

**JIM  
SHAW**

**PART ONE**

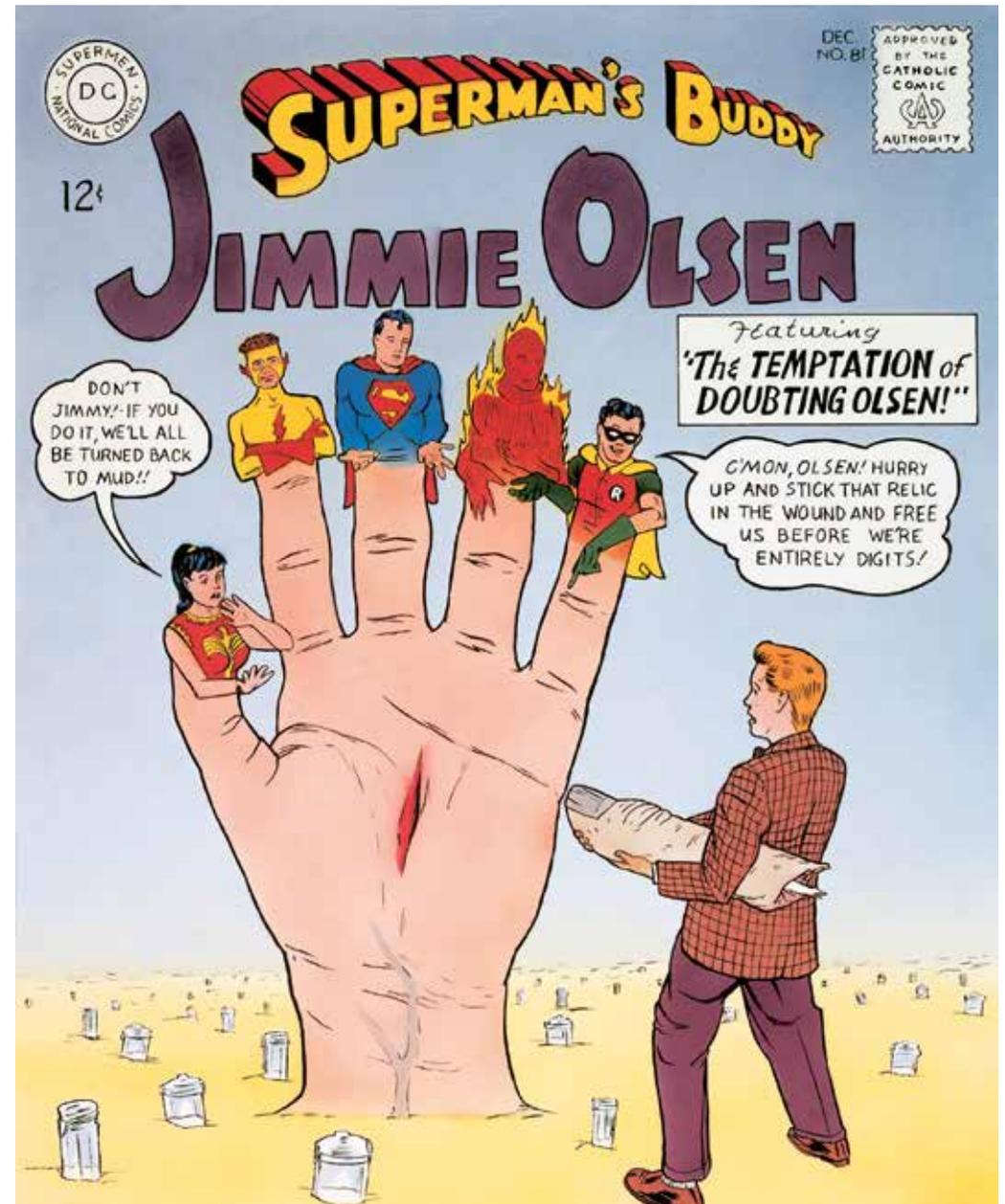
# ABOUT THE ARTIST

Jim Shaw was born in Midland, Michigan, USA, in 1952. He studied Fine Art at the University of Michigan and graduated from the California Institute of Arts in 1978, alongside a ground breaking group of artists including Mike Kelley, John Miller and Tony Oursler. Shaw lives and works in Los Angeles, USA.



