

Jim Dine: The Pinter as Thinker and Poet — The Study of Jim Dine's Drawing

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Abstract

The Norton Simon Museum located in Pasadena was the first museum survey of American Pop art. In 1962 this museum had the exhibition "New Painting of Common Objects". The eight artists in the exhibition were: Jim Dine, Roy Lichtenstein, Andy Warhol, Phillip Hefferton, Robert Dowd, Edward Ruscha, Joe Goode and Wayne Thiebaud. Jim Dine (1935-) as a pioneer of Pop art was one of them. However for the American audiences Jim Dine's art represents a kind of American daily life in the 60s. In Dine's drawings Jim Dine presents all sorts of Common Objects which you can also find in the hardware store such as plant, the shape of heart and hammer the tool and so on. These Common objects as images of daily things were turn into symbols having the intrinsic significance in Dine's drawings i.e. the images of these Common Objects as symbols mark common expressions about everyday life in American society. Nevertheless these symbols of Common Objects having the thought and the poetic appeals are subjects in this article. Meanwhile through the philosophical vision of German philosopher Martin Heidegger (1889–1976) we will can be able to see Dine's art in depth.

Keywords: art, Jim Dine, drawing, tool, Martin Heidegger

詩與思的畫家－吉姆·戴恩 (JIM DINE) －工具素描之研究

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摘 要

美國洛杉磯帕薩迪納市諾頓西蒙美術館 (Norton Simon Museum) 乃是首次探討美國普普藝術家之美術館，於1962年舉辦「日常物新詮」畫作展 ("New Painting of Common Objects")，美國普普藝術家吉姆·戴恩 (Jim Dine 1935-)就是展出八位著名普普藝術家之一。戴恩是普普藝術先驅，對於美國群眾而言，吉姆·戴恩表現出60年代以來美國社會日常生活中各種用品與五金行中之工具如鐵鎚、植物、心型及工具等，此類日常用品圖像在吉姆·戴恩的畫面中成為賦有內在意義之象徵 (symbol)，也就是說作品中的圖像就是現代美國社會日常生活的象徵。凡此象徵中所具有思想與詩情，其透過德國哲學家馬丁海德格 (Martin Heidegger, 1889－1976) 哲學觀點進行討論，因之更能表現吉姆·戴恩在藝術上深度，此為本文探討主題之所在。

關鍵字：藝術、吉姆·戴恩、素描、工具、海德格

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In the evolution of abstraction from Kandinsky to Motherwell, there is plea for an art of content, of subjects - subjects stated abstractly but nevertheless persuasively, as in Motherwell's *Spanish Elegies* (plate 1) . In contrast, by the second half of the twentieth century, the subject was purported by many to be the canvas itself (What you see is what you see), as artists denied the Romanticism of abstract painting that issued from spiritual persuasion or passionate ,or responses to events that stirred mind and hearts. The poetic (though, literary) canvases that barely masked social and philosophical concerns gave way to the cool Pop icons created by Jim Dine's generation. Jim Dine (1935-) combines the different characteristic of both in his art. Talking what Jim Dine needed from Abstract Expressionism- energy, ambition, motion and emotion, scale and audacity, meanwhile Dine rejected the nonfigurative tradition out of a persistent urge to see the world autobiographically. In fact Dine's art should be realistic, figurative and inherent with inner meaning and feeling together. Dine's drawings (and paintings) remain realistic and painterly poetry in the abstract tradition. Especially Dine's images of hand-tool drawings (Dine prefers to call them marks) , like those of Symbolist poets, function as visual metaphors for sensations. Dine's figurative devices are not unlike the suggestive abstract forms and colors of Dine's immediate predecessors. In the Dine's work the symbols of hearts, tools, and robes were abstracted from Dine's real world and these symbols have become equivalences for Dine's emotions. The critic Robert Ayers has told to Jim Dine:"your ability to find motifs—like the plants, or the heart shape, or the tools—and to make those motifs carry different meanings when you come back to them years later."¹ Nevertheless, the habitual use of certain symbols has become a way -- though uncalculated -- of eliciting responses that emulate Dine's mood, Dine's turmoil and "gritty" passions. When we see Dine's art work created in 1990 *Ice and Snow*, it would be a good example for using the heart shape as a symbol. (plate 2)

However, these are viewpoints which describe Dine's position in the historical process and point out the situation of Dine's art. Subjectively Dine has mentioned Dine's source as the following:" I come out of a tradition of European and Northern European drawing and out of the American tradition of painting--I

