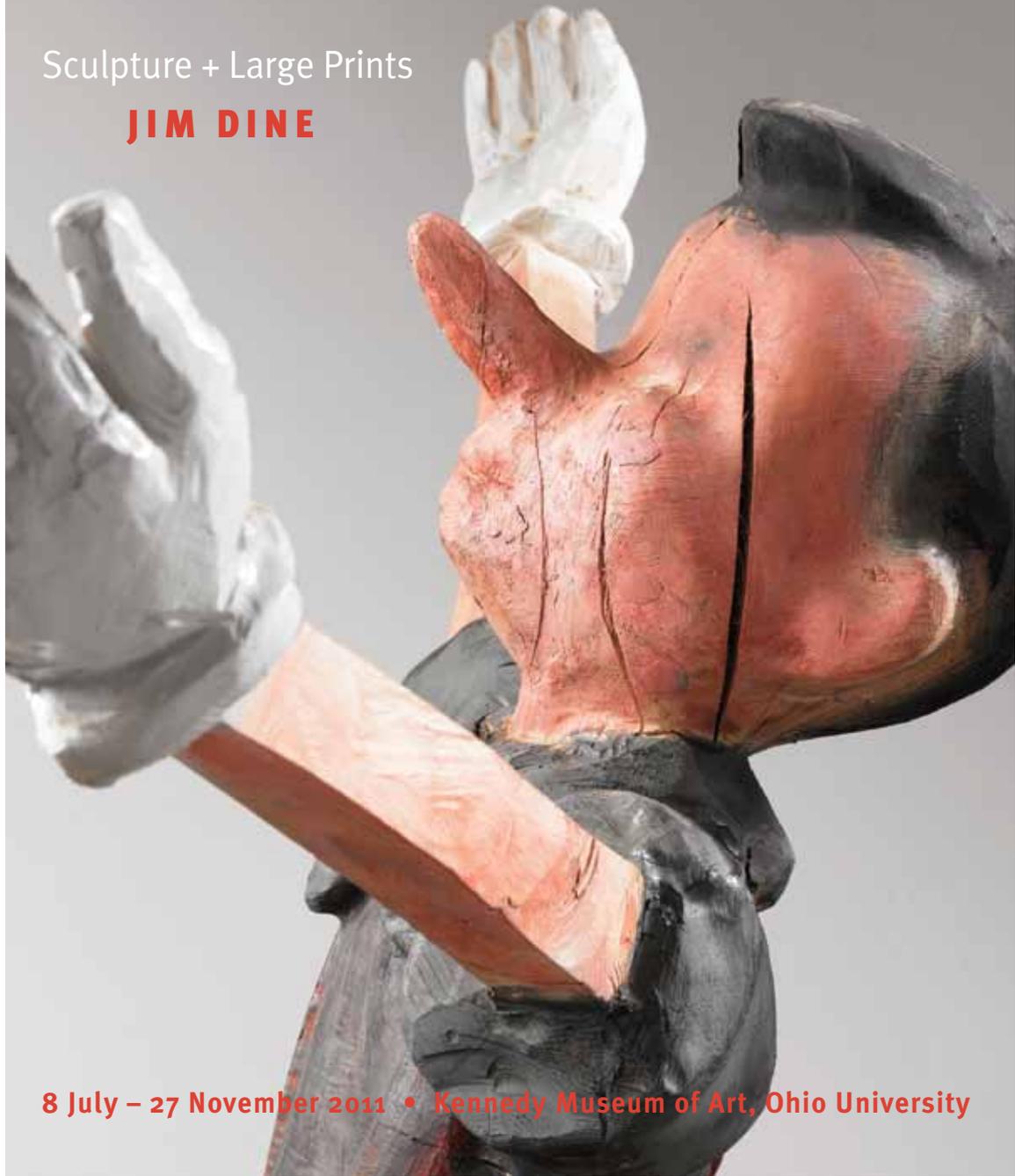


Sculpture + Large Prints

JIM DINE



8 July – 27 November 2011 • Kennedy Museum of Art, Ohio University

TEACHER PACKET



Jim Dine

Kennedy Museum of Art, Ohio University, is pleased to announce a major exhibition featuring works by internationally celebrated artist and Ohio University alumnus, Jim Dine. The exhibition *Jim Dine: Sculpture and Large Prints* initiates a series of events in celebration of the 75th anniversary of the College of Fine Arts.

