

MARK BORGHI

NEW YORK | BRIDGEHAMPTON | SAG HARBOR

Jim Dine (born 1935)

*Flower Study*, 1995

Charcoal on paper

15 x 18 inches (38.1 x 45.72 cm)

Signed and dated "Jim Dine 1995"

Ex-collection:

The Artist

Private collection until 2016



Employing a wide range of mediums, Jim Dine is an American artist and poet best known for his memorable depictions of everyday objects and tools, personal possessions, and various motifs. His colorful paintings, photographs, prints, and sculptures made great contribution to the formation of both Performance Art and Pop Art. Some of his most famous works of the late 1950s and the following decade were images of objects wrenched forcefully from their pedestrian context and inserted directly into the fabric of art with a stark bluntness. (Figure 1-2)



His decision to turn to drawing from life arose from a combination of circumstances and influences – he moved away from the contemporary urban to a more timeless classical natural imagery, and transitioned from the abstract, interchangeable signs to the particular actual object.

In the 1970s, Dine began to focus on flowers and plants, resulting in drawings that showcase the artist's intense scrutiny of his botanical subjects. Like his printmaking process, Jim Dine applies a wide range of techniques to his drawing, leaving numerous traces of the artist's hand and usually an intensely worked and re-worked image on paper. As exemplified by the 1995 *Flower Study*, Jim Dine's close observation and intense working process all resulted in a fascinating, poetic, yet uncompromised image of the subject. Some of the lines are expressive and spontaneous; others are carefully rendered, repeatedly rubbed away, or subtly indicated. While the flowers seem to be in a tumultuous weather condition, the drawing illustrates the artist's sensitivity to the subject's individuality and evokes a continuous serenity in the viewing process.



Figure 1. *Red Bathrobe*, 1969, lithograph, Whitney Museum of American Art

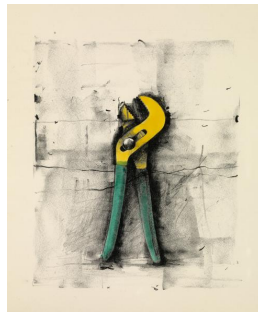


Figure 2. *Wrench* (from suite, *Ten Winter Tools* (handcolored)), 1973, hand-colored lithograph on paper, Smithsonian American Art Museum