¹ <http://www.artinfo.com/news/story/16853/jim-dine/> 2012/05/20

believe Abstract Expressionism comes from Europe, so it is similar in attitude."² Not only does Dine walk a fine line between realism and expressionism, but Dine also reaches into the layer of symbolism as well. His image of drawing is realistic and physical. His manner of drawing is emotional and gestural. Since the image in Dine's work involves with a symbolic meaning, his creative process of making drawing of an image is abstract or alchemical. A critic from The Frederick R. Weisman Museum of Art says:

He would create an image, then erase all or part before completing it. In this complex process of creation-destruction-recreation, the underlying ghost image provided him with a road map. Finished works are rich and layered. They appear to emerge from the depths of memory and time, giving his drawings the visual power of an unforgettable dream.³

The way Dine created the work is an alchemical process, just like alchemist turning the stone into the gold. Nevertheless, the image in Dine's drawings is always realistic, expressionistic and symbolic. This is why Dine's drawings are so fascinating. Therefore Dine's drawings of tool will be my subject. As we know, Dine's hand-tool drawings have always been one of Dine's central concerns, just as Dine said "For me, drawing is everything— because it informs everything. It even informs my poetry. It's the way I begin everything."⁴ Dine's drawing is Dine's poetry and thinking. His manner of drawing is emotional, gestural, and physical. For Dine, Drawing is a creative process. Therefore, in this article the main topic is to discuss Dine's hand-tool drawings. Especially through the philosophical vision of German philosopher Martin Heidegger (1889-1976) , in this way we will be able to see how Jim Dine can be the painter as thinker and poet.

At the beginning of this investigation I present some questions which may arise in the exhibition of Dine's hand-tool drawings. The question could be....Are these drawings only a representation of the hand-tool? Either these hand-tool images are the description of the reality itself or these drawings are

² Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p. 206.

³ <http://www.artscenecal.com/Announcements/1206/Pepperdine1206.html> 2012/05/15

⁴ <http://www.artinfo.com/news/story/16853/jim-dine/> 2012/05/15

regarded as the art works? When people see Dine's art works, the questions will be the same as seeing Van Gogh's painting *of A Pair of Shoes* (plate 4) . In explaining Van Gogh's painting Heidegger manifests the viewer's responsibility to consider the variety of questions about the shoes will be fit for explaining Dine's hand tool paintings as well. In Heidegger's idea we are asking "not only about form and matter—what are the shoes made of?—but bestowing the piece with life by asking of purpose—what are the shoes for? What world do they open up and belong to? In this way we can get beyond correspondence theories of truth⁵ which posit truth as the correspondence of representations (form) to reality (matter)."⁶

Nevertheless, the premise of our research is that Dine's art work is something else over and above only a picture of thing. As Heidegger demonstrates, hand-tool is not only "present at hand" (hand-tool in its material term) ⁷, but also tool has "something else". Then what is meaning of "present at hand" is:

With the present-at-hand one has (in contrast to "ready-to-hand") an attitude like that of a scientist or theorist, of merely looking at or observing something. In seeing an entity as present-at-hand, the beholder is concerned only with the bare facts of a thing or a concept, as they are present and in order to theorize about it. This way of seeing is disinterested in the concern it may hold for Dasein⁸, its history or usefulness. This attitude is often described as existing in neutral space without any particular mood or subjectivity. However, for Heidegger, it is not completely disinterested or neutral. It has a mood, and is part of the metaphysics of presence that tends to level all things down.⁹

⁵ http://en.wikipedia.org/wiki/Correspondence_theories_of_truth2012/04/12

Correspondence theories claim that true beliefs and true statements correspond to the actual state of affairs. This type of theory attempts to posit a relationship between thoughts or statements on one hand, and things or facts on the other.

⁶ http://en.wikipedia.org/wiki/The_Origin_of_the_Work_of_Art2012/04/12

The Origin of the Work of Art,

⁷ http://en.wikipedia.org/wiki/Heideggerian_terminology2012/04/12

(German: vorhanden, presence-at-hand: Vorhandenheit)

⁸ Ibid.

Dasein is a German word and is sometimes translated as "being-there" or "being-here"

(da combines in its meaning "here" and "there", excluding the spatial-relational distinction made by the English words; Sein is the infinitive, "to be").

⁹ Ibid.