Born in Cincinnati, Dine studied at the University of Cincinnati and at the School of the Museum of Fine Arts in Boston, Massachusetts before receiving his Bachelor of Fine Arts degree from Ohio University in 1957. His reputation in the art world began to grow in 1959 when he, along with Claes Oldenburg and Allan Kaprow, opened a gallery in the Judson Memorial Church (Judson Gallery) in Greenwich Village in New York City and staged a series of theatrical events they called "Happenings."

Dine's work has been the subject of major surveys and retrospectives in venues spanning the globe, and he is represented in museum collections worldwide. While others have often associated his work with the Pop Art movement of the mid-20th century, his fascination with popular imagery and everyday objects has always carried a more personal component. He has extensively explored particular themes in a variety of media throughout his career, such as the universal symbol of the heart and images of tools. These themes have acquired the status of personal iconography and he claims them as part of his vocabulary or his "glossary of terms." As an avid reader, writer and poet, he shares, "language plays a big role in my work and has a big place in my life."

In Dine's work, commonly recognized symbols, figures and objects become metaphors for larger concepts, yet also function as part of his ongoing "self-portrait."

Jim Dine's repeated themes have been called personal "icons." In art, the term "icon" has changed over time, from its use as "likeness" associated with historical, religious images, to the "symbols" representing computer programs and operations today.

Hearts

The iconic form of the perfectly symmetrical heart has been a part of Dine's vocabulary since the mid-1960s. It has appeared prominently in his paintings, drawings and prints as well as in his sculpture.

Tools

Tools are very important to Dine because they are part of his own self-portrait. When he was growing up in Cincinnati he spent a lot of time in his family's hardware store, and has said that his earliest memories are of being around hand tools.



Venus

Dine is also inspired by ancient art. His Venus figures are based on Venus de Milo, a statue created in the 2nd century BCE that was discovered on the Greek island of Melos in 1820.



Pinocchio

His most recent theme, begun in the 1990s, is the figure of Pinocchio. Like many, Dine was introduced to the Pinocchio story through the Disney film when he was a child. "I identified with this lying boy..."

As an artist he identifies with Geppetto, who brings the wooden puppet to life, and considers the figure a metaphor for what all artists do: bring ideas to life.

Museum visits address Common Core Standards for English Language Arts and Ohio Academic Content Standards in Visual Art

English Language Arts (K-12)

College and Career Readiness Anchor Standards for Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Grade-Specific Standards:

Grades K-2

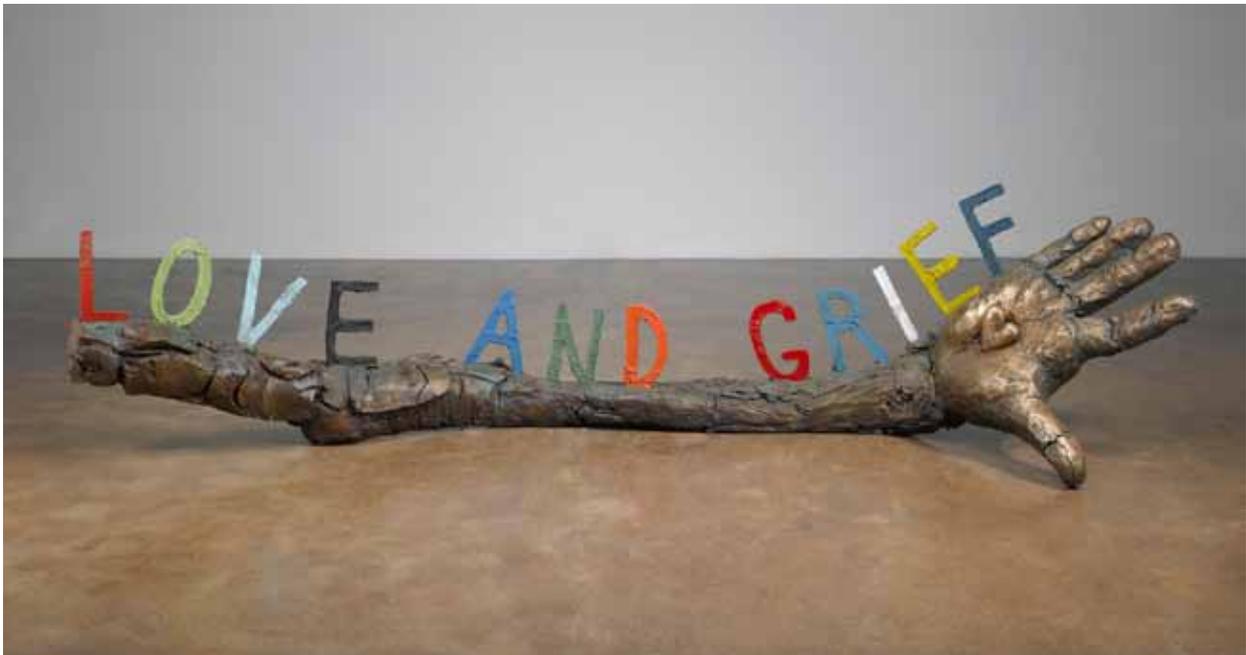
1. Participate in collaborative conversations with diverse partners about [grade appropriate topics] with peers and adults in small and larger groups.

