Jim Dine Illustration

Pop Art represents emotions and attitudes in contemporary culture

Grade: 8

Time: 4x 40 min class periods

Lesson Overview: Students will learn basic drawing skills by exploring the idea of blind and contour line. They will further this exploration by creating a still life based off of tools used in the art room. The tools will be tied into inspiration by artist Jim Dine. In conclusion, students will discuss why Jim Dine chose the subject matter he did as well as build basic vocabulary in art.

Essential Questions:

What is a contour line? How is it different from an outline?

How does blind contour line help you to draw?

Who is Jim Dine? Why did he choose his subject matter?

How can you make an object look ‘real’?

Key Concepts:

Contour lines are the main lines of a drawing, a blind contour line will help train your eye and your right brain to draw what you really see.

Jim Dine saw tools as an extension of the human form.

PA Standards for Arts and Humanities

9.1.8 E. Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

9.1.8C C. Identify and use comprehensive vocabulary within each of the arts forms.

Interdisciplinary PA Standards: History 8.2.9C. Analyze the fundamentals of historical interpretation

Objectives:

Knowledge: Students will use previous experiences with pop artists to relate to the works of Jim Dine

Skills: Students will practice drawing with blind, contour, and value to create a composition using the tools of the art room.

Disposition: Students will draw conclusions about why Jim Dine chose the subject matter and how they can render an object to look real on paper.

Procedures:

Introduction: The teacher will introduce the lesson through a power point presentation. Students will learn about artist Jim Dine and the history of POP Art in the United States. They will observe illustrations and photographs of his work. They will then be tasked with creating their own tool inspired still life.

Development : Using the research found from the previous class, students will have rehearsal sketches of tools at their table. They will create blind contour, and contour sketches. Students will then choose one tool that is their favorite and use that tool to create a composition. Each student will then create a value scale using various heaviness of pencil for their drawing. (Optional: Time permitting, students will also create a collagraph print and a chalk pastel version of the same drawing to use over again to create several different prints)

Conclusion: At the end of class, students share their results with their classmates as well as display their artwork. They will share their pieces and discuss with the class why they made the illustrative choices they did.

Vocabulary:

Pop Art

Contour Line

Value Scale, Gradation, Tints, Shades, Highlights, Lowlights

Drawing from Observation, right brain

Materials:

Newsprint, drawing paper, various tools, various pencils, lighting,

Instructional Tools:

Powerpoint

Jim Dine Reading:

Jim Dine Handout



**Introduction**

Drawing is not an exercise.
Exercise is sitting on a stationary bicycle and going nowhere.
Drawing is being on a bicycle and taking a journey.
For me to succeed in drawing, I must go fast and arrive somewhere.
The quest is to keep the thing alive...
--Jim Dine, 2003

[Jim Dine](http://www.nga.gov/cgi-bin/pbio?201390) (born 1935) has been a dynamic presence in the art world for more than four decades. His reputation soared during the early sixties, when his mixed-media assemblages--works that incorporate store-bought items such as tools, ties, and bathroom fixtures--drew him into the world of pop art. Although his name grew to be inextricably linked to pop, the relationship was always an uneasy fit. Dine was ill suited to the movement's cool approach. Indeed, he persistently chose imagery with personal resonance and favored the expressive and handmade over the impassive and mechanical.

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| Image: Photo of Jim Dine, copyright 2003 Diana Michener   | Dine's regard for the work of earlier artists--Vincent van Gogh, Edvard Munch, Henri Matisse, Pablo Picasso, among others--deepened when he lived abroad between 1967 and 1971. At the same time, he distanced himself from emerging movements such as minimalism, with its emphasis on simple geometric forms. When Dine returned to the United States in 1971 he began to draw regularly, and by 1974 he had embarked on a self-styled course in life drawing. For an artist so steeped in the avant-garde, it was a dramatic, if not defiant, shift. |
| Photo copyright ©2003 Diana Michener |  |

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| This exhibition focuses on Dine's drawings from about 1970 to the present, featuring themes for which he is renowned--his images of tools--as well as owls, the human figure, ancient sculpture, nature, and fictional characters such as Pinocchio. While Dine's range of expression now encompasses everything from painting to photography, drawing remains at the core. He regards it as probably the most direct and essential means of artistic expression. | Image: Photo of Jim Dine, copyright 2003 Diana Michener |
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# So What Is Contour Line Drawing?

**Contour line drawing** is a **slow study** of a model’s anatomy. Our sense of touch is the underlying principle of drawing these lines. Let me explain.

You’ve probably seen a movie in which a blind person wants to know what someone looks like, so they ask if they can run their hand across that person’s face. When you’re drawing, imagine you are running your pencil across the model’s face and the model’s body. Just as a blind person feels the shape of a person’s face, with practice you will be able to feel the shape of the model’s face and body with your pencil.

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Contour line drawing requires that you **keep your eye on the model**, not on the paper. Imagine that the pencil is touching the model instead of the paper. Then slowly move your eye across the contours of the model and allow your eye to pull your pencil along with it.