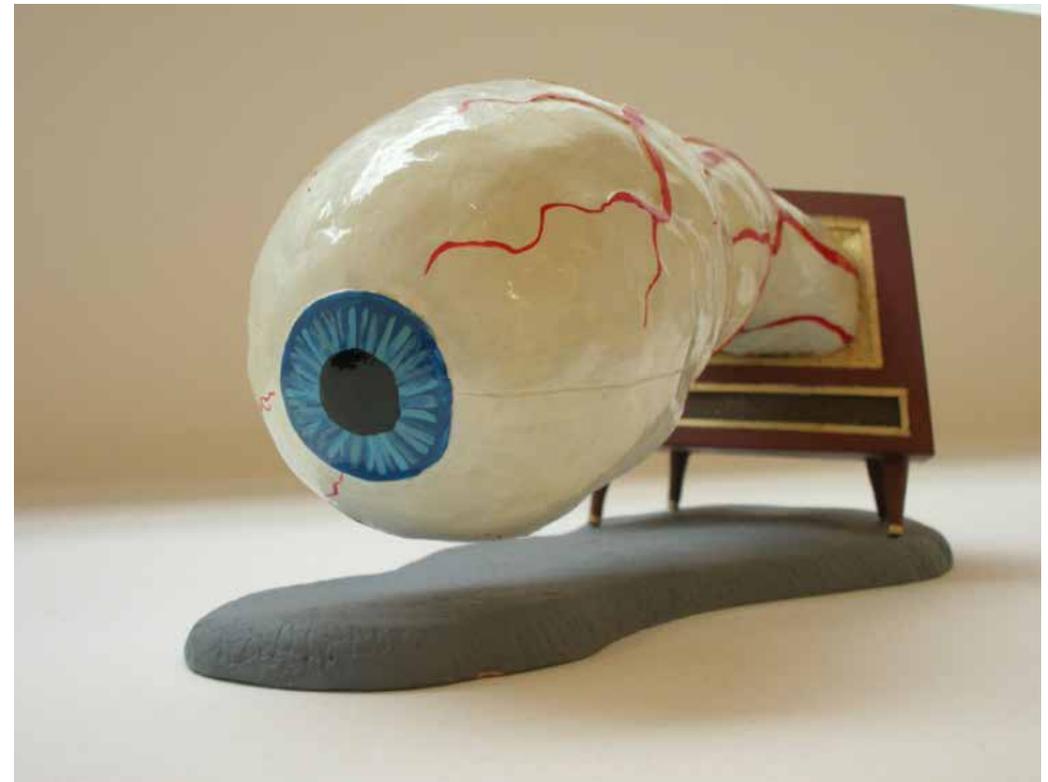
# ABOUT THE WORK

Jim Shaw is a highly influential American artist who has created numerous artworks over three decades. His work uses a range of media including painting, drawing, sculpture, video and performance, and reflects a wide range of interests, including popular culture, art history, politics, religion, dreams and self-reflection. He has said that as a child he enjoyed drawing and sculpting dinosaurs, as well as collecting comic books. His goals in high school were to be an artist, a scientist, a comic illustrator or a special effects artist. Shaw's first major series of works called *My Mirage* was created from 1986 to 1991 and reflects his interest in popular culture, telling the story of a teenager called Billy growing up in America. The series consists of around 180 works, many of which draw on images from comics, music, books, television and movies. The style of his drawing is varied and includes surreal portraits, comic strips and copies of photographs.



