

JONATHAN NOVAK
contemporary art

IFDA PRINT FAIR

JIM DINE
Selected Works

1880 Century Park East, Suite 100 Los Angeles, CA 90067
+1 310 277 4997 jnca@novakart.com novakart.com



JIM DINE

London Monotype, 1982

Monotype

31-7/8" x 46" (81 x 117 cm)



JIM DINE

Ghost Robe, 1992

Woodcut on Arches Cover White; cut edges

64-1/8" x 41-3/4" (162.9 x 106 cm)

Edition of 12 (+ 5 AP)



JIM DINE

The Five Hammer Etudes, 2007

Five part: Etching, spit-bite aquatint, mechanical abrasion drypoint, polishing and drypoint on five sheets of Hahnemühle Copperplate Warm paper hinged on reverse

Overall: 29-5/8" x 100-3/4" (75.2 x 255.9 cm)

Edition of 11 (+ 6 AP)



JIM DINE

The Grand Carpet, 2008

Woodcut with copperplate, drypoint and monoprint on two sheets

Overall: 51-13/16" x 80-7/8" (118.7 x 194.9 cm)

Edition of 12 (+ 2 AP)



JIM DINE

The Packing of a Sea of Glass, 2015

Woodcut, three hand-applied collaged elements, power-tool abrasions, and lacerations
on Hahnemuhle 350gsm Off-White paper

63" x 49" (160 x 124.5 cm)