For Heidegger's idea of hand-tool, not only is hand- tool "present at hand", but hand- tool also has inherent with something else. In one way tool is here or there in order to do something, because tool is depended on what your need. In another way tool is relevant to "something else". The feeling of "something else" in the art work constitutes its artistic nature, just like Dine said:

I've never been a reporter. And if I have a romance with the objects that I'm drawing, it's more important that I have a romance with the mark that I am making."¹⁰

In Glenn's words," Dine's images like those of the symbolist — poets, function as visual metaphor."¹¹ To carry this idea further, I believe that Dine's image is of symbolic, icon meaning and allegorical nature. Dine's art work does not constitute a mere thing. It manifests something other. In the work of Dine's art something other is brought together with the image. This image is a mark or a symbol. Heidegger says, "allegory, symbol provides the conceptual frame within one's channel of vision. The art work has for a long time been so characterized."¹² If we keep on questioning the meaning of symbol, then Carl G. Jung's interpretation gives us a clear definition which is, "What we call a symbol is a term, a name, or ever a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning."¹³ Thus, a word, an image or a mark is symbolic when it implies something more than its obvious and immediate meaning. It has a deeper aspect of the unconsciousness that is never precisely defined or fully explained. The critic, Glenn, regards the subjects which are symbolically used in Dine's paintings as the presentation of icons. Icons are also used particularly in modern culture, in the general senses of symbols.¹⁴ Dine provides us a way to see how the function of the icon works. The critic Glenn states:

¹⁰ <http://www.artinfo.com/news/story/16853/jim-dine/2012/04/12>

¹¹ Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p. 206

¹² Martin Heidegger, *Poetry, Language, Thought*, NY: Harper & Row, 1975, p. 20

¹³ Carl G. Jung, *Man And Symbols*, NY: Dell, 1968, p. 3.

¹⁴ <http://en.wikipedia.org/wiki/Icon> 2012/05/10

icon is also used, particularly in modern culture, in the general sense of symbol — i.e. a name, face, picture, edifice or even a person readily recognized as having some well-known significance or embodying certain qualities: one thing, an image or depiction, that represents something else of greater significance through literal or figurative meaning, usually associated with religious, cultural, political, or economic standing.

The tools - and later, hearts, bathrobes, and paintbrushes- have customarily been referred to as icons; and among the various interpretations of the word icon - a pictorial representation, sacred image, a sign that signifies by virtue of sharing common properties with what it represents, or an object of uncritical devotion — all are applicable.¹⁵

The power of the icon or symbol is like a hidden life force which imposes upon the ordinary objects. The effects as defined by John Loring in Dine's article "On Dine" he said, "Where the strangeness of the commonplace becomes noble and pervasive." ¹⁶ The strangeness of the commonplace is the same as "something else". "Something else" of the commonplace as tool itself is also a part of the totality of our involvements. From this viewpoint, we find a way to plunge into Dine's art. Before we go into a deeper stratum of Dine's works, we still have to handle some questions with great care, that is, what kind of meaning has the tool in itself? What is the relationship between Dine and tool? Why does he choose a tool as Dine's symbol? And, how does he transfer the meaning of a tool which is regarded as a mere thing to an art work? When we consider the meaning of things as tools from the ontological viewpoints of Heidegger, we realize that the tool which is not a mere thing, is not calculated by measuring closeness, instead we need to concern how things created by the thought and feeling of human beings. Therefore, tool is not a mere thing, but it has the thing-like character. The tool is designed purposely for our needs. Again based upon our thought, we use the basic tool to build up our equipment. Heidegger's term of the equipment often reflects it equipment to mean a tool, or as an "in-order-to" for Dasein. ¹⁷ "Tools, in this collective sense, and in being ready-to-hand, always exist in a network of other tools and organizations, e.g., the paper is on a desk in a room at a university. It is inappropriate usually to see such equipment on its own or as something present-at-hand"¹⁸ Not only does an equipment to mean a tool, for Heidegger, a tool also exists in a network of other tools and organizations in which tool is dealing with the totality of our involvements, this is what in *Poetry, Language, Thought* Heidegger says: "Equipment, having come into being

¹⁵ Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p. 13.

¹⁶ Ibid, p.9.

¹⁷ Dasein is a German word and is sometimes translated as "being-there" or "being-here". Dasein is a synonym for "human being" or "human entity".

¹⁸ http://en.wikipedia.org/wiki/Heideggerian_terminology 2012/05/01

through human making, is particularly familiar to human thinking."¹⁹ The meaning of equipment is an object in the world with which we have meaningful dealings with. In another word, what we made is what we thought. Tool is dealing with the totality of our involvements which is our thinking and feeling of tool in our case.