Grades 3-8

1. Engage effectively in a range of collaborative discussions with diverse partners on [grade appropriate topics, texts, and issues], building on others' ideas and expressing their own clearly.

Grades 9-12

1. Initiate and participate effectively in a range of collaborative discussions with diverse partners on [grade appropriate topics, texts, and issues], building on others' ideas and expressing their own clearly and persuasively.



Fine Arts – Visual Art (K-12)

Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Grade-Level Benchmarks:

Grades K-4

Identify and describe the visual features and characteristics in works of art.

Apply comprehension strategies (e.g., personal experience, art knowledge, emotion and perceptual and reasoning skills) to respond to a range of visual artworks.

Contribute to the development of criteria for discussing and judging works of art.

Grades 5-8

Apply the strategies of art criticism to describe, analyze and interpret selected works of art.

Present and support an individual interpretation of a work of art.

Establish and use criteria for making judgments about works of art.

Grades 9-12

Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

Explain how form, subject matter and context contribute to meanings in works of art.

Valuing the Arts/Aesthetic Reflection

Students understand why people create and value the arts and consider differences in personal and community perspectives regarding the arts. They inquire about the nature and experience of the visual arts in their lives. They present their points of view about visual works of art and respond thoughtfully to others' points of view.

Connections, Relationships and Applications

Students connect and apply learning in each arts discipline to other academic disciplines and to relevant careers. They recognize the importance of lifelong learning and experiences in the arts.

OPTIONAL STUDIO ACTIVITY

Creative Expression and Communication

Students engage in the processes of creating works of art. They use the symbolic languages, structures and techniques of each arts discipline to express and communicate ideas.

Pre-Visit Questions:

If you would like for your students to research Jim Dine before they visit the Museum, the answers to the following questions can be found in this packet or by using the websites provided. Answering these questions will help the students gain a general overview of the artist before their exhibition tour. Having this background information when your class visits the Museum will allow for more in-depth, open-ended conversations about the artwork during the visit.

1. Where was Jim Dine born?
(Cincinnati, Ohio)
2. How old is Jim Dine?
(76 as of June 16, 2011)
3. How many years ago did Jim Dine graduate from Ohio University?
(54 years ago)
4. What kinds of art does Jim Dine make?
(sculpture, prints, drawings, paintings, mixed media)
5. What materials does Jim Dine use in his artwork?
(wood, bronze, metal, found objects, paint, ink)
6. What recurring or repeated images do you see in Jim Dine's artwork?
(hearts, Pinocchio, skulls, Venus, tools, bathrobes, etc. - many more items could be included in this list)

Resources for further research:

www.britannica.com/EBchecked/topic/163819/jim-dine

http://www.guggenheim.org/new-york/collections/collection-online/show-full/bio/?artist_name=Jim%20Dine

http://rogallery.com/Dine_Jim/dine_biography.htm

<http://www.artnet.com/artists/jim-dine/>

http://www.artcyclopedia.com/artists/dine_jim.html

<http://www.getty.edu/education/teacherartexchange/archive/Jan03/0280.html>

<http://www.artnet.com/magazineus/features/scobie/jim-dine6-28-10.asp>

Jim Dine is often associated with the Pop Art movement.

POP ART IN AMERICA

By the 1960s both abstract and nonobjective art had lost their ability to shock. Painting with recognizable subjects now seemed radical. Pop artists, so named for their use of images drawn from popular culture, broadened the definition of art by painting such everyday things as comic-book characters and soup cans. Ordinary objects had made their way into fine art before—cubist still-life painters, for example, had incorporated newspaper type and collage elements. But the cubists were primarily interested in the visual qualities of these objects.