Edition of 6



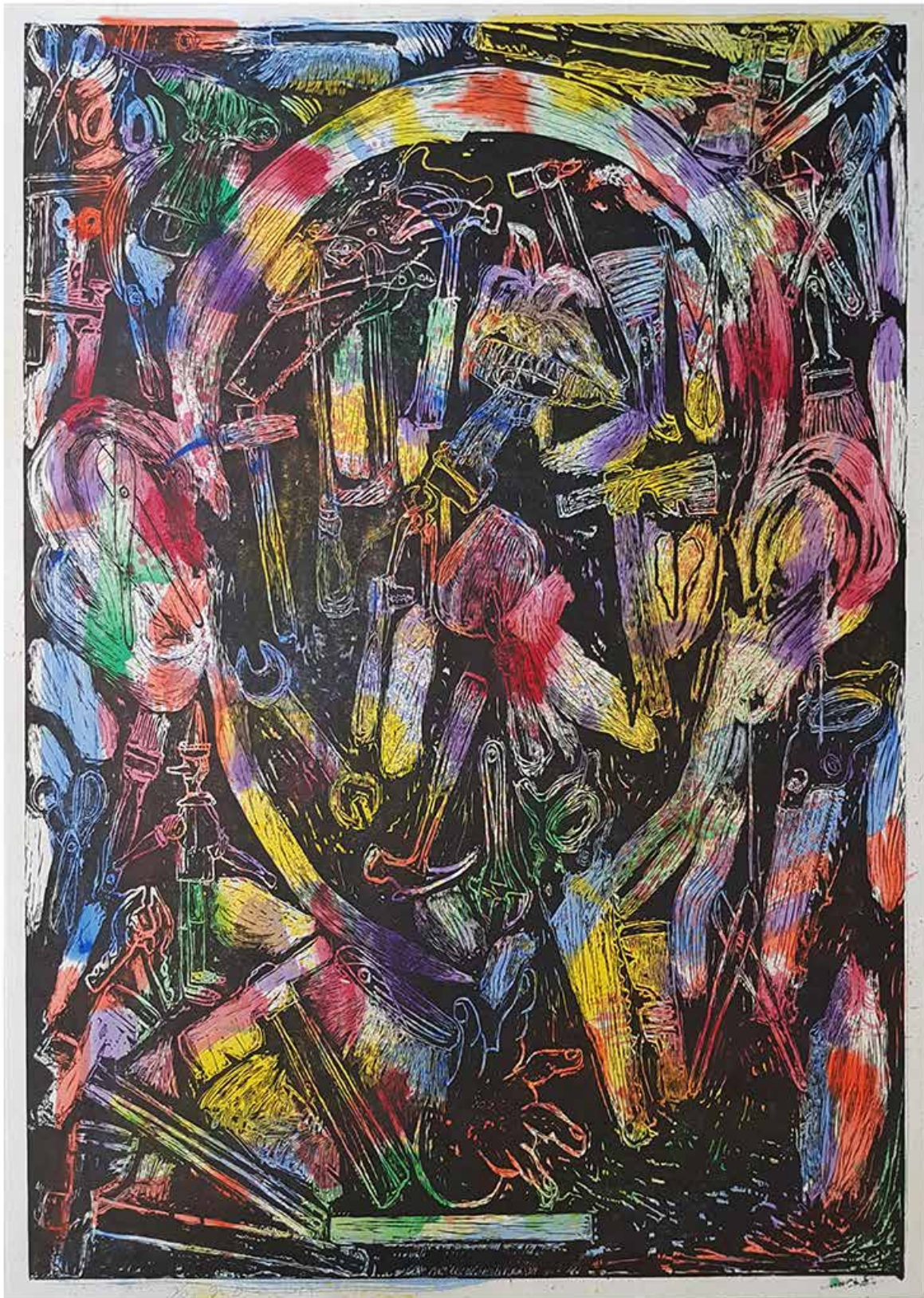
JIM DINE

Two Poets Singing Beautifully, 2016

Mechanical abrasion drypoint etching, softground etching, aquatint, and collograph
on two sheets of Warm White Copperplate Hahnemuhle paper

57-1/2" x 84-7/16" (146 x 214.5 cm)

Edition of 12 (+ 3 AP)



JIM DINE

The Bees and their Merriment, 2017

Linoleum print and with hand-painting in Schminke oil wash on Gokung Korean GKP200 paper
72-11/16" x 50-15/16" (184.6 x 129.4 cm)

Edition of 13 (+ 1 AP)



JIM DINE

Fog and Cold in July I, 2019

Woodcut in grey with hand-painting in gouache and charcoal with sand on Waterford CP paper
47-3/4" x 42-3/4" (121.6 x 108.5 cm)

Edition of 2



JIM DINE

Madness and Blue, 2019

Three-color woodcut with hand-painting in gouache on Korean paper
78-3/4" x 51-1/2" (200.1 x 131 cm)

Edition of 6 (+ 1 AP)

JIM DINE

Visiting Koichi, at Honmura An, 2019

Woodcut monoprint on two joined sheets of dyed Japanese paper
72-3/8" x 51-5/8" (181.1 x 122 cm)

