

Bob Dylan

Retrospectrum

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FIU | Patricia & Phillip
Frost Art Museum

“He has made himself a prism through which the music, words, images and experiences that he has found meaningful have refracted in endless variation and become wholly his, and wholly ours—the work of an artist for the ages.”

Tom Piazza, *Mondo Scripto*, 2018

An Artist for the Ages

Bob Dylan (b. 1941) is a worldwide cultural icon who has been inspiring audiences for over six decades. Since 1961 he has released 38 studio albums and performed to millions of people across the world. Dylan's music defies formal definition. Iconic songs such as "Blowin' In The Wind" (1963), "Like A Rolling Stone" (1965), and "Tangled Up In Blue" (1975) have altered the course of cultural history, proving that popular music can be great art.

Having forever changed the relationship between music and language, Dylan was awarded the Nobel Prize in Literature in 2016, recognized "for having created new poetic expressions within the great American song tradition." Finding inspiration in social and political injustice, poetry, literature, art, metaphysics, the endless varieties of love and loss, and music of all kinds, Dylan has produced an astonishing catalog of songs that speak to the hearts of people everywhere, whether the songs were composed last week or 50 years ago.

Although Dylan has been producing visual art since the early 1960s, the first gallery exhibition of his work was not held until 2007, when Kunstsammlungen Chemnitz, Germany, unveiled *The Drawn Blank Series*. Since then, Dylan has produced an expansive body of work spanning drawing, painting, and sculpture. This exhibition unites six series of Dylan's visual art, along with archival pieces and brand-new paintings that have never before been exhibited. *Retrospectrum* explores the sheer breadth of Dylan's achievement and his monumental impact on the world as a musician, poet, and artist.

“[Dylan] se ha convertido en un prisma a través del cual la música, las palabras, las imágenes y las experiencias que albergan sentido para él se han refractado en infinitas variedades y han pasado a ser plenamente suyas, y plenamente nuestras: la obra de una artista para todos los tiempos.”

Tom Piazza, *Mondo Scripto*, 2018

Un artista para todos los tiempos

Bob Dylan (n. 1941) es un icono cultural en todo el mundo, que ha cautivado a su público durante más de seis décadas. Desde 1961, ha lanzado al mercado 38 álbumes de estudio y ha actuado ante millones de personas en todo el globo. La música de Dylan desafía una definición formal. Canciones emblemáticas como “Blowin’ In The Wind” (1963), “Like A Rolling Stone” (1965) y “Tangled Up In Blue” (1975) han cambiado el rumbo de la historia cultural, demostrando que la música popular puede constituir gran arte.

Dylan, que ha modificado irreversiblemente la relación entre la música y el lenguaje, recibió el Premio Nobel de Literatura en 2016, como reconocimiento “por haber creado nuevas expresiones poéticas dentro de la gran tradición de la canción americana”. Inspirándose en la injusticia social y política, la poesía, la literatura, el arte, la metafísica y las infinitas variedades del amor y de la pérdida, así como de música de todo género, Dylan ha producido un extraordinario catálogo de canciones que conectan con el corazón de personas de todas partes, tanto si son canciones compuestas la semana pasada como hace 50 años.

Aunque Dylan lleva creando arte visual desde principios de la década de 1960, su obra no se exhibió en una galería hasta 2007, fecha en la que la galería Kunstsammlungen Chemnitz, en Alemania, presentó ante el público *The Drawn Blank Series*. Desde entonces, Dylan ha generado un amplio conjunto de obras que abarcan dibujos, pinturas y esculturas. Esta exposición combina siete series de la obra visual de Dylan, junto con piezas de archivo y pinturas recientes que nunca antes han sido expuestas. *Retrospectrum* explora el enorme alcance de lo que Dylan ha conseguido hacer y el colosal impacto que ha tenido en el mundo como músico, poeta y artista.

Inspiración e influencias

La trayectoria de Dylan se inició en las tierras ricas en yacimientos de hierro de Minnesota, en el extremo norte central de los Estados Unidos. Llegó a Greenwich Village, en la ciudad de Nueva York, en el invierno de 1961. El área era un crisol de músicos de *jazz*, *folk* y *blues*, así como de poetas y cómicos. Leyendas musicales como John Coltrane y Miles Davis abarrotaban de público los clubs de *jazz*, mientras que artistas de todo tipo actuaban en cafeterías y finalizaban sus actuaciones pasando un sombrero o una cesta para recaudar dinero.