This visual emphasis began to shift in the mid-1950s with Robert Rauschenberg and Jasper Johns. Rauschenberg used ordinary objects in what he called “combine paintings.” Johns, whose painted works sometimes incorporated three-dimensional casts, produced painted bronze or plaster versions of such things as light bulbs and his own paintbrushes stuffed into a coffee can.

For later Pop artists, these ordinary objects became subjects in a more direct way—unabashed reflections of a consumer society. With ironic detachment, Pop artists put the mass consumer culture of mid-century America in the spotlight, replacing the high seriousness of abstract expressionism with deadpan coolness. Roy Lichtenstein went a step further, not only using characters from popular culture but emulating the dot pattern of commercial printing. Though his work looked as familiar as the Sunday comic pages, it was made with careful consideration of color, composition, and other formal concerns. Lichtenstein’s pictures were very much hand painted, but other Pop artists began to move away from traditional “fine-art” techniques. Andy Warhol, for example, used a mechanical printing process called silkscreens that are created using photographs, not his own drawings or designs. The role of the artist in making art was changing.

With...wider exposure to television and faster communications, the 1960s experienced an explosion of information—new kinds of data and new ways of processing it. The visual arts extended into realms that had been considered quite distinct, such as theater, dance, and music. A number of artists, including at various times Rauschenberg and Warhol, concentrated their efforts on performance-type works, some of which were called Happenings. The first Happening was organized by Allan Kaprow in 1959. “The Happening,” he said, “is performed according to plan but without rehearsal. . . . It is art but seems closer to life.” Artists’ studios were often sites for Happenings. In many ways, Warhol’s Factory, which in fact was his studio, was a permanent Happening. For all of its visibility and widespread appeal, Pop Art’s real theoretical complexity—its questioning of assumptions about fine art—was not fully appreciated until much later.

Overview from Educators Resource Guide for Pop Art in America: Selections from the Museum of Art | Fort Lauderdale by Emily Wood, Curatorial Research Associate, Museum of Art | Fort Lauderdale, Nova Southeastern University. **Reproduced with permission.**

Glossary

Words used to describe art often vary slightly from the common use of the word. The definitions for the following art terms are taken from ArtLex Art Dictionary unless otherwise noted by an *.

Abrasion - The process of wearing down or rubbing away by means of friction. A scraped or worn area. * www.thefreedictionary.com/abrasion

Aquatint - An **intaglio**, **etching**, and tonal printing process in which a porous ground allows acid to penetrate to form a network of small dots in the plate, as well as the prints made by this process. Aquatints often resemble wash drawings.

Bronze - Any of various alloys of copper and tin, sometimes with tin or other metals. It has commonly been used in casting. A work cast in bronze is sometimes referred to as a bronze. It may also refer to the color of bronze, a moderate yellowish to olive brown.

Cardboard intaglio - A process of printing using cardboard plates. * (www.firestationprintstudio.com.au/files/cardboard_intaglio.doc)

Cast - To form (molten metal, or liquid plaster or plastic, for example) into a three-dimensional shape by pouring into a mold; or something formed by this means. Also, an impression formed in a mold or matrix.

Charcoal - Compressed burned wood used for drawing.

Collage - Typically, a picture or design created by adhering such basically flat elements as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface. When the result becomes three-dimensional, it might also be called a relief sculpture / construction / assemblage. Most of the elements adhered in producing collages are **found objects**.

Drypoint - An **intaglio** printing process in which burrs are left on the plate by the pointed needle (or "pencil") that directly inscribes lines. The process produces an engraving that has a soft, fuzzy line because of the metal burrs.

Enamel paint - A paint that air dries to a hard, usually glossy, finish, used for coating surfaces that are outdoors or otherwise subject to hard wear or variations in temperature. * (en.wikipedia.org/wiki/Paint)

Etching - An **intaglio** printing process in which an etching needle is used to draw into a wax ground applied over a metal plate. The plate is then submerged in a series of acid baths, each biting into the metal surface only where unprotected by the ground. The ground is removed, ink is forced into the etched depressions, the un-etched surfaces wiped, and an impression is printed.

Figure - The **form** of a human, an animal or a thing; most often referring to an entire human form.

Form - In its widest sense, total structure; a synthesis of all the visible aspects of that structure and of the manner in which they are united to create its distinctive character. The form of a work is what enables us to perceive it. Form also refers to an element of art that is three-dimensional (height, width, and depth) and encloses volume.

Found object - An image, material, or object, not originally intended as a work of art, that is obtained, selected, and exhibited by an artist, often without being altered in any way.

Hand coloring or **Hand painting** – In printmaking, adding color/paint by hand after the printing process.

