

JIM DINE

Dine indicates that he does not try to reproduce what an object looks like but strive to capture its essence. *"My life is really a history of observing forms and taking in imagery. I don't mean in a photographic way, I mean in a way of feeling them structurally".*

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- Jim Dine is a well known artist who works with a wide range of media and subjects. Dine is from Cincinnati, Ohio and was born on June 16th 1935 and started his printmaking career in 1962. his prints tell stories and symbolise memories of people and things he loves. When using hearts in his work he represents the love he has with his wife, when the tools are printed they represent the old family hardware store from when he was young and his father and grandfather and Pinocchio is portrayed to show his favourite story an character from his childhood.

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Carnegie Hall Heart, 1986 Lithography

Hearts were a common theme to Dine's work and in this print he has created a heart image using expressive linear mark accompanied with line and tonal marks surrounding it.

This print by Dine was taken directly from a drawing made during the night in a hotel in Los Angeles while he was undergoing a long period of psychotherapy.

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My Nights in Santa Monica, 1986
Etching, direct gravure, spit-back aquatint, soft ground etching, power tool dry point.



Shellac on a Hand, 1986
Direct gravure, spit-back aquatint, power-tool dry point with hand colouring.

This print typifies 2 icons that Dine used in many works. This work could possibly be intended to symbolise Dine's affecting life and himself and hands link to the power of god.

Layers of tones are worked up to make the heart appear sunk in to hands. Hands are complex and Dine associated the hand with the power of God. This print shows Dine's affection, life and himself.

The heart sits in the 'lifeline' of the hand. This implies the image is about mortality, passion, and the temporary nature of life.

SWOON

Caledonia Curry is known as Swoon – a street worker and in galleries all over the world. She is well known for her life size prints and figural paper cut-outs she has pasted on walls for the past 10 years, each portrait taking on a new life as it deteriorates through the various elements it has to withstand. Her work is imperil, however beautiful and powerful at the same time.

Brooklyn, 2004

Stencils and Woodcut

- Swoon is a artist working allot with stencil instillation outside she also incorporates woodcuts into these and puts them up in public places such as walls and the sides of buildings such as this one and in a sense abandons her work and leaves it deter ate and morph into another work.



Manhattan, 2003 Cut out stencil

This is another work that shows the sense of one's self experiencing life. Although her work is a type of form of graffiti Swoon is more trying to inhabit the space her wheat-pasted cut outs "collaborate" with the street to create a time-based public artwork.



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While Dine has remained devoted to the deception and incorporation of common objects, elevated to an almost iconic stature, his changing expressive intentions and his experimental approach towards technique have yielded different stylistic results. Although Dine's stylistic shifts do not follow a clear, linear path, it can generally be stated that his work of the early 1960's is characterized by the aggressive, haphazard energy of his Happenings and the heritage of the Abstract Expressionist gesture. At times his line appears a random scrawl and the image-making brutal, much like Swoon with her expressive, graphite nature of her woodcuts. Much like Dine there are many similarities between Dine and Swoon and emotion, life, love are shared and link to the German Expressionism and Abstract Expression.

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