Edition of 8

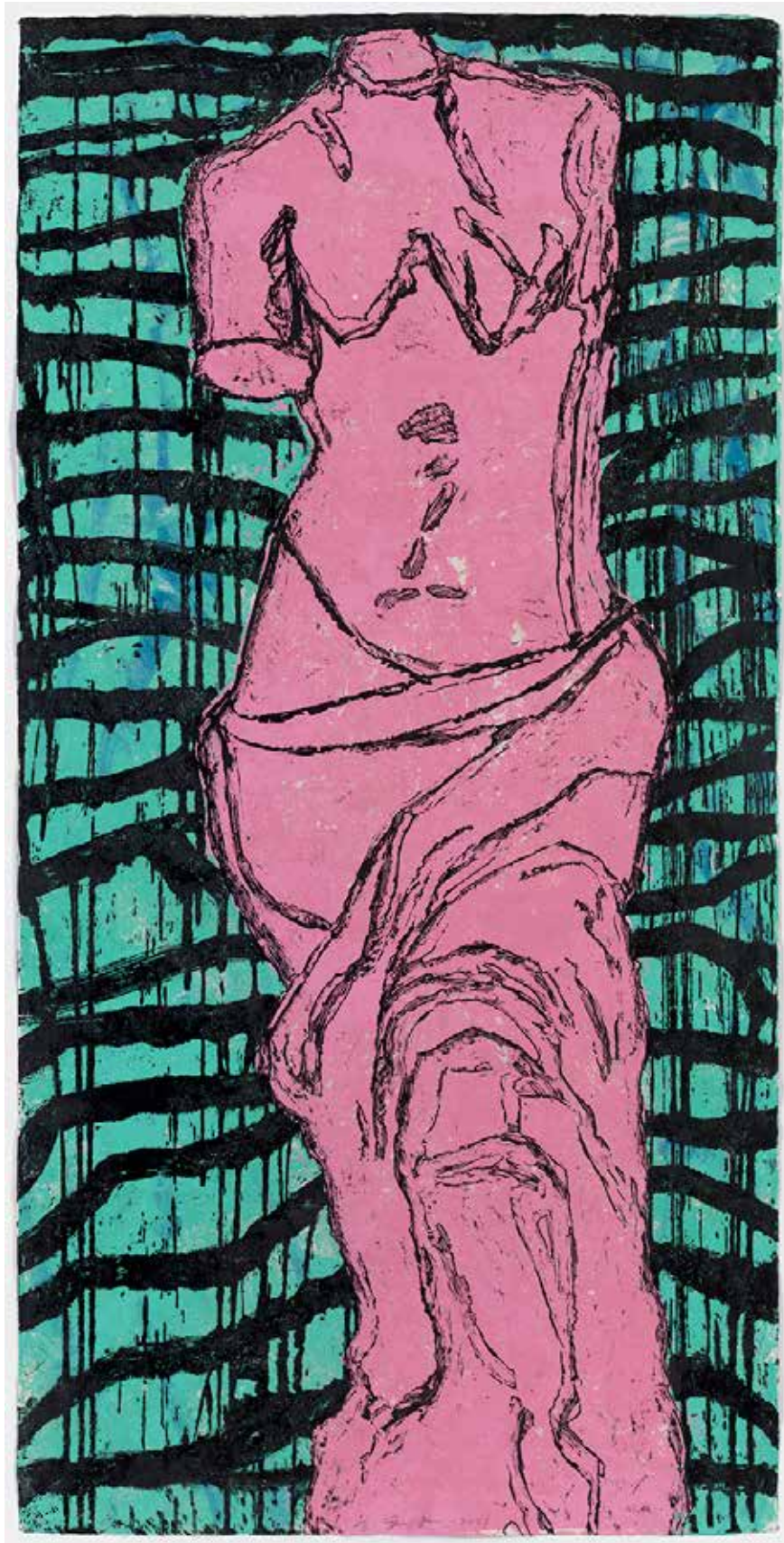


JIM DINE

My Childhood Painter, 2020

Woodcut with hand coloring on Hahnemühle 350 gsm paper
Sheet and image: 65-3/8" x 49-1/4" (166 x 125 cm)

