has stayed away from commercial print techniques, such as silkscreen, and deliberately gives his lithographs, etchings and woodcuts a handmade quality. He takes all kinds of tools to both the paper and printing plates to create marks and textures, and likes to leave visible traces of his labour, as is clearly evident in *Two Florida bathrobes*, which includes several handprints.

# Spray-painted robe

1977

offset lithograph, etching, soft-ground etching, drypoint and power-tool abrasion, ed. 1/27

lithograph printed by Deli Sacilotto, New York; intaglio printed by Mitchell Friedman, assisted by Jeremy Dine, Dartmouth; published by Pace Editions, New York

Gift of the artist, 2016

2016.757

# Small yellow robe

from the *Astra* portfolio

1986

colour lithograph with relief printing from polymer plates,  
artist's proof, edition of 50

printed by Hansjörg Mayer at Staib & Maye, Stuttgart,  
published by AB Astra and the artist in association with  
Waddington Graphics, London, and Pace Editions,  
New York, 1986

Gift of the artist, 2016

2016.812

# Blue robe

2007

lithograph over pencil hand-coloured with synthetic  
polymer paint on 3 sheets, ed. 7/11

printed by Ismaeil Orgambidez and Daniel Clarke, Paris;  
published by Pace Editions, New York

Gift of the artist, 2016

2016.890

# The mighty robe I

from the *Astra* portfolio

1985

colour lithograph with relief printing from polymer plates,  
artist's proof ed. 17/50

printed by Hansjörg Mayer at Staib & Maye, Stuttgart;  
published by AB Astra and the artist in association with  
Waddington Graphics, London, and Pace Editions,  
New York, 1986

Gift of the artist, 2016

2016.806

# Various martial moves

2009

colour lithograph on 4 sheets, ed. 2/16

printed by Bill Lagattuta and Valpuri Kylmänen, Tamarind Institute, Albuquerque, New Mexico

Gift of the artist, 2016

2016.908.a-d

The most recent addition to Dine's cast of characters is Pinocchio, whom he has depicted in various media from the late 1990s onwards. Dine is fascinated by Carlo Collodi's nineteenth-century story of Geppetto, a woodcarver who receives a stick that talks and laughs, and carves a puppet from it. He identifies both with the artisan Geppetto and with the puppet boy, who goes on a quest to become human, and faces great challenges in his attempts to fit in with the rules and conventions of the world.



# Blue Crommelynck gate

1982

lithograph printed in black and silver ink on synthetic polymer paint on 2 sheets, ed. 2/15

printed by Maurice Sanchez, Derriere L'Etoile Studios, New York; published by Pace Editions, New York

Gift of the artist, 2016

2016.787

This print depicts part of the wrought-iron gate at the entrance to Aldo Crommelynck's Paris Atelier. Dine met Crommelynck in 1973 and frequently came to his workshop to proof and print his etching plates over the subsequent years. He has described his visits to Crommelynck's pristine atelier as 'going to an Opus Dei church, the most conservative, traditional, austere Catholic church, rather than working out in the fields like I was used to'. He paid tribute to Crommelynck in various prints, as well as paintings, and a bronze sculpture of the gate.

# Confetti heart 1

from the *Astra* portfolio

1985

colour lithograph with relief printing from polymer plates,  
artist's proof, ed. 2/50

printed by Hansjörg Mayer at Staib & Maye, Stuttgart;  
published by AB Astra and the artist in association with  
Waddington Graphics, London, and Pace Editions,  
New York, 1986

Gift of the artist, 2016

2016.804

# A night woodcut

1982

woodcut printed in white ink on black paper, ed. 13/38  
printed by Jeremy Dine, Putney Fine Arts; published by  
Pace Editions, New York

Gift of the artist, 2016

2016.786

# The black heart

1984

lithograph, ed. 1/20

printed by Toby Michel, Angeles Press, Santa Monica;

published by Pace Editions Ink, New York

Gift of the artist, 2016

2016.800

# The Pro Consul

1996

cardboard intaglio printed in black and blue ink, ed. 1/25  
printed by Bill Hall and Julia D'Amario, Spring Street  
Workshop, New York

Gift of the artist, 2016

2016.843

*The Pro Consul* is printed from three cardboard intaglio plates, a technique invented by the Viennese printer Kurt Zein who became Dine's favourite collaborator in the late 1980s. In this work Dine applied modelling paste to the heart, which cracked, leaving crevices in the surface. As he so often does, he incorporated this unforeseen effect, and considers it as carrying an emotional charge. Dine describes the dark looming image as 'one of the toughest prints I ever made'.

