

**JIM DINE**

i NEVER LOOK AWAY

## Exhibition facts

Press preview	23 June 2016   10 – 12 am
Opening	23 June 2016   6.30 pm
Duration	24 June to 2 October 2016
Venue	Tietze Galleries for Prints and Drawings
Curator	Dr Antonia Hoerschelmann, Albertina
Exhibits	60
Catalogue	The catalogue is available for EUR 25 (one version for German and English) in the Albertina's museum shop and at <a href="http://www.albertina.at">www.albertina.at</a>
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Opening hours	Daily 10 am – 6 pm, Wednesdays 10 am – 9 pm
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PARTNERS



## Jim Dine. I never look away Self-Portraits

24 June – 2 October 2016

The Albertina is showing 60 of Jim Dine's fascinating self-portraits, a representative selection from the 80-year-old artist's generous donation to the museum that presents him in a great number of his many facets. This group of works makes possible an independent, intense, and surprising dialogue with the artist and his output. Here, Dine's diverse experiments with a wide range of techniques and materials address themes including youth and old age, intimacy and extroversion, and seriality, and creativity on paper. And not insignificantly, these self-portraits open up new insights into a supposedly familiar oeuvre.

Due to the way in which his work has been widely interpreted, Jim Dine ranks alongside figures such as Andy Warhol and Roy Lichtenstein as one of the celebrated stars of American pop art. Upon his arrival in New York in 1958, Dine quickly became part of the city's innovative and dynamic art scene. His output at that time, which can be superficially defined as object-related, led to the artist's being counted among the originators of America's 1960s pop art alongside figures like Andy Warhol, Wayne Thiebaud, and Roy Lichtenstein—a categorisation that initially concealed his output's subjective aspects.

The figurative motifs from back then, such as bathrobes, hearts, tools, and boots, can be interpreted above all as placeholders for his own self, as a "vocabulary of his feelings", as Dine himself has put it. Dealing with his own self is a theme that runs throughout Dine's comprehensive and multifaceted oeuvre. Even as a child, the artist (born in Cincinnati, Ohio in 1935) developed a special fascination for the mirror. And it was the mirror that went on to become the foundation of an intense preoccupation with the self-portrait as a constantly recurring motif. This genre began appearing in his output during the 1970s, and to this day, it remains a highly significant element of his oeuvre, functioning as a motif of artistic self-reflection. Dine has always been interested in the subjective, the innermost. And there is hardly any point at which he does not have a self-portrait in progress. The self-portrait, with himself as the model, affords the artist complete freedom and independence from others—and thus the ability to fully devote himself to his main concern, which is to create a good artwork while at the same time giving space to his own self-understanding.

Again and again, Dine's self-portraits manifest new descriptions of the invariant core of Dine the human being: his character, his steadfastness and determinedness, his intransigent seriousness ... all this with monomaniacal exclusivity.

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Each individual work bears witness to the immediacy with which the American artist studies his own facial features—which is also the source of the credibility and emotional authenticity in these self-portraits. Each and every one is the immediate result of a seemingly one-time encounter in the mirror. The artist works to bring out his face anew in every picture—an effort of untiring consistency that makes his self-portraits so powerful.

It was just recently that Dine produced his latest work, a lithograph entitled *Me In Apetlon*, at the lithography studio Chavanne in Burgenland. This self-portrait is yet another expression of the passion and enthusiasm that Jim Dine devotes to techniques used to produce printed graphics, via which and in which he has created numerous central works—not least taking highly innovative approaches to traditional techniques. In doing so, the artist always also stresses the great significance of his collaboration with the printers in question—not only as the antithesis of solitary studio work, but also as a process that involves creative exchange and productive execution.

Jim Dine refers to himself as “a painter who draws,” and he is justifiably convinced that he cannot be lumped into any artistic styles or -isms. Free and unconventional use of the possibilities offered by painting, drawing, and printed graphics, as well as ongoing concentration on his own person as his content and motif, characterise the deeply individual dimension of his art. Dine’s monumental self-portraits play a fundamental role here, since they illustrate the artist’s unwavering introspection as well as his calm, concentrated creativity.

The basis for this exhibition is provided by the generous gift that Jim Dine made to the Albertina last year. His gift encompassed over 230 self-portraits done between the 1950s and today in the most varied techniques: drawings, printed graphics, and photographs. This bundle of works is part of Jim Dine’s “archive”, as calls it, which he has distributed and continues to distribute among various museums.

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## My mirror reflex

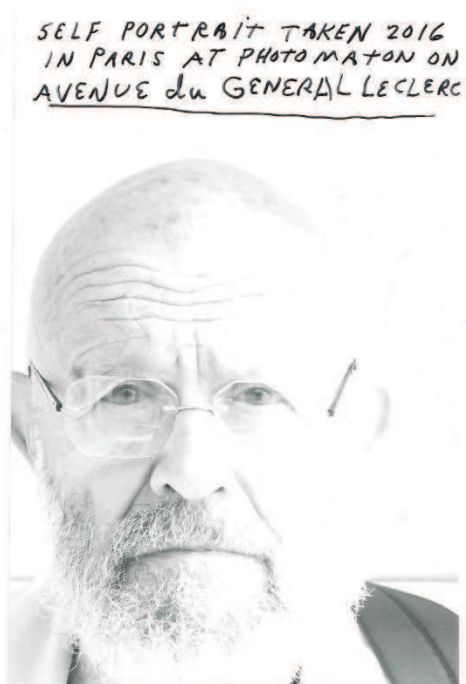
When I pass a mirror or any reflective surface, I take a really good, hard look at my face from any angle I come upon. This practice is from the childhood. It is me regarding me to correct and make the so-called auto-portrait at the second of seeing me in the reflection. I can then correct without a crayon or pencil and erase in my mind a mark put wrong and also note the psychological fact of the magic moment when my face looks like I never saw it before. I never look away.