Edition of 6



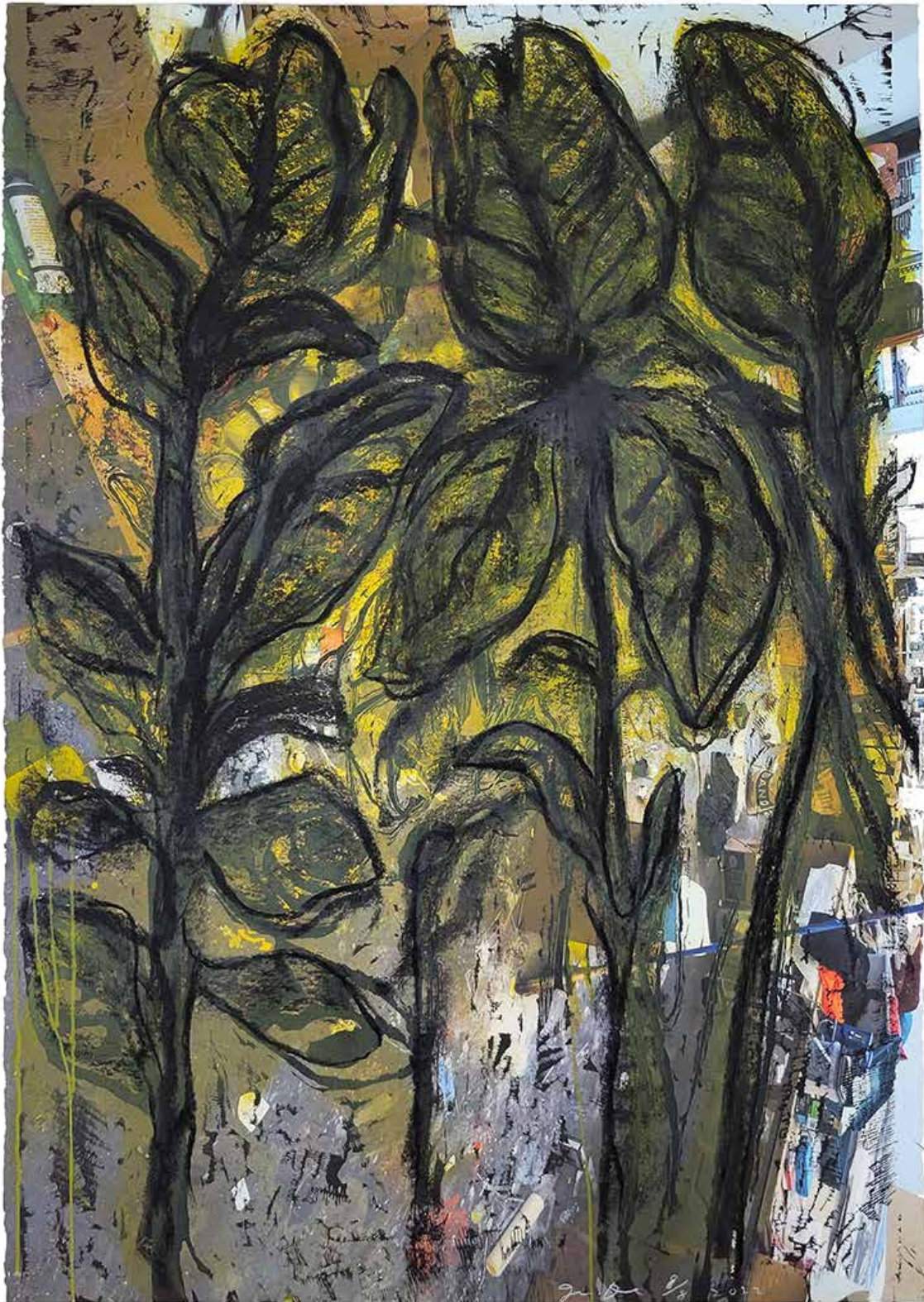
JIM DINE

Pink Venus, Sydney Close, 2021

Four-color woodcut with hand-painting on handmade Mexican paper

94" x 46-7/8" (239 x 119 cm)

Edition of 5 (+ 1 AP)



JIM DINE

Nature and Green Acrylic, 2022

Acrylic woodcut on Nyala print with hand-coloring in charcoal on Lanaquarelle 640gsm paper
Sheet and image: 59-1/2" x 42" (151.1 x 106.7 cm)

Edition of 8

Jim Dine editions are known for their strong, graphic style, bright colors, and straightforward imagery. By singling out simple shapes and objects and depicting them over and over, Dine suggests that these are important subjects for artistic study. The catalogue of Jim Dine editions includes many depictions of iconic imagery that have special meaning in the artist's life. Dine frequently revisits certain powerful symbols and objects in endeavoring to create a deeper interpretation of the significance he attaches to them. He views this work as an examination of the impact of these archetypal symbols, rather than merely a celebration of them.

One autobiographical reference in Dine's work is the focus on ordinary tools which appear in many of his works. During his childhood, Dine frequently visited his grandfather's hardware store where he would amuse himself for hours playing with the tools and implements that were part of the store's inventory. From these experiences came his fascination with tools as an extension of the artist's hand and as a worthy subject of exploration.

The bathrobe is also representative of personal identity in Dine's work. Dine explains that he was searching for a way to create self-portraits when he happened upon an ad for bathrobes in a magazine. He instantly recognized his own shape in the "uninhabited" bathrobe and it became a metaphorical representation of the artist himself and one of the most popular icons in Dine's work.

Another major recurring element in Dine's work is the heart. Through the heart motif, Dine explores many themes as well as countless combinations of media, color, form and texture. Dine once said of his heart iconography: "It's a landscape for everything. It's like Indian classical music – based on something very simple but building to a complicated structure. Within that you can do anything in the world. And that's how I feel about my hearts." (Milwaukee Journal Sentinel).

Jim Dine editions are produced using a variety of techniques. Inspired by his childhood workman's background and the tools of his youth, Dine has experimented with many different forms of printmaking from woodcut, drawing with acid on copper, using grease on litho stones and drypoint: scratching directly onto a metal plate. Dine says he also enjoys the social nature of print-making because a team