# **L.A. eye works**

1982

colour etching, aquatint and carborundum on 4 sheets,  
ed. 54/70

printed by Nigel Oxley, Kelpra Studio, London; published  
by Pace Editions, New York

Gift of the artist, 2016

2016.789.a-d

# Boy and owl

2000

soft-ground etching, drypoint and collograph with hand-colouring

ed. 1/15

printed by Bill Hall, Julia D'Amario, Kathy Kuehn and Jessica Miller, Pace Editions, New York

Gift of the artist, 2016

2016.853

# Bleeding boy

2008

linocut on Japanese paper, ed. 1/14

printed by Michael Woolworth, Paris; published by Pace Editions, New York

Gift of the artist, 2016

2016.895



# Blue on the North continent

1995

cardboard intaglio and etching with scratching back on 2 sheets, ed. 1/20

printed by Bill Hall and Julia D'Amario, Spring Street Workshop, New York

Gift of the artist, 2016

2016.836.a-b

In the 1990s Dine started drawing animals – in particular, crows, ravens and owls, which appeared to him in dreams. These birds are characters in many myths, fairytales and popular culture, and are associated with particular traits: the owl is a creature of the night and typically represents wisdom, while the raven is a scavenger and trickster. *Blue on the north continent* depicts a raven and an owl enclosed by solid, dark tree trunks. This image is about darkness and secrecy, made at the time when Dine had started a relationship with Diana, but had not yet separated from his wife Nancy.

# Youth and the maiden

1988

woodcut, heliorelief woodcut, soft-ground and spit-bite etching and drypoint over watercolour with synthetic polymer paint on 3 sheets, ed. 3/16

printed by Donald Saff, George Holzer, Alan Holoubek, Tom Pruitt, Pizzuto, Eric Vontillius and Michael Harrigan; published by Graphicstudio, University of South Florida, Tampa

Gift of the artist, 2016

2016.820

Dine's largest print *Youth and the maiden* is a complex work about the mystery and transience of life, modelled on the memento mori theme and triptych format of Renaissance paintings. The central figure is a veiled woman, based on a small Hellenistic bronze of a dancer, which Dine had seen at the Metropolitan Museum in New York and drawn from a photograph. On her left and right are braided dolls, and the figures are surrounded by a landscape of trees and skeletons. The dolls are marriage tokens, relating to the young bridegroom, depicted in profile on the right panel, and the maiden, seen only partially on the left and central panel. Measuring two by three and a half meters, and combining various woodcut and etching techniques, as well as hand painting, the work is a tour de force of the print medium. The work was a collaboration with master technician Donald Saff, who printed Dine's largest prints.

In the mid 1980s Dine took a new turn in his life and art. He considered his work in a broader intellectual and cultural context, looking back to antiquity and the many artistic traditions in Western art. His repertoire of motifs expanded when he became interested in the spiritual dimension of symbols, which was related to his encounter with the theories of psychoanalyst Carl Jung.

In 1985, aged fifty, Dine saw a Jungian analyst and became more aware of the role of images in dreams and myths which, according to Jung, form our collective unconscious. Dine was now seeing his private set of symbols as part of a visual language that is shared by many cultures across time and place. Dine made numerous images of objects, such as skulls, trees and hands, at this time. These are archetypal symbols that had appeared in his vocabulary before, but he began to investigate their meaning much more thoroughly, investing them with great emotional intensity. As in all of Dine's work, the artist does not provide an explanation of the image; he works with motifs that come from his unconscious, hoping that they convey the metaphorical charge that he feels when he makes them.