Icon - A sign (as a word or graphic symbol) whose form suggests its meaning. * (www.merriam-webster.com/dictionary)

Iconography - Iconography is the pictorial representation of a subject, or the collected images (or icons) illustrating a subject — pictures, diagrams, etc. Iconography can mean the description of representational works of art. Also, the study of subject matter and symbolism in the visual arts, as in collections of pictures constituting a complete visual record of a subject, or a visual dictionary.

Incralac - A professional grade, acrylic-based protective coating formulated specifically for coating the copper alloys, brass, and bronze. It provides a tough, clear, glossy, tarnish-resistant coating, which is unaffected by UV and continuous exterior exposure.

* (www.chemical-supermarket.com/Incralac-Pint-p638.html)

Intaglio - The collective term for several graphic processes in which prints are made from ink trapped in the grooves in an incised metal plate. **Etchings** and engravings are the most typical examples.

Jigsaw woodcut – A wood block is cut into pieces that are inked with separate colors, re-assembled, and printed. This creates a multi-color image in one printing, with a white line – the width of the saw cut – separating each color. * (washingtonprintmakers.com/resources/techniques/relief)

Metaphor - A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. * (www.merriam-webster.com/dictionary/metaphor)

Monoprint - One of a series of prints in which each has some differences of color, design, texture, etc. applied to an underlying common image. Not to be confused with a monotype.

Monotype - A one-of-a-kind print made by painting on a smooth metal, glass or stone plate and then printing on paper. The pressure of printing creates a texture not possible when painting directly on paper.

“Both monoprints and monotypes involve the transfer of ink from a matrix (copper plate, litho stone, silkscreen, etc) to canvas, paper, or other surface. In monotypes, the plate is featureless. This means it contains nothing (such as etched or engraved lines) that will pass on any characteristics to the prints. In the absence of any permanent features on the plate, all imagery is reliant on the artist manipulating the ink, resulting in one distinctive print.

Monoprints are the outcome of matrices that have permanent features, and can be considered variations on a theme. The theme is the result of permanent features of the plate (such as a silkscreen template or etched lines). Variations on the theme are made when the plate is inked differently prior to each print. Possibilities for variance are infinite, and include monoprints of different color, ink density, or even size, but certain permanent features on the plate will always carry on from one print to another.” *(<http://dcimprint.wordpress.com/2010/07/07/printmaking-101-monoprint-vs-monotype/>)

Patina - A sheen or coloration on any surface.

Pop Art - An art movement and style that had its origins in England in the 1950s and made its way to the United States during the 1960s. Pop artists have focused attention upon familiar images of the popular culture such as billboards, comic strips, magazine advertisements, and supermarket products.

Print and **Printmaking** - A print is a shape or mark made from a block or plate or other object that is covered with wet color (usually ink) and then pressed onto a flat surface, such as paper or textile. Most prints can be produced over and over again by re-inking the printing block or plate. Printmaking can be done in many ways, including using an engraved block or stone, transfer paper, or a film negative.

Rebar - A rebar (short for reinforcing bar), also known as reinforcing steel, reinforcement steel, or a deformed bar, is a common steel bar, and is commonly used as a tensioning device in reinforced concrete and reinforced masonry structures holding the concrete in compression. *(en.wikipedia.org/wiki/Rebar)

Relief printing - A printing process in which a block of wood, linoleum or some other material's surface is carved so that an image can be printed from it. The impression is created by the uncarved areas or the unprepared surface that has been inked. The cut, or incised, areas do not print, since they are recessed.

Representation - To stand for; symbolize.

Scale - A proportion used in determining the dimensional relationship of one object compared to another.

Sculpture - A three-dimensional work of art, or the art of making it. Such works may be carved, modeled, constructed, or cast. Sculptures can also be described as assemblage, in the round, and relief, and made in a huge variety of media.

Self-portrait - A portrait an artist makes using himself or herself as its **subject**.

Shape - An element of art, it is an enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional objects even though they are limited to two dimensions — length and width.

Softground etching - In soft ground **etching** the lines look like pencil or crayon lines, and are made by drawing on a piece of paper that covers a soft wax coating on the plate. When the paper is lifted off, it removes the wax where the pencil pressed, but some wax stays in the lines in the pattern of the paper grain. *(www.crownpoint.com/printmaking/etching)

Steel - An alloy of iron and carbon capable of being tempered to many degrees of hardness. Stainless steel, which was developed in England, has a high tensile strength and resists abrasion and corrosion because of its high chromium content.