Jim Dine  
Paris 2016

## MY PORTRAIT

This is me  
running after my portrait  
This is how I remember  
(portraits)  
This is the memory  
This is me  
running after  
myself (portraits)

Jim Dine



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## Biography

**1935**

Jim Dine is born in Cincinnati, Ohio on June 16.

**1938**

Dine makes his first experiences with observing his own face in the mirror. A lifelong fascination with the self-portrait begins.

**1947**

His mother dies.

**1949**

Dine moves in with his maternal grandparents. His grandfather runs a small shop with woodworking tools and hardware.

**1954**

Impressed by German Expressionist prints, which he discovers in the recently published book *Modern Prints and Drawings* by Paul J. Sachs, Dine begins to produce his first woodcuts in his grandparents' house. Parallel to this, he attends an evening course at the Art Academy of Cincinnati.

**1955**

In February, Dine begins studying Painting, Prints and Sculpture at the College of Fine Arts of the Ohio University in Athens, Ohio. Here, he becomes acquainted with various printing techniques. Beginning in September, he works for a few months in the Print Department of the School of the Museum of Fine Arts in Boston.

**1957**

Dine completes his art studies in June. That same year, he marries Nancy Minto.

**1958–59**

Dine moves to New York, where he begins teaching at the Rhodes School. Together with Claes Oldenburg and Marc Ratcliff, with whom he founds the Judson Gallery, as well as with Allan Kaprow and Robert Whitman, he becomes a pioneer of Happenings.

**1960**

His first solo exhibition is held in the Reuben Gallery in New York.

**1962**

In the summer, Jasper Johns puts Jim Dine in contact with Tatyana Grosman and founds Universal Limited Art Editions (ULAE), a fine art publisher. This is the beginning of many years of printmaking. Dine meets Ileana Sonnabend, who organizes a solo exhibition of his pictures in Rome; a 14-year-long relationship begins, which includes exhibitions every two years in Paris.

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**1964**

Dine participates in the 23<sup>rd</sup> Venice Biennale.

**1966**

In the fall, Dine begins a one-year artist-in-residency at Cornell University in Ithaca, New York. He establishes contacts with authors and writes his first poems. The Stedelijk Museum in Amsterdam presents a solo exhibition.

**1967**

In the summer, Dine moves to London, where he lives with his family until 1971.

**1968**

Dine participates in documenta IV in Kassel.

**1970**

The Whitney Museum of American Art in New York honors Jim Dine with a retrospective.

**1971**

Dine returns to the United States and moves into an old farmhouse in Putney, Vermont.

**1977**

Dine participates in documenta VI in Kassel.

**1979**

His cooperation with the Alan Cristea Gallery in London begins and continues to this day.

**1980**

Dine is nominated as a member of the American Academy of Arts and Letters in New York. He begins working for a period of time each year in London.

**1984–85**

The Walker Art Center in Minneapolis honors Dine with the retrospective *Jim Dine: Five Themes*.

**1985**

Dine moves from Putney to New York City.

**1987**

He begins collaborating with the printer Kurt Zein in Vienna.

**1988**

A comprehensive collaboration with Kurt Zein is completed — a sequence of 40 images for *Antiquities of the Glyptothek*.

**1989**

Within the context of a special exhibition, the Albertina in Vienna presents the work *Youth and the Maiden*, which Dine created the year before.

**1992**

In Washington, DC, Dine is honored with the Pyramid Atlantic Award of Distinction.

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## 1993 and 1994

Dine teaches at the Salzburg International Summer Academy for Fine Arts.

## 1995

Dine is Visiting Artist at the Universität der Künste in Berlin.

## 1997

The exhibition *Me and Zein: Jim Dine Etchings and Woodcuts by Kurt Zein, 1987–1996* is presented in Vienna and Gothenburg, Sweden. Dine is nominated as a member of the Akademie der Künste in Berlin. He participates in the 47<sup>th</sup> Venice Biennale. The artist is awarded an honorary doctorate by the California College of the Arts in Oakland.

## Since 2001

Dine lives and works for part of the year in Paris.

## 2003

The collaboration with the printing workshop of Michael Woolworth in Paris begins and continues to this day. By 2006, the portfolio “Pinocchio,” comprised of 41 lithographs on the eponymous tale by Carlo Collodi, is completed. The solo exhibition *Drawings by Jim Dine* is presented in the National Gallery of Art in Washington, DC.

## 2005

Dine marries Diana Michener. He purchases a farm in Walla Walla, a small town approximately 250 miles southeast of Seattle, where he sets up both a painting studio and printing workshop.

## 2009

The solo exhibition *Jim Dine — Old Me Now: Self-Portrait Drawings 2008–2009* is presented in the Richard Gray Gallery in Chicago.

## 2015

In the Michael Woolworth studio in Paris, he creates a series of six large-scale prints. For the first time, Dine abstains from illustrating a particular motif; instead, his pleasure in working with colors, surfaces, and structures becomes the primary focus. The exhibition *Jim Dine: About the Love of Printing*, with graphic works from 1960 to 2015, is presented in the Museum Folkwang, Essen. Galerie Daniel Templon in Paris presents the exhibition *Jim Dine: 80<sup>th</sup> Anniversary Exhibition*.

## 2016

Lives and works in Walla Walla and Paris.

The Poetry Foundation in Chicago, supported by Richard Gray Gallery, presents *Jim Dine Reading & Presentation*.