# Head from dark river

1998

colour cardboard relief, cardboard intaglio, etching and woodcut, ed. 1/12

printed by Bill Hall, Julia D'Amario, Ruth Lingen and Pam Cooper, Spring Street Workshop, New York

Gift of the artist, 2016

2016.846

# The channel, my heart, a hand

1986

drypoint, aquatint and power-tool abrasion, ed. 20/20  
proofed and printed by Aldo Crommelynck, Atelier  
Crommelynck, Paris; published by Pace Editions,  
New York

Gift of the artist, 2016

2016.815

*The channel, my heart, a hand* brings together a skull, a heart and Dine's hand, symbols which the artist explored in the mid 1980s. 'The channel' refers to the skull, and suggests the idea that the physical remains of a person can become a link between this world and the beyond. The hand and skull appear again in the nearby woodcut *Love and grief*, a sombre diptych with handwriting across the image.

# Wildflowers of New York II

2013

lithograph, ed. 12/14

printed by Bill Lagattuta, Walla Walla, Washington;

published by the artist, Walla Walla, Washington

Gift of the artist, 2016

2016.932

# Owl in the banana fields

2000

cardboard intaglio, etching and power-tool abrasion with hand-colouring, ed. 1/15

printed by Julia D'Amario, Ruth Lingen and Kathy Kuehn, Pace Editions, New York

Gift of the artist, 2016

2016.855

Dine's woodcut printer Ruth Lingen has described his method as 'cross-pollinating many different techniques on single prints'. The tones and textures of the various media and techniques combine and interact with one another to produce a composition of harmonious and competing elements held together by a palpable energy.



# Sun's night glow

plate from the *Landfall Press 30th Anniversary Portfolio*  
2000

lithograph printed in yellow and black ink, ed. I/XX  
printed by Jack Lemon, Barbara Spies Labus, Steve  
Campbell, Tom Reed and Brian Taylor, Landfall Press,  
Chicago

Gift of the artist, 2016

2016.858

# Red raven II

2000

woodcut printed in black and white ink, ed. 8/10  
printed by Ruth Lingen, Pace Editions, New York

Gift of the artist, 2016

2016.856

# Ex Voto

1996

colour soft-ground etching, aquatint and power-tool  
abrasion on 2 sheets, ed. 15/30

printed by Aldo Crommelynck, Atelier Crommelynck, Paris

Gift of the artist, 2016

2016.838.a-b

# The pine in a storm of aquatint

1978

etching, aquatint and drypoint, ed. 7/45

proofed by Mitchell Friedman, assisted by Jeremy Dine, Dartmouth, printed by Robert Townsend, Georgetown, Massachusetts; published by Pace Editions, New York

Gift of the artist, 2016

2016.765

The plate for this etching was the largest Dine had used and inspired him to print on an increasingly large scale in the 1980s. To achieve the even aquatint (created by melting resin particles to the plate before etching the plate), Dine heated the copper plate with a propane torch from behind.

# Raven on white paper

1994

cardboard intaglio, collograph, power-tool abrasion and spit-bite aquatint printed in black and brown ink, ed. 1/15  
printed by Bill Hall and Julia D'Amario, Spring Street  
Workshop, New York

Gift of the artist, 2016

2016.832

# My nights in Santa Monica

1986

colour etching, spit-bite aquatint, soft-ground etching, power-tool abrasion and burnishing, ed. 3/20 printed by Donald Saff, Patrick Foy, Greg Burnet, George Holzer and Alan Holoubek, published by Graphicstudio, University of South Florida, Tampa

Gift of the artist, 2016

2016.811

In 1986, when he was staying in a hotel in Santa Monica, California, Dine drew a number of skull images, including *My nights in Santa Monica*, a large-scale horizontal etching of three hearts and a skull. He recounts: 'I took a room by myself and I dreamt and I drew. This man [Jung] unleashed all this stuff in me. The skull is in the hearts in the darkness. I was just, as they say, getting in touch with my darkness. I found it.'

# The dog

2000

etching, soft-ground etching, relief etching and spit-bite  
aquatint printed in black and white ink, ed. 2/18

printed by Bill Hall, Julia D'Amario and Jessica Miller,  
Pace Editions, New York

Gift of the artist, 2016

2016.859

# Double Venus woodcut I

1984

woodcut printed in grey and black ink, artist's proof  
printed by Jack Shirreff, 107 Workshop, Westbury,  
Wiltshire; published by Pace Editions, New York

Gift of the artist, 2016

2016.798.1

Dine has had a romantic view of the ancient world since childhood. He is particularly drawn to ancient sculpture, and in the early 1980s he began to make drawings from a small plaster bust of the *Venus de Milo*. He bought his Venus at a gift shop and immediately changed it by carving it and breaking its head off, to make his own version of the sculpture. This became the prototype for all his Venus images, which he has used for more than thirty years. The series *Double Venus Woodcut* depicts a double image of Venus in four different versions, two of which are displayed here.