# ABOUT THE WORK

*The Rinse Cycle* is an exhibition of Jim Shaw's work at BALTIC, which brings together more than 100 paintings, sculptures, drawings and videos from the last 25 years. The artworks in the exhibition include examples from his major series of works, including *My Mirage*, *Dream Drawings*, *Dream Objects*, works relating to his invented religion called Oism, and his recent banner projects. For the series *Dream Drawings*, created from 1991 to 2000, Shaw recorded his dreams and based a huge number of drawings on them. He went on to create a series called *Dream Objects*, consisting of sculptures influenced by both his dreams and his previous drawings. Examples of Shaw's recent work include *Cake* paintings from 2010/11, in which the artist has drawn and painted imagery on top of inkjet prints of iced cakes found in household magazines from the 1950s.



# THINGS TO THINK ABOUT

## LEVEL 3

Find the artwork called *Dream Object (I was in a gallery in Japan...)*, 1999. It is made from cardboard tubes installed in the gallery space. Remember you can always ask a member of BALTIC Crew if you can't find it!

- The artist has painted directly on to cardboard tubes. In what ways is this different to making flat paintings?
- How have the cardboard tubes been arranged?
- Is your experience of looking at the work different to looking at a painting on the wall? If so, how?

Jim Shaw created many Dream Drawings and Dream Objects, many of which can be seen in this exhibition.

Working with a partner or in a group, look around the exhibition and choose the art work which interests or intrigues you most. It doesn't have to be the one you like the most.

- Which words would you use to describe the artwork? Think about the shape, size, colours, materials, imagery and anything else you can see.
- Which words would you use to say how the artwork makes you feel? Why does it interest you?
- Now think of a question that you would like to ask about the artwork.



# IN MY OPINION

Can you remember your dreams?

- Think of something you have dreamt about recently. Close your eyes and try and picture the scene in your head.
- Can you picture it clearly? How easy or difficult is it to remember all the details?
- Do you think your dreams are important?
- Do you think we can learn anything from examining our dreams?



# THINGS TO THINK ABOUT

## LEVEL 4

In the *Left Behind* paintings, find the banner painting called *Untitled*, 2006. Remember you can always ask a member of BALTIC Crew if you can't find it!

