

# TEMPLON

## ii

### JIM DINE

MODERN PAINTERS, November 15, 2017

PARIS

## Jim Dine: Montrouge Paintings

November 4 - December 23  
Daniel Templon



Jim Dine during the installation of his exhibition in Rome in September this year

"IT WAS A TAXI garage — no windows, quiet and cool in the summer and well-insulated for the alchemy that one prays will take place along the way," says Jim Dine about his new studio in the Paris suburb of Montrouge. "It is always a pleasure to unlock the big doors," he says, "and enter last night's dreams — good or bad."

At 82, Dine is as busy as he was at just 27 when Walter Hopps included him along with Warhol, Lichtenstein and Ruscha in the ground-breaking "New Painting of Common Objects" at the Norton Simon Museum in Los Angeles. Indeed, his "Montrouge Paintings" at Daniel Templon in Paris, November 4-December 23, show the artist's well still overflowing with intoxicating, audacious colors and a toolbox that is both idiosyncratic and iconic.

Dine's newest works dive deeper into what has become his aesthetic mantra —



Jim Dine's "Seeing Thru The Stardust. The Heat on the Lawn (Claude)," 2017.

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subconscious chaos, madness and violence. “Jawlensky,” 2017, an abstracted crowd scene of shifting hot and cool colors, pays homage to the Russian expressionist’s drunk-with-color canvases. “Me at Night on Horseback,” 2017, a large acrylic and sand-on-canvas self-portrait features an outline of Dine’s head in a haze of neon yellows, reds, blues and pinks, peering out of a nightscape.

“I can’t think of a more interesting subject than one’s unconscious,” says Dine about his obsession with self-portraits. “On my face, the long historical novel is printed in very indelible ink.”

Along with hearts and bathrobes, tools have always played a significant, if not magical, role in Dine’s works. The artist’s Pinocchio sculptures seemed brutally charmed out of tree trunks—but with a chainsaw. In the Montrouge show, hammers, axes, paintbrushes, saws and wrenches all float like running thoughts inside the silhouette self-portraits. “Tools in a Puzzled Vessel #5” and “The Bees and their Merriment,” both 2017, are joyous plays on Dine’s self-conscious image-making, and the literal and figurative tools he’s long employed to produce art.

“My grandpa had a hardware store, and tools were things for me as a child to wonder over, and to draw in a crude way,” he recalls. “They evolved from use and work, informed my romance about them; my desire to let the monster out of the box was a passport to art and particularly, to still life.” Dine has painted and drawn tools since “forever,” he says. “They are my bones and I try to respect their function in real life, but more importantly in my meditations on them to make a picture.”

In 2016, Dine was invited by Manufacture nationale de Sèvres, perhaps the most important porcelain manufacturer in Europe, to collaborate on a series of unique works. Along with his assistants, Daniel Clarke and Olympe Racana-Weiler, Dine fashioned 10 large vases by hand from “four tons of wet clay.” At the same time, Dine was writing a long poem loosely based on correspondence between Claude Levi-Strauss and the late French anthropologist’s parents.



Jim Dine's *Me At Night On Horseback*, 2017. Oil, acrylic and sand on linen, 21.5 X 212.5 cm

“When the vessels were ‘cooked,’ the three of us wrote the poem on the 10 jars in sequence,” says Dine. Bronze tools cast from wax are welded onto the tops of the pots—“like violent lids.” The large, white vases with black texts—were displayed last month

in Paris, during the Foire Internationale d’Art Contemporaine (FIAC) in the Jardin des Tuilleries.

But in the end, Dine is a painter, he says, and now, “the obsession to paint is much more urgent. I am in a state of joy in front of the canvas—however challenging or daunting.”

— MATTHEW ROSE