But the question is in such a highly developed society, we might neglect what is the tool of its original meaning. Sometimes we have to trace back to the beginning in order to catch the original meaning of the tool. This idea is also presented by Dine. He says: "I still would have these extensions of the hand. They(Tools)hearken back to the beginning of man, because of what they are."²⁰ Thus the relation between men and tools are deeply related to each other. Not only do we use them, but we also enjoy them by using them. When we use a new tool we realize a new idea or a new thought created from our society, we have a pleasure from it. To carry this idea further, Dine says," I get a lot of pleasure out of having them near me..... It is like the artifacts of the society." ²¹ We may go further to investigate such a feeling of nearness from relationship between Dine and tools. Then what about nearness? How can we come to know its nature? Heidegger mentions:

Nearness, it seems, cannot be encountered directly. We succeed in reaching it rather by attending to what is near. Near to us is what we usually call things. But what is thing? Man has so far given no more thought to the thing as a thing than he has to nearness. ²²

The character of being a thing is the nearing of the world. Nearing is the nature of nearness. As we preserve the thing qua thing we inhabit nearness. This is why Dine has a feeling of nearness to tools. Dine says:" I spent a lot of time, when I travel going to department stores and looking at what the objects of that particular society are about because it tells you a lot about where you are."²³ I think, the tool as a symbol always indicates primarily where one lives, where

¹⁹ Ibid, p. 32

²⁰ Constance W .Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams,1980,p. 15.

²¹ Ibid.,p.210

²² Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter, NY:Perennial,1971, p164.

²³ Constance W .Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams,1980,p.210

one's concern dwells, what sort of human involvement the tool possesses. However, this familiar being (tool) in Dine's drawing has a peculiar intermediate position between thing and man's work (or artist's work ²⁴) . The character of tool consists in its usefulness, but what about this usefulness itself?" ²⁵ The usefulness itself is there "in order to" do something. In this sense we call it ready-to-hand. The ready-to-hand is primordial compared to that of the present-at-hand. The term primordial here does not imply something primitive, but rather refers to Heidegger's idea that Being can only be understood through what is everyday and "close" to us, which is nearness. As long as we only look at Dine's hand- tool drawing, Van Gogh's painting of *A Pair of Shoes* (Plate 4) or Duchamp's *Fountain* (Plate 3) as a mere tool, We shall never discover what art work is. That is to say, the tool or a piece of equipment now is no longer concerned for its usage, but here for an artist Dine the tool is interested in the thought of nearness when Dine makes it for his need. Dine points out:

I used them (tools) because they (tools) felt right. They felt like relatives of mine, as though their last name was Dine. It was like coming upon a brother who had been separated from you at birth. They are absolutely mine- relation. I would always use them. "²⁶

When we realize we have a very close relationship with tool, we get a feeling from them. This kind of feeling and thought are the origin of Dine's creation. Tools must be something more than mere things. The equipmental quality of the tool can be discovered, but how? Not by description and explanation of the tool actually present, nor by a report about the process of making the tool and also not by the observations of the actual use of equipment, occurring here and there, it is only by bringing ourselves before Dine's drawing, that hand-tool drawing speaks of Dine's thinking and feeling of things. The image of tool is thus created by Dine's feeling and thought about the tool. In the vicinity of the work we were suddenly somewhere else than we usually tend to be. There is more than something else. Glenn also mentions: "Not only the

²⁴P Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter, NY: Perennial, 1971, p.17.
artist and work are each of them by virtue of a third thing which is prior to both, namely that which also gives
artist and work of art their names—art.

²⁵Martin Heidegger, *Poetry, Language, Thought*, NY: Harper & Row, 1975, p. 33.

²⁶Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p.15.

hearts, tools and robes abstracted from Dine's real world, they have become equivalence for Dine's emotions."²⁷ Therefore for artist Dine these visible things, marks, symbols hide something else which is abstract. In *Poetry, Language, Thought* Heidegger also points out: "In order to hear a bare sound we have to listen away from things, divert our ear from them, i.e., listen abstractly."²⁸ Heidegger takes an example of van Gogh's painting *A Pair of Shoes*, which is the disclosure of what the equipment, the pair of peasant shoes, is in truth. The shoes emerge into the unconcealedness of its being. In fact Van Gogh made a number of still lives with old shoes. To Van Gogh and to Heidegger, shoes may have been symbolic of the hard yet picturesque life of the laborer. Heidegger states cautiously about van Gogh's painting *A Pair of Shoes* (plate 4) :

The art work let us know what shoes (or a piece of equipment in Dine's case) are in truth. It would be the worst self-deception to think that our description, as a subjective action, had first depicted everything thus and then projected it into the painting. If anything is questionable here, is rather that we experienced too little in the neighborhood of the work that we expressed the experience too crudely and too literally, but above all, the work did not, as it might seem first, serve merely for a better visualizing of what a piece of equipment is. Rather, the equipmentality²⁹ of equipment first genuinely arrives at its appearance through the work and only in work.³⁰