Dylan llegó en búsqueda de su héroe, el cantante de *folk* y activista Woody Guthrie. Había pasado tan solo nueve meses en la ciudad cuando ya consiguió un contrato discográfico. Dieciocho meses más tarde, se agotaron todas las entradas para su concierto en el legendario Carnegie Hall. Dylan se inspiraba en una variedad de escuelas de música, literatura y arte, combinándolas de una forma que nunca antes se había hecho. Tanto si se trataba de mezclar el simbolismo francés con los *blues* de Chicago o las baladas folclóricas británicas con poesía de inspiración *beat*, Dylan creó una nueva concepción de lo que una canción podía conseguir.

Dylan aunó estas dispares fuentes con energía, humor y belleza, consiguiendo que las nuevas combinaciones resultaran lógicas e inevitables. Esta colección de algunas de sus primeras composiciones comienza a demostrar el amplio abanico de elementos que ejercieron influencia sobre él: desde canciones de las plantaciones de algodón del sur de los Estados Unidos a las obras teatrales de los exiliados irlandeses; desde historias épicas de la antigüedad griega a películas del oeste; desde Elvis Presley a Frank Sinatra.

Inspiration and Influences

Dylan's journey began in Minnesota's iron ore country in the far north of the central United States. He arrived in Greenwich Village, New York City, in the winter of 1961. The neighborhood was a melting pot of jazz, folk, and blues musicians, poets and comedians. Musical legends like John Coltrane and Miles Davis packed the jazz clubs, while performers of all kinds played in coffee houses, passing a hat or a basket at the end of their acts.

Dylan arrived seeking his hero, folk singer and activist Woody Guthrie. After just nine months in the city he had a record contract. Eighteen months after that, he sold out the legendary Carnegie Hall. Dylan drew inspiration from varied schools of music, literature, and art, combining them in a way never seen before. Whether it was mixing French symbolism with Chicago blues or British folk ballads with Beat-inspired poetry, Dylan created a new way of thinking about what a song could do.

Dylan brought together his disparate sources with energy, humor, and beauty. He made the new combinations seem logical and inevitable. This collection of some of his early compositions begins to demonstrate the breadth of his influences: from the songs of southern cotton plantations to the plays of Irish exiles; from epic Greek tales to cowboy movies; from Elvis Presley to Frank Sinatra.



First Floor



- 1. Like a Rolling Stone, 2018.**
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 2. Mr. Tambourine Man, 2018. [detail opposite]**
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 3. Visions of Johanna, 2018.**
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 4. Highway 61 Revisited, 2018.**
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 5. Desolation Row, 2018.**
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 6. It's Alright, Ma (I'm Only Bleeding), 2018.**
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 13 $\frac{1}{2}$ in
- 7. A Hard Rain's A-Gonna Fall, 2018.**
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 13 $\frac{1}{2}$ in
- 8. Chimes of Freedom, 2018.**
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 9. Retrospectum Introduction**
Produced by Jennifer Lebeau

“I suppose what I was looking for was what I read about in *On the Road*— looking for the great city, looking for the speed, the sound of it, looking for what Allen Ginsberg had called the ‘hydrogen jukebox world’.”

10. **Elevated Train** [triptych], 2020. [below & detail p. 12]
Acrylic on canvas, each panel: 76 × 41 in



Elevated Train is a monumental tribute to the city that shaped Dylan as he embarked on his career as a musician in the early 1960s. Undoubtedly, Dylan’s legacy still resonates through the streets he walked six decades ago, as a young man finding his way in the world. The painting evokes the words of American author Bill Flanagan, who suggested that “Dylan has shaped how those around the world imagine New York City. He has made millions see what he sees.”

Dylan’s engagement with New York City has spanned the decades; many of his song lyrics feature New York City (“I’m goin’ back to New York City / I do believe I’ve had enough” from ‘Just Like Tom Thumb’s Blues,’ 1966), as well as his collections of visual art including *The Drawn Blank Series* (2008), *The Beaten Path* (2016), and *Mondo Scripto* (2018).