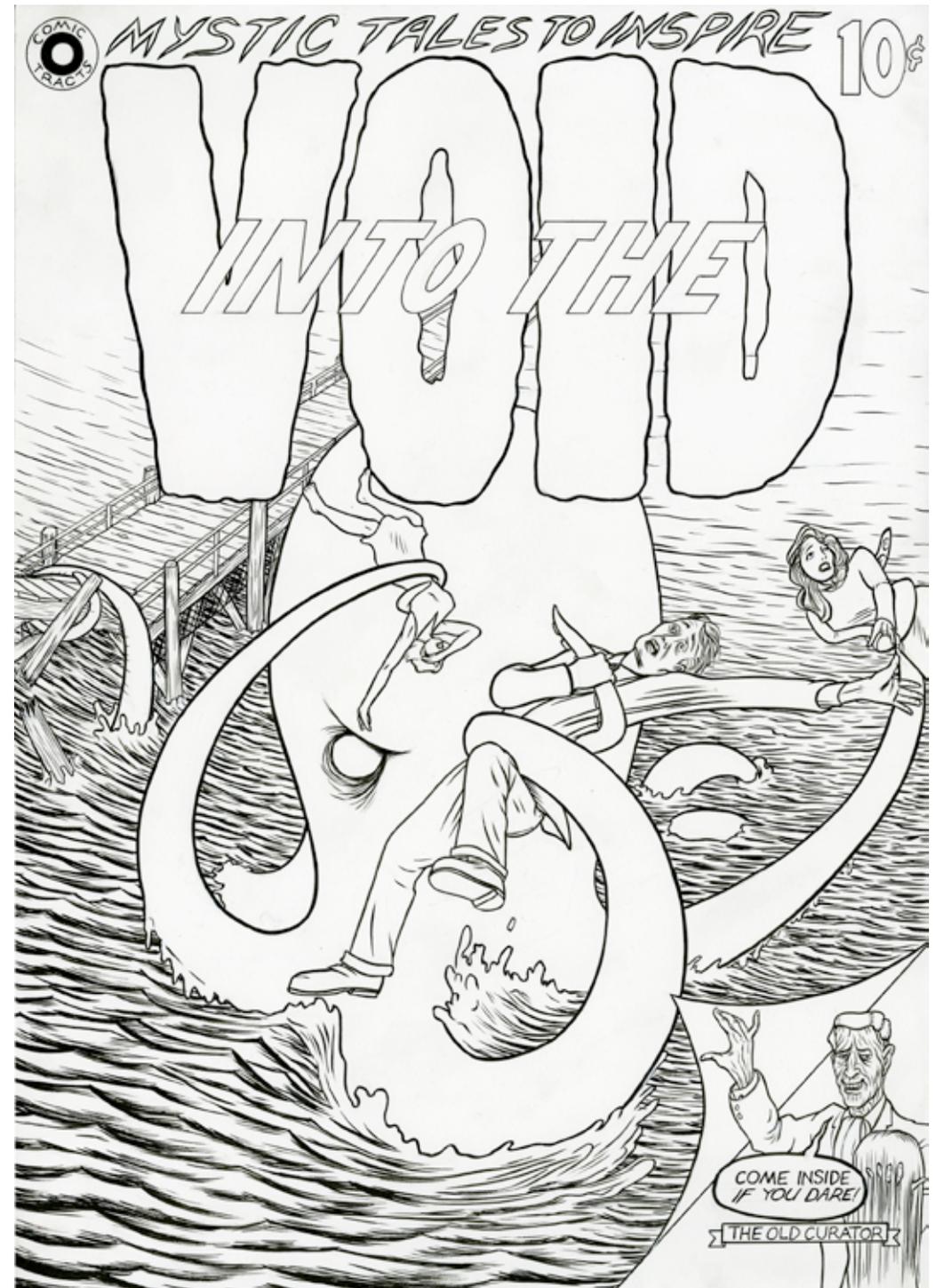
- What do you think of when you first look at the drawing?
- Who do you think the people are? What are they wearing? Do their clothes tell you anything about them?



# HERE'S ONE I MADE EARLIER

Find the painting *Rinse Cycle*, 2012. Next to the painting you will see four comic book strips in black and white. It includes *Into the Void*, 2012.

- Have a go at inventing a comic book strip featuring a person. You could use an image of yourself or a character you have made up. Think of a story for why your chosen person is in the comic.
- Have a go at drawing or photographing an image of your chosen person for the cover of the comic. Will you just show their head or their whole body? How will the person look? Will they be in action or still?
- What text will you include on the cover of the magazine? What colour and style will it be?
- Look at examples of real comic books to give you some ideas.



# HERE'S ONE I MADE EARLIER

Have a go at drawing something you can picture in your mind.

- Work with a partner. Ask one person to picture something in their mind, such as a special place, their house, or a person's face. After a few minutes thinking time, they should use words to describe what they can see, and ask their partner to draw it. Ask the drawer to listen carefully to the words they hear and decide how to interpret them into a drawing.
- Choose an object for your class to draw. Look at it closely and describe its characteristics. Look at it from different angles. Now put the object away and spend five minutes drawing it from memory. Assemble all of the drawings and compare them. Try it again with a different object.