Structure - Something made up of a number of components that are put together in a particular way. Structure is any means of arranging or putting together a work to form a cohesive and meaningful whole, including sensory elements, organizational principles, expressive features, and functions of art.

Subject - An object, scene, incident, etc., chosen by an artist for representation, or as represented in art.

Symbol - Something that represents something else by association, resemblance, or convention. * (www.thefreedictionary.com/symbol)

Theme, thematic - A theme is a unifying topic, and might be a **subject** or an idea. An artist, educator, writer, gallery or museum can select a theme as a means of choosing or ordering subject matter for a body of work ... to be displayed in an exhibition.

Woodcut - A print made by cutting a design in side-grain of a block of wood, also called a woodblock print. The ink is transferred from the raised surfaces to paper.

Sources:

www.artlex.com

www.thefreedictionary.com

www.firestationprintstudio.com.au/files/cardboard_intaglio.doc

www.chemical-supermarket.com/Incralac-Pint-p638.html

www.merriam-webster.com/dictionary

washingtonprintmakers.com/resources/techniques/relief

en.wikipedia.org/wiki

www.crownpoint.com/printmaking/etching

VISITING THE KENNEDY MUSEUM OF ART

We are looking forward to your Museum visit! It is helpful for visitors to know what to expect when they arrive. The following guidelines will help you understand Museum rules:

Use your senses.

You WILL be using looking and listening skills.

You WON'T be using your sense of touch. The oils on our hands can damage works of art, even those made out of stone or bronze.

Talk about what you see in the Museum – but remember:

Be respectful of other visitors in your tone of voice and your language.

Any writing or drawing activities in the galleries should be with pencils.

Backpacks should be left in the front hall.

No food, gum, or drinks in the galleries.

Please turn your cell phones off while in the museum.

Photography is allowed in some exhibitions. Please ask Museum staff if you are allowed to take pictures in the gallery.

Photos of student groups may be taken during your visit to the Museum. If students do not have a blanket permission to be photographed, please distribute the following permission slip. Please advise Museum staff if students are not allowed to be photographed.

Permission to Photograph

I hereby give permission to photograph my child _____

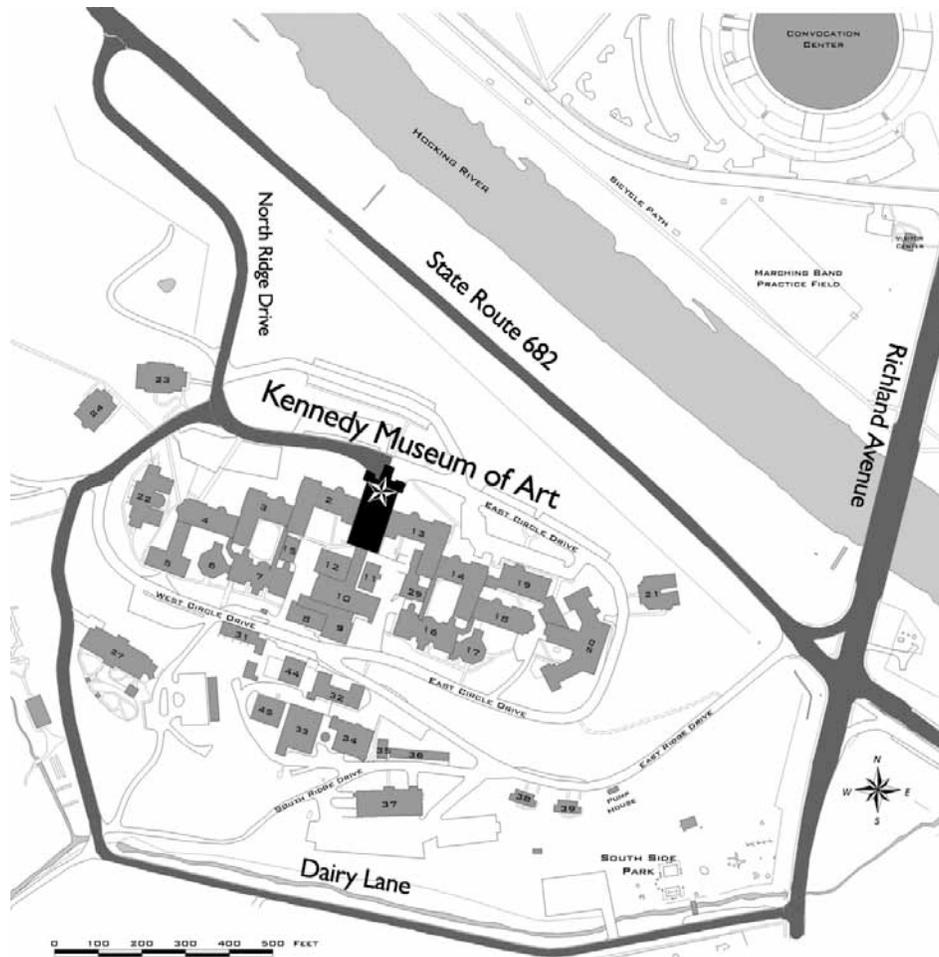
during their visit to the Kennedy Museum of Art. This permission includes (but is not limited to) use in Ohio University publications and web pages as well as local newspapers.

