

A black and white photograph of a modern building at night. In the foreground, a large, well-manicured tree stands in a circular landscaped area. To the left, a sign on the building reads "DRIVE-IN". The building has large glass windows and a modern architectural style. The scene is illuminated by streetlights and building lights, creating a high-contrast image.

**Moritz Scheper and David Kordick of Steidl
visited Jim at his studio.**

Jim Dine A Printmakers Document

**Ellen D'Oench, Jean E. Feinberg, Jim
Dine**



Jim Dine A Printmakers Document:

A Printmaker's Document Jim Dine, 2013 This book discusses 74 of Jim Dine's prints with commentaries by the artist and printers with whom he has worked with over the years **Jim Dine: I Print**, 2021-06-29 An opulent and scholarly catalogue raisonné of Dine's lifelong adventures in printmaking from woodcuts to books Within Jim Dine's born 1935 diverse oeuvre printmaking plays a consistent and overarching role For six decades now the artist's enthusiasm for woodcuts etching and lithography for drypoint monotypes and aquatints has not diminished on the contrary since 2001 Dine has produced over 750 prints in which he repeatedly discovers fresh expression for his iconic motifs the hearts and bathrobes the antique torsos and flowers not to mention Pinocchio I Print is the latest in a series of scholarly catalogues raisonnés on Dine's printed oeuvre and comprehensively documents all works produced since 2001 including information on their dimensions print runs and papers the complex printing processes that often combine techniques as well as the printers and workshops involved in their realization This opulent publication of nearly 400 pages also lists the artist's books and portfolios that Dine has realized over the past 20 years it is an indispensable reference for collectors printmaking enthusiasts and academics alike **Jim Dine Prints, 1985-2000** Elizabeth Carpenter, Jim Dine, Joseph Ruzicka, 2002 By Elizabeth Carpenter with an essay by Joseph Ruzicka Foreword by Richard Campbell and Evan M Maurer [Jim Dine Prints, 1977-1985](#) Ellen D'Oench, Jean E. Feinberg, Jim Dine, 1986 Shows lithographs etchings and woodcuts by the modern American artist and looks at his working methods **Printmaking** Donald Saff, Deli Sacilotto, 1978 Text and more than 700 illustrations explain the procedures and techniques of five kinds of printmaking lithography relief printing intaglio serigraphy and combined methods [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: Viral Interest, 2021-06-29 Jim Dine records the early moments of the Coronavirus pandemic through notes on his daily creative routine During the peak of the Coronavirus lockdown in March 2020 Jim Dine born 1935 recalibrated his creative routine and recorded his experiences as blurred self portraits studio still lifes and appropriated texts in book form

Jim Dine, Figure Drawings, 1975-1979 California State University, Long Beach. Art Galleries, Jim Dine, 1979 [Jim Dine Figure Drawings, 1975-1979](#) Jim Dine, Constance White Glenn, 1979 Published on the occasion of an exhibition organized by the Art Museum and Galleries California State University Long Beach October 15 November 11 1979 The text includes conversations between Jim Dine and Constance W Glenn **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 re-imagining 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

Jim Dine Jim Dine, Clifford S. Ackley, Patrick Murphy, Museum of Fine Arts, Boston, 2012 Catalog of an exhibition Jim Dine Theme and Variation A Half Century of Printmaking held at Nagoya Boston Museum of Fine Arts Nagoya Japan Apr 23 Aug 28 2011 American Printmaking James Watrous, 1984 In this blend of cultural history and survey of printmaking Watrous traces the roots and evolution of the art from American etching and wood engraving of the late 19th century through Joseph Pennell's industrial age prints the urban genre of John Sloan George Bellows and Edward Hopper the Federally funded Depression era graphic art projects the post World War II avant-garde trends to the innovations that flourished later in the century His story is one of prints people and events covering the printmakers their artistic conceptions and works curators dealers collectors critics printers workshops and exhibitions and the roles played by elites and the masses Prints reproduced include those by James Whistler Mary Cassatt Max Weber Jasper Johns Robert Rauschenberg and Roy Lichtenstein and Mauricio Lasansky ISBN 0 299 09680 7 40 00 For use only in the library My Letter to the Troops Jim Dine, 2019-05-30

This book is literally Jim Dine's letter to his troops a confessional address to the people he has collaborated with to his friends and family Consisting of a long fluid poem and 18 color linocut portraits of those closest to Dine the book explores his emotions and thoughts including childhood memories reflections on his present artistic practice This week I painted painted the possibility of permanent silence as well as more philosophical musings Earth gives birth to time and heaven in a jealous parliament This new Steidl book is an adaption with revised design and typography of Dine's original *My Letter to the Troops* of 2016 a limited edition of 40 featuring linocuts hand printed on Arches vellum from the blocks at Atelier Michael Woolworth in Paris

Dog on the Forge, 2024-06-27 Jim Dine is an exceptional artist who works across a seemingly boundless range of media painting printing etching lithography linocuts serigraphy and more drawing sculpture photography poetry performance art and bookmaking Unlike artists who focus on a single medium Dine since his first works made while still at high school has over the course of seven decades explored and respectfully disrespected materials and processes He takes this approach to a new intensity in *Dog on the Forge* the book accompanying his exhibition of the same name at the

Palazzo Rocca a Collateral Event at La Biennale di Venezia Here Dine re invents some of his most beloved motifs including Pinocchio antique sculpture hearts and tools all in eclectic combinations of media such as painted bronze and collage on canvas The results vibrating with restless sometimes frenzied energy are a transcendent leap into the unpredictable future of Dine s never ceasing creativity *The Photographic Object 1970* Mary Statzer,2016-01-26 In 1970 photography curator Peter C Bunnell organized the exhibition Photography into Sculpture for the Museum of Modern Art in New York bringing together twenty three photographers and artists from across the United States as well as Vancouver British Columbia whose work challenged accepted practices and categories The Photographic Object 1970 serves as an exhibition catalogue after the fact an oral history and critical reading of exhibitions and experimental photography during the 1960s and 70s It proposes precedents for contemporary artists who continue to blur the boundaries between photography and other art mediums Provided by publisher Tamarind Marjorie Devon,2000-02 An essential addition to the library of anyone concerned with contemporary printmaking **Using Government Documents** Melody S. Kelly,1992 This guide introduces elementary and secondary school librarians to the wealth of information available from the US government and affordable to librarians on a budget Federal government documents on history government and politics art health criminal justice and science are routinely available at prices ranging from free to 10 The formats vary and include monographs posters charts maps software and multimedia The manual includes samples of government selection tools discusses commercial vendors of government documents and review sources for new documents Appendices list the GPO Book Stores and Federal Depository Libraries **Library of Congress Information Bulletin** ,1979 **Art on Paper** ,2001 **Impressions of an Age** Peter S. Samis,Achenbach Foundation for Graphic Arts,1986

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