# FURTHER RESEARCH

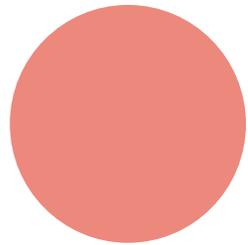
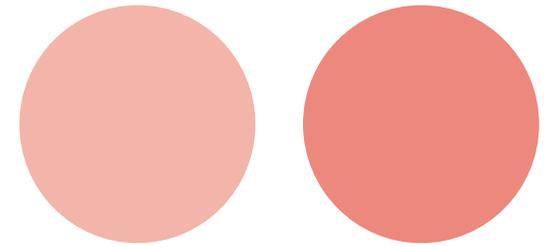
JOHN MILLER/MAX ERNST

MIKE KELLEY/OLIVIA PLENDER

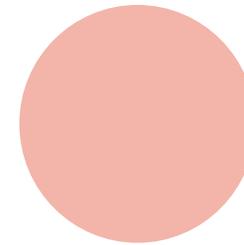
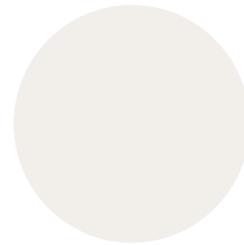
PAUL NOBLE/RAYMOND PETTIBON

TONY OURSLER

# LITERACY KEY WORDS



performance



style

art history

influence

myth

politics

religion

series

surreal

comics

installation

narrative

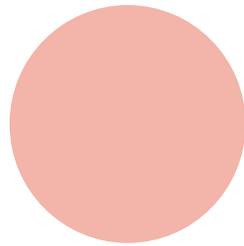
popular culture

sculpture

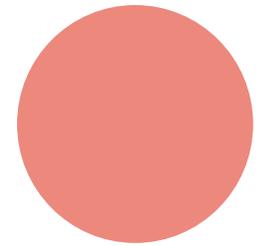
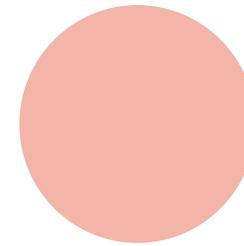
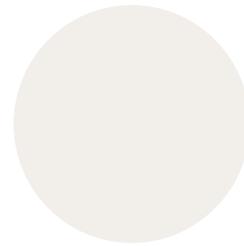
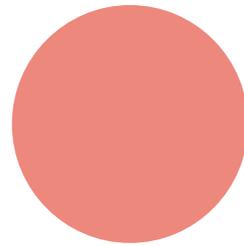
story

video

drawing



painting



**PART TWO**

# NOTES FOR TEACHERS

Contemporary art is incredibly diverse and wide ranging and can be used to support teaching and learning as part of an entire learning experience. It can be used to generate creative thinking in all subject areas and to support learning across curricular dimensions, as well as contribute to personal development and personalised learning.

# CROSS CURRICULAR OPPORTUNITIES

- Art and design
- English (Narratives / storytelling / comic strips)
- ICT (digital comic strips, collages, magazine covers)
- Media studies

# USEFUL LINKS AND ADDITIONAL RESOURCES

**BALTIC**

[www.balticmill.com](http://www.balticmill.com)

**BALTIC Multimedia Database**

<http://archive.balticmill.com>

**BALTIC Secondary school Resources Bank:**

[www.balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary](http://www.balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary)

# IMAGE CREDITS

## Slide 3

Jim Shaw  
LeeAnn Nickel, Los Angeles

## Slide 4

Jim Shaw  
*The Temptation of Doubting Olsen* 1990  
Courtesy the artist and  
Marc Jancou Contemporary, New York

## Slide 5

Jim Shaw  
*Dream Object (Eyeball TV Model)* 2006  
Courtesy the artist and  
Marc Jancou Contemporary, New York

## Slide 6

Jim Shaw  
*Dream Object (I was in a gallery in Japan...)* 1999  
Courtesy the artist and Blum & Poe, Los Angeles.

## Slide 7

Jim Shaw  
*Heap* 2005  
Courtesy the artist and BALTIC Centre for  
Contemporary Art, Gateshead

## Slide 8

Jim Shaw  
*Untitled* 2006  
Courtesy Marc Jancou Contemporary, New York

## Slide 9

Jim Shaw  
*Into the Void* 2012  
Courtesy the artist and Metro Pictures, New York

## Slide 10

Jim Shaw  
*Rinse Cycle* 2012  
Courtesy the artist and Metro Pictures, New York