Signed _____

Date _____

GETTING TO THE KENNEDY MUSEUM OF ART

The Kennedy Museum of Art is located in historic Lin Hall at The Ridges on the Ohio University campus. Take State Route 33 to Exit 17 (St. Rte. 682 North-Ohio University exit). Go through the roundabout at Richland Avenue and continue on St. Rte. 682. Turn left on North Ridge Drive, then turn left at yield sign. The Kennedy Museum of Art is on the right. Buses may drop off students under the portico at the museum entrance, then park in the upper or lower parking lots on the left. See map below. Chaperones arriving in personal vehicles should park in one of the 3 Kennedy Museum of Art Visitor Parking spaces, or in a metered spot.



BUS FUNDS REQUEST FORM

School bus funds up to \$100 per visit to the Kennedy Museum of Art are available through funding from the Friends of the Kennedy Museum of Art on a first-come, first-served basis. Expenses over \$100 may be requested in special circumstances, but need additional approval. Schools must make their own transportation arrangements and then mail or fax this completed form to the Kennedy Museum of Art. Payment will be processed upon completion of the visit and received in approximately three weeks. For further information please contact Sally Delgado (delgado@ohio.edu) or Lisa Quinn (quinnl@ohio.edu) at 740-593-0953.

Date of visit to Kennedy Museum of Art:

Name of School:

Name of teacher/coordinator:

Grade of students:

Number of students:

Number of buses:

Amount requested (up to \$100):

Amounts over \$100 must be pre approved by special process.

Please contact Lisa or Sally with requests over \$100.

Please break down the amount if you know the following:

Cost of bus driver:

Mileage cost:

Name the check should be made out to:

Address the check should be sent to:

Please mail or fax the completed form to:

Sally Delgado or Lisa Quinn
Kennedy Museum of Art
Lin Hall, Ohio University
Athens, OH 45701
Fax: 740-593-1305

(KMA)

Received on _____ Processed _____

Tour Evaluation for Kennedy Museum of Art

Thank you for taking the time to reflect on your visit to the Kennedy Museum of Art. We are dedicated to providing a quality museum experience. Your feedback helps us improve our programming.

School Name: _____ Grade _____

Date of visit: _____

Exhibitions toured: _____ Activity: _____

1. What influenced your decision to bring your students to the museum? (circle all that apply)

- Museum Bulletin/Brochure
- Financial assistance from KMA for transportation
- Inclusion of a studio activity
- Identification of Academic Content Standards
- Connections between curriculum and exhibit
- Direct Teacher Mailing/Email
- Other:

Please rate the following on a scale of 1 to 5 (1 being low; 5 being high)

2. Tour was well organized and interesting to students.

1 2 3 4 5

3. Tour was age appropriate.

1 2 3 4 5

4. Tour guide was friendly and developed a good rapport with students.

1 2 3 4 5

5. Tour guide was knowledgeable about exhibits and easy to understand.

1 2 3 4 5

6. Tour pace was:

too fast good pace too slow

7. Did you specifically schedule your tour to coincide with a current exhibition?

Yes ____ No ____ Please explain.

8. Did your students participate in a studio activity today?

Yes ____

No ____

If no, why not?

If yes, did the studio activity enhance or extend your student learning experience?
Please explain.

9. Did you use any pre-activity or pre-learning materials to prepare your students for your museum tour? Please describe.

10. Reflecting on the material covered in today's tour, please list examples of specific ways your students can link or extend their insights about this exhibit to what they are learning in the classroom.

Language Arts:

Math:

Science:

Social Studies:

Other:

11. Overall, did you feel the tour met or exceeded your expectations? Please explain.

12. What did you and your students enjoy about today's tour?

The Kennedy Museum of Art also has a Museums By Mail program designed to provide your classroom with exhibits of original artwork and activities for the classroom. If you would like more information on Museum's By Mail, please provide your contact information.