With any piece of equipment we have meaningful dealings in the world, a work of art there is something else more than any piece of equipment. In Heidegger's jargon, Van Gogh's painting *A Pair of Shoes* discloses the equipmentality³¹ (the

²⁷ <http://www.artinfo.com/news/story/16853/jim-dine> 2012/05/01

²⁸ Martin Heidegger, *Poetry, Language, Thought*, NY: Harper & Row, 1975, p.26

²⁹ http://www.visual-memory.co.uk/b_resources/b_and_t_glossary.html /2012/05/01

Thus, we can say there is always an aspect of the equipmentality of equipment which includes the totality of equipment needed for a particular assignment, but that this totality usually never shows itself if equipment is regarded only in its material sense as a thing. If we take an example of a less that obvious piece of equipment, a room, we can say that the room is both a piece of equipment (to paraphrase Le Corbusier - a machine for living in) and is also a collection of other equipment that comes together to constitute a room. Of course a room is not normally considered in terms of equipmentality, but rather as the space 'between four walls. Hence we easily fall into the trap of considering the room philosophically in terms of the abstract notion of space, and therefore not in terms of the more everyday notion of it as a piece of equipment.

Martin Heidegger, *Being and Time*, NY: Harper & Row, 1962, page 97 – 98.

³⁰ Martin Heidegger, *Poetry, Language, Thought*, NY: Harper & Row, 1975, p. 35.

³¹ http://www.visual-memory.co.uk/b_resources/b_and_t_glossary.html 2012/05/25

totality of equipment) of equipment, which roughly means that by looking at the painting we are jolted into a different kind of understanding of the nature of the things, which form part of a human being's world. The shoes themselves (equipment) probably wouldn't produce this effect. The material of thing that is used up in making a piece of equipment, is itself placed in the foreground, which is in a work of art in a way that is not either for a material of shoes only nor for any piece of equipment. The shoes in the painting is the same as Heidegger thinks of a pair of shoes : "The shoes serve not merely for a better visualizing of what a piece of equipment is. Rather, the equipmentality³² of equipment first genuinely arrives at its appearance through the work and only in work. " ³³The reason Heidegger selects a pair of peasant shoes is to establish a distinction between artwork and other "things," such as pieces of equipment, as well as to open up experience through phenomenological description. This was actually typical of Heidegger as he often chose to study shoes and shoe maker shops as an example for the analysis of a culture." ³⁴ It is the same case in Dine's hand- tool drawing. Dine's hand- tool drawing can be regarded as an example for the analysis of American culture.

From the Dine's work of *Fifty-Two Drawings* (plate 5), all tools are represented with a high degree of realism. They remain visually undistorted, because the tools, or the kinds of being which the tools possess manifest in its own right. This is what realist is asking for. Besides the representation of tool, we need to reckon on the inherent, symbolic meaning of tool itself. Now let us review the function of tool itself. The art work produced refers not only to the "towards-which" of tool and "where-of" of which. Under simple craft conditions, the tool also has an assignment to Dine who draws it. Therefore Dine "is" there alone with it as the work emerges. Dine says:

I really don't know how to make art, I start somewhere..... when I start a

In Heidegger analysis of equipment he presumes two things: 1. That the kind of Being which equipment has must be exhibitable in some way, and 2. If we can identify this, we will be able to defining its value.

³² Thus, we can say there is always an aspect of the equipmentality of equipment which includes the totality of equipment needed for a particular assignment, but that this totality usually never shows itself if equipment is regarded only in its material sense as a thing. If we take an example of a less that obvious piece of equipment, a room, we can say that the room is both a piece of equipment (to paraphrase Le Corbusier - a machine for living in) and is also a collection of other equipment that comes together to constitute a room. Of course a room is not normally considered in terms of equipmentality, but rather as the space 'between four walls. Hence we easily fall into the trap of considering the room philosophically in terms of the abstract notion of space, and therefore not in terms of the more everyday notion of it as a piece of equipment. [ref. ¶ 15, page 97 - 98]

³³ Martin Heidegger, *Poetry, Language, Thought*, NY: Harper & Row, 1975, p. 35.