# Double Venus woodcut II

1984

woodcut printed in white and black ink on black paper,  
ed. 22/26

printed by Jack Shirreff, 107 Workshop, Westbury,  
Wiltshire; published by Pace Editions, New York

Gift of the artist, 2016

2016.798.2

# A light one on top

2006

board intaglio printed in ink and jig-sawn block printed in red ink, with ghost printing of plates on 2 sheets, ed. 1/11 printed by Bill Hall, Mae Shore, Kathy Kuehn, Justin Israels and Leah Wolff, New York; published by Pace Editions, New York

Gift of the artist, 2016

2016.882.a-b

This large diptych was printed from a sheet of board, and from a woodblock that was cut into separate pieces: using a technique copied from Norwegian artist Edvard Munch, each part is inked up individually and assembled like a jigsaw before printing. Dine also 'ghost-printed' the block, running it through the press after the first printing in order to get a ghost-impression of the image from the remaining ink on the block.

# Two hearts in the forest

1981

woodcut and colour lithograph, ed. 24/24

lithograph printed by Julio Juristo, Topaz Editions, Tampa, Florida; woodcut printed by the artist, Putney, London; published by Pace Editions, New York

Gift of the artist, 2016

2016.784

# Colourful Venus 1

from the *Astra* portfolio

1985

colour lithograph with relief printing from polymer plates,  
artist's proof ed. 20/50

printed by Hansjörg Mayer at Staib & Maye, Stuttgart;  
published by AB Astra and the artist in association with  
Waddington Graphics, London, and Pace Editions,  
New York, 1986

Gift of the artist, 2016

2016.803

# Detail from Nancy's garden

frontispiece for *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion, ed. 4/10  
proofed by Aldo Crommelynck, Atelier Crommelynck,  
Paris; printed by Robert Townsend, Georgetown,  
Massachusetts; published by The Arion Press,  
San Francisco

Gift of the artist, 2016

2016.796.1

Dine's series of twenty-eight prints, *The Temple of Flora*, was inspired by Robert John Thornton's botanical prints, and follows the same scale and format as Thornton's 1807 botanical treatise. No acid was used in this etching process. Instead, Dine used his complete repertoire of tools, including sandpaper, needles, nails, a wire brush attached to an electric drill, a rotary sander and electric vibrating needles and drills.

# Chinese limodrum

plate III from *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion, ed. 4/10  
proofed by Aldo Crommelynck, Atelier Crommelynck,  
Paris; printed by Robert Townsend, Georgetown,  
Massachusetts; published by The Arion Press,  
San Francisco

Gift of the artist, 2016

2016.797.3

# Yellow pitcher plant

plate X from *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion, ed. 4/10  
proofed by Aldo Crommelynck, Atelier Crommelynck,  
Paris; printed by Robert Townsend, Georgetown,  
Massachusetts; published by The Arion Press,  
San Francisco

Gift of the artist, 2016

2016.797.10

# Persian cyclamen

plate VIII from *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion, ed. 4/10  
proofed by Aldo Crommelynck, Atelier Crommelynck,  
Paris; printed by Robert Townsend, Georgetown,  
Massachusetts; published by The Arion Press,  
San Francisco

Gift of the artist, 2016

2016.797.8



# Madonna lily

plate XVIII from *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion

proofed by Aldo Crommelynck, Atelier Crommelynck,

Paris; printed by Robert Townsend, Georgetown,

Massachusetts; published by The Arion Press,

San Francisco

Gift of the artist, 2016

2016.797.18

# Powder puff tree

plate XXV from *The Temple of Flora* series

1984

drypoint, engraving and power-tool abrasion, ed. 4/10  
proofed by Aldo Crommelynck, Atelier Crommelynck,  
Paris; printed by Robert Townsend, Georgetown,  
Massachusetts; published by The Arion Press,  
San Francisco

Gift of the artist, 2016

2016.797.25