RELATED PROGRAMMING

The Ridges Café Chat + Gallery Talk

Wednesday, September 14, 12 – 1 pm, KMA

Join Director Ed Pauley for lunch and a guided walk through the exhibition of Jim Dine's sculptures and prints.

Boxed lunches available for advance purchase from The Ridges Café.

OU Parents' Weekend Gallery Tours

Saturday, October 1, 11 am – 2 pm, KMA

Join in 30-minute guided tours that explore the artwork of celebrated OU alumnus Jim Dine. Tours begin at 11 am, 12 pm, 1 pm, and 2 pm.

Inside Outside Art Talks at Kennedy Museum: Pursuing the Personal in the Popular

Thursday, October 6, 5:30 – 6:30 pm, KMA, Christine Demler Brown Center for Art

Artist Robert Peppers, Professor of Art, Ohio University, will discuss his artwork as he finds a kindred spirit in Jim Dine's framework of constructing ideas from a personal approach to popular icons, form and materials. Sponsored by Friends of Kennedy Museum.

John Bell: Puppets, Objects, Happenings: Material Performance in the Sixties

Friday, October 21, 9:10 – 10:30 am with discussion to follow 10:30 – 12pm

KMA, Christine Demler Brown Center for Art

Jim Dine's recent interest in Pinocchio as both a metaphor for art and the ultimate alchemical transformation connects to a broader American rediscovery of performing objects in the 1960s. Dr. Bell, Director, Ballard Institute and Museum of Puppetry, University of Connecticut, will discuss how the pursuit of hybrid art forms has re-articulated the nature of the object in performance.

In collaboration with Seminar in Interdisciplinary Arts: Performing Objects (IART891).

A Conversation with Jim Dine

Thursday, November 3, 7:30 pm

Templeton-Blackburn Alumni Memorial Auditorium, Ohio University

Interview and discussion with Jim Dine conducted by Joseph Becherer (OU '87, '89), Chief Curator, Frederik Meijer Gardens and Sculpture Park.

PROGRAMS FOR FAMILIES AND CHILDREN

Programs take place in the Museum galleries and the Christine Demler Brown Center for Art studio on the 2nd floor of the Museum.

Art Encounters Family Day

Saturday, September 24, 1 – 4 pm

Learn about Jim Dine's themes of tools and hearts, and create your own themed artwork. Open to all ages. Rotating gallery activities and open studio: come any time between 1 pm and 4 pm. Schedule of gallery activities will be available at www.ohio.edu/museum.

Art Encounters Saturday Classes

Saturdays, October 8 & 22; November 5 & 19, 1:30 – 3 pm

Workshops for children ages 6 – 12.

Fee: \$10/child/class

Pre-registration required.

For more information contact the Museum, phone: 740.593.0953

or email: delgado@ohio.edu

quinnl@ohio.edu



Lin Hall, The Ridges, Ohio University
740/593-1304
www.ohio.edu/museum

Funding for this exhibition was provided by an anonymous donor, Thomas A. Schiff, Arts for Ohio, Friends of Kennedy Museum, Ohio Arts Council, and Ohio University Foundation.

KMA Gallery Hours: Monday–Friday 10 am–5 pm, Thursday 10 am–8 pm, Saturday and Sunday 1–5 pm, closed holidays.

The Ridges Café Hours: Monday–Friday, 8 am–3 pm. New weekend hours in the fall!

Parking: Free on weekends, metered and limited free parking on weekdays.

Images:

Courtesy of Jim Dine Studio

(Detail) *The Wind and Tools (A Glossary of Terms)*, 2009. ©Jim Dine /Artists' Rights Society (ARS), New York.
Photo by G.R. Christmas, courtesy The Pace Gallery.

White Gloves, 4 Wheels, 2007. ©Jim Dine /Artists' Rights Society (ARS), New York.
Photo by G.R. Christmas, courtesy The Pace Gallery.

Venus de Milo c. 100 BCE

Night Fields, Day Fields, 1999. ©Jim Dine /Artists' Rights Society (ARS), New York. Photo courtesy Walla Walla Foundry and The Pace Gallery.

Love and Grief, 1991. ©Jim Dine /Artists' Rights Society (ARS), New York.
Photo by G.R. Christmas, courtesy The Pace Gallery.



OHIO
UNIVERSITY

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

Arts
FOR OHIO