³⁴ http://en.wikipedia.org/wiki/The_Origin_of_the_Work_of_Art 2012/05/20

drawing, I just look very hard, and begin to make marks, and then erase the mark, and build up this Dine's story of marks....³⁵

So that means, when Dine makes a drawing of tool, He is not a reporter of the tools as a realist did. Dine says "For him, drawing is not a process en route to something grander." I don't make sketches and I don't make studies, for anything...."³⁶ As Glenn says "Dine's drawings are not sketches, not representations of the germination an idea...." ³⁷ So what kind of elements is Dine's drawing, we can find that the most important thing is the function of graphite surrounding the tool and dwelling in the tool itself (pate 5) . In Dine's case graphite has a function for an alchemical process which is intrinsic to the work. It makes the thing whole and it is also a way by which the work speaks. Nevertheless the function of graphite surrounding the tool is not only a way to represent the image of tool itself, but to transfer the image of tool itself into an icon or a symbol. A symbol is not a representation of tool, says a symbol," A symbol is something that represents an idea, a physical entity or a process but is distinct from it. The purpose of a symbol is to communicate meaning."³⁸ When Dine makes the images of tools with the function of graphite, the drawings of tools draw attention to tools in a way that awaken our appreciation for tools on an iconic or symbolic level. This is an alchemical process which marks images of symbol. Besides the function of graphite there is the function of the running threads in the hand-tool drawing of hammer (plate 6) . The critic Robert Ayers asked Jim Dine a question in an interview:

I used to think that the running thread in your work was your interest in objects—the tools, for example—whereas now it seems that the real running thread is your interest in translating those objects into pictures.³⁹

And when Dine makes a drawing of the tool, a function of the running thread in the drawing is to transfer the realistic image of the tool into a symbolic level. Jim Dine answered to this question about the running thread:

³⁵ Constance W .Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams,1980,p.207.

³⁶ Ibid.,p.10

³⁷ Ibid.,p.17.

³⁸ <http://en.wikipedia.org/wiki/Symbol>

³⁹ <http://www.artinfo.com/news/story/16853/jim-Dine/> 2012/05/20

Yes, that's the running thread—the alchemical aspect of it—turning shit into gold, hopefully. That's always been my intention. I've never been a reporter. And if I have a romance with the objects that I'm drawing, it's more important that I have a romance with the mark that I am making.⁴⁰

Therefore, from the alchemical aspect, the function of graphite or the running thread surrounding the tool is a way in which Dine turns the realistic image of tool into the symbol of the tool. In other word Dine is translating the image of object into the image of symbol, which is actually a mark of American modern life.

Now Comparing "*Untitled* (Dry Wall Hammer) (plate 6)" to "*Untitled*", 1973 or "*Untitled*. 1973-74, (plate 7), there is a change in the portrayal of the hammer. In plate 7, a handle of hammer is reduced in line-shape. There is a purpose of the artist who wants us to see a hammer in an abstract way of thinking. When we take up a hammer, in order to hammer, our primordial relationship to the hammer's equipmentality becomes apparent. The critic Roderick Munday says "The act of hammering itself is therefore what uncovers the specific manipulability of the hammer. The hammer, as a thing, becomes transparent in the hammering. In this sense, it is as if it becomes an extension of the human arm, for when hammering we can almost feel the nail, and the resistance of the hammer."⁴¹ We can see Dine's work *Dartmouth Still Life*, (plate 8) A hammer you can find it in any hardware store is not only a piece of equipment, but it also relates its use and user. Heidegger mentions: "Equipment can genuinely show itself only dealings cut to its own measure. (hammering with a hammer) and "No matter how sharply we just look at the outward appearance of things in whatever form this takes, we cannot discover anything ready to hand."⁴² The peculiarity of what is proximally ready-to-hand means that, in terms of an entity being a piece of equipment, its "thingness" must, as it were, withdraw in order to for it to be ready-to-hand in an authentic way. The hammer, as a thing, becomes transparent in the hammering. In this sense, it is as if it becomes an extension of the human arm. For Dine a hammer is not only

⁴⁰<http://www.artinfo.com/news/story/16853/jim-Dine/2012/05/20>

⁴¹http://www.visual-memory.co.uk/b_resources/b_and_t_glossary.html 2012/05/20

⁴²Martin Heidegger, *Being and Time*, NY: Haper & Row, 1962, page 98.

a tool or a piece of equipment and its work, a hammer is also related to artist and its environment. In brief a hammer is a part of totality in society. In Dine's drawing what Dine wants viewer not pay too much attention on the realistic image of a hammer, so a handle of hammer is reduced in line-shape. Dine wants viewer to see a hammer as a symbol of American daily life. I think the hammer could be illuminated by the hammer itself. That is why Dine tries to divert our view from the outward appearance of tools. If we see a hammer is an object, a mere "thing," then it is precisely the mistake people make when we view a hammer in material terms. A hammer with Dine's involvement is a good way to see the image of a hammer in Dine's drawing. And what Dine's drawings representing is a way of American life. Nevertheless we consider not only a hammer itself, but also the other things are related to a hammer. A hammer for itself also has assignment to artist Dine and Dine transfers an image of a realistic hammer into a symbol. (Plate 13) A real meaning of a hammer is looking into a deeper layer of thinking of the equipmentaility of equipment. For artist Dine thinking of the equipmentaility of equipment is a deeper symbolic layer of the hand tool itself. In other word we need to see a hammer in its totality, Just as Roderick Munday says in Glossary of Terms in Heidegger's *Being and Time*:

For instance the equipment of hammering is not merely a hammer, but a nail, a piece of wood, workbench, lighting, furniture, windows, doors, room. However, we do not usually consider this totality of equipment, even though the task of the particular piece of equipment under consideration could not be performed without it. Thus, we can say there is always an aspect of the equipmentaility of equipment which includes the totality of equipment needed for a particular assignment, but that this totality usually never shows itself if equipment is regarded only in its material sense as a thing.⁴³

Then we might ask, how does the artist Dine see a hammer? The answer is that Dine sees a hammer in its totality. Then we keep asking, what is a hammer in its totality? A hammer in its totality is a hammer with its involvement with American way of life. This characteristic of Dine's art works makes Dine a

⁴³ http://www.visual-memory.co.uk/b_resources/b_and_t_glossary.html 2012/05/20

master of American art.

In plate 9, *Sledgehammer and Axe* in graphite, both hammer and axe are reduced in line-shape. This work created by the same attitude we just mention before, is making the meaning of image in the correction and abstraction. In this work we can see hammer and axe both in realistic and in abstract way. In plate 10, *Axe* in 1975, the ax and its immediate surrounding space are created with colors. Meanwhile the function of color is the same as the function of graphite. I think, this work is perfectly corrected in Dine's mind and it becomes self-contained. In plate 11 and 12, *Untitled Still Life* in 1978 there are no hand-tool images, but there are certain kinds of objects. These would make an interesting point compared- with the hand-tool drawings. In both works, I would like to say, the objects have possibly gone beyond the limitation of objects in themselves, as if they are involved with an unknown power. Perhaps we raise doubts. Is this an illusion? Dine says, "There was no illusion of space."⁴⁴ Dine also says: "The drawings were not emotional for me, but they were mysterious, and I like them, I learned from them."⁴⁵ But, what is this mystical power? It dwells in each item. The only way we could know it is to see the objects abstractly.

From a series of viewpoints above, we reach a conclusion on Dine's hand-tool drawings. At first, through philosophical thinking of Heidegger we will be able to see Dine's hand-tool drawing in a new, more favorable light. On the other hand, these hand-tool drawings make us ponder on Dine's art works. Meanwhile these hand-tool drawings point out a fact, the artist says Heidegger: "The artist is the origin of the work. The work is the origin of the artist."⁴⁶ Usually when we think about the origin or source of a work of art, we think of the artist. The artist could not exist without art work. Dine says with curt finality: "My work is like me, I think, definitely it is me. I am it. I am the work. There is no question about that."⁴⁷ However, Dine discloses a new art language within the world which first lets the artist emerge as a master of Dine's art and which lets us know what Dine is - the painter as thinker and poet.

⁴⁴ Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p. 35.

⁴⁵ Ibid., p. 35.

⁴⁶ Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter, NY: Harper & Row, 1971, p. 15.

⁴⁷ Constance W. Glenn, *Jim Dine Drawing: Tools and Other Icons*, NY: Harry N. Abrams, 1980, p. 207.

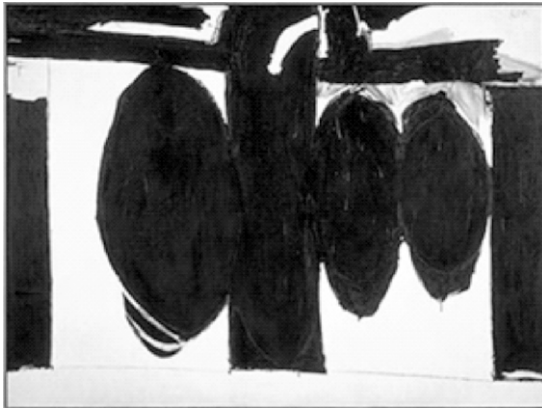
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Heidegger,M.(1962). *Being and Time*. NY: Harper & Row.

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(Plate 1)

Robert Motherwell, 1915-1991

Elegy to the Spanish Republic,

No. 57, 1957-60 ,84 x 108 inches

Oil on canvas

Collection: San Francisco Museum
of Modern Art

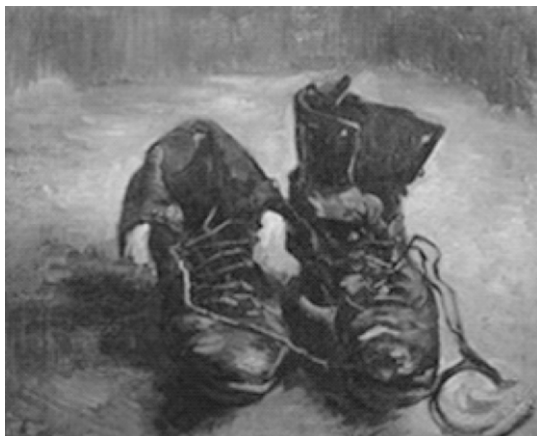


(plate 2) Jim Dine ***Ice and Snow*** 1990



(Plate 3) Marcel Duchamp's ***Fountain***
at SFMoMA July 23rd, 2009 ,480 x 640

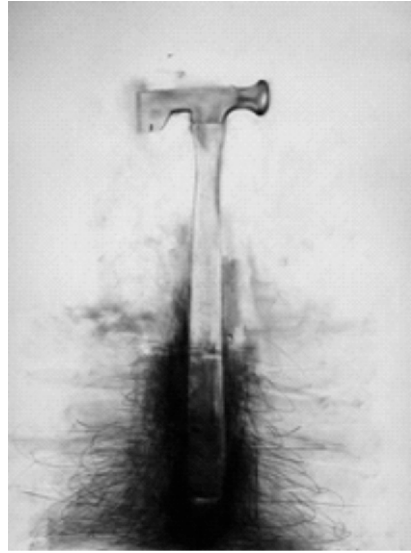
| 61.3 KB This is the fourth replica



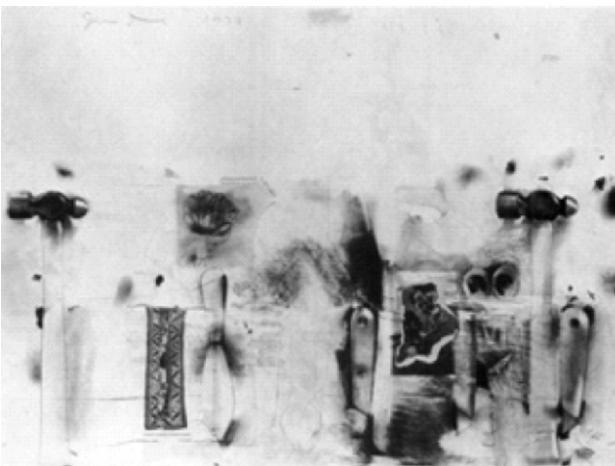
(Plate 4) ***A Pair of Shoes***, Vincent Van
Gogh(1853-1890), 1886 ,Oil on Canvas,
37.5 X 45 cm, Van Gogh Museum,
Amsterdam, (Vincent van Gogh Stichting)



(Plate 5) ***Fifty-Two Drawing***, 1972 ,
Graphite on paper, fifty-two sheets.
8 .25x6.25 in



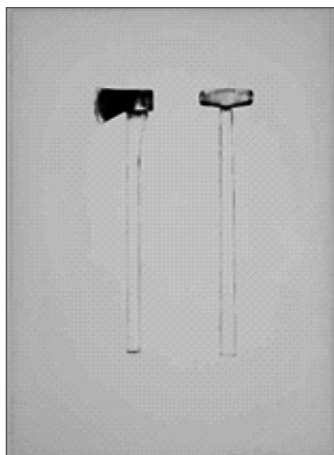
(plate 6) ***Untitled*** (Dry Wall
Hammer and Pliers) from *Untitled*
Tool Series, 1973. Charcoal and
graphite on paper, 25 5/8 X 19
7/8 in The Museum of
Modern Art, New York.



(plate 7) ***Untitled***. 1973. graphite and collage on
paper, 23 1/4 x 30 3/4 in Collection the artist



(plate 8) ***Dartmouth Still
Life***, 1974-76 Etching with
additions in red crayon, on
German Etching paper, with
full margins, 1 27 3/4 x 23 7/8
in. (70.5 x 60.6 cm) S.42 x
30 1/2 in. (106.7 x 77.5 cm)



(plate9) *Sledgehammer and Axe*
in graphite 77x80in, 1971



(plate 10) *Axe*, 1975
Pastel and mixed
mediums on paper.
64 1/4 x 21 1/4 in



(plate11) *Untitled Still Life*,1978,
Mixed mediums, 27 1/2 x40 in The Pace
Gallery, New York



(plate12) *Untitled Still Life*,1978,
Mixed 27 1/4 x40 3/4 in The Pace Gallery,
New York



(plate13) *Five Hammer Etudes*, Soft-ground etching, 29-5/8 x 100-3/4 in, 2007
Jonathan Novak Contemporary Art