Elevated Train es un homenaje monumental a la ciudad que moldeó a Dylan cuando se embarcaba en su carrera como músico a principios de los 60. Sin duda, el legado de Dylan sigue resonando por las calles que recorrió hace seis décadas, cuando era un joven buscando su lugar en el mundo. El cuadro evoca las palabras del escritor americano Bill Flanagan, quien sugirió que “Dylan ha determinado cómo se imaginan la ciudad de Nueva York personas de todo el mundo. Ha hecho que millones vean lo que él ve”.

La implicación de Dylan con la ciudad de New York abarca varias décadas; muchas de sus canciones líricas incluyen referencias a New York (“I’m goin’ back to New York City / I do believe I’ve had enough”, de “Just Like Tom Thumb’s Blues” 1966), así como su colecciones de arte visual, como *The Drawn Blank Series* (2008), *The Beaten Path* (2016), y *Mondo Scripto* (2018).

“Supongo que lo que buscaba era lo que había leído en *On the Road* (En la Carretera)—la búsqueda de la gran ciudad, la búsqueda de la velocidad, de su sonido, la búsqueda de lo que Allen Ginsberg había llamado el ‘mundo de la jukebox de hidrógeno’”.

Bob Dylan, *Chronicles: Volume I*, 2004



Second Floor

Galleries 1, 2 & 3

Primeras obras

En 1973, Dylan publicó *Writings and Drawings*², un libro que incluía sus composiciones líricas de 1961 a 1972, algunas de ellas acompañadas de dibujos originales. Son estos los que se exponen, por primera vez en los Estados Unidos, en esta galería.

Writings and Drawings marcó la primera ocasión en que Dylan ilustró sus canciones, algo que volvería a hacer de nuevo en 2018 con su serie *Mundo Scripto*, una colección de las letras de sus canciones más emblemáticas, cada una de ellas manuscrita y acompañada de un dibujo original. Las obras de *Mundo Scripto* pueden verse distribuidas a lo largo de la exposición *Retrospectrum*, destacando la relación entre la labor de Dylan como compositor lírico y su arte virtual.

Early Works

In 1973, Dylan published *Writings and Drawings*, a book of his lyrics from 1961 to 1972, some of which were accompanied by original drawings. Those original drawings are exhibited here for the first time in the USA.

Writings and Drawings marked the first time Dylan illustrated his songs, which he would do again in 2018 with his *Mondo Scripto* series, a collection of his most iconic lyrics, each handwritten and accompanied by an original drawing. Artworks from *Mondo Scripto* can be seen throughout the *Retrospectrum* exhibition, highlighting the relationship between Dylan's songwriting and his visual art.



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PULL HERE



- 11. Untitled, 1973.** [illustrated p. 17]
Mixed media on paper, 10 × 7 in
- 12. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 13. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 14. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 15. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 16. Untitled, 1973.** [detail opposite]
Mixed media on paper, 10 × 7 in
- 17. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 18. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 19. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 20. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 21. Untitled, 1973.**
Mixed media on paper, 10 × 7 in
- 22. Untitled, 1973.**
Mixed media on paper, 10 × 7 in

The Drawn Blank Series

Entre 1989 y 1992, mientras se encontraba de gira por América, Europa y Asia, Dylan produjo una serie de bocetos que serían publicados por la editorial Random House Books con el título *Drawn Blank*³. Aunque Dylan volvería a revisar estos dibujos en numerosas ocasiones, añadiendo color y profundidad, The Drawn Blank Series tiene sus raíces en estos primeros bocetos que plasmaban imágenes fugaces de su vida en la carretera: retratos, sitios de referencia, tranquilos rincones de algún lugar desconocido. Imágenes emblemáticas de esta serie incluyen *Train Tracks*, *Man on a Bridge*, y *Woman in Red Lion Pub*⁴ que se muestran juntas aquí.

Al referirse a *The Drawn Blank Series*, Dylan explica, “Dibujaba solo lo que me apetecía dibujar, cuando me apetecía hacerlo. La idea era hacerlo siempre sin afectación ni autorreferencia alguna, para proporcionar una especie de visión panorámica del mundo tal y como lo estaba viendo en aquel momento”.

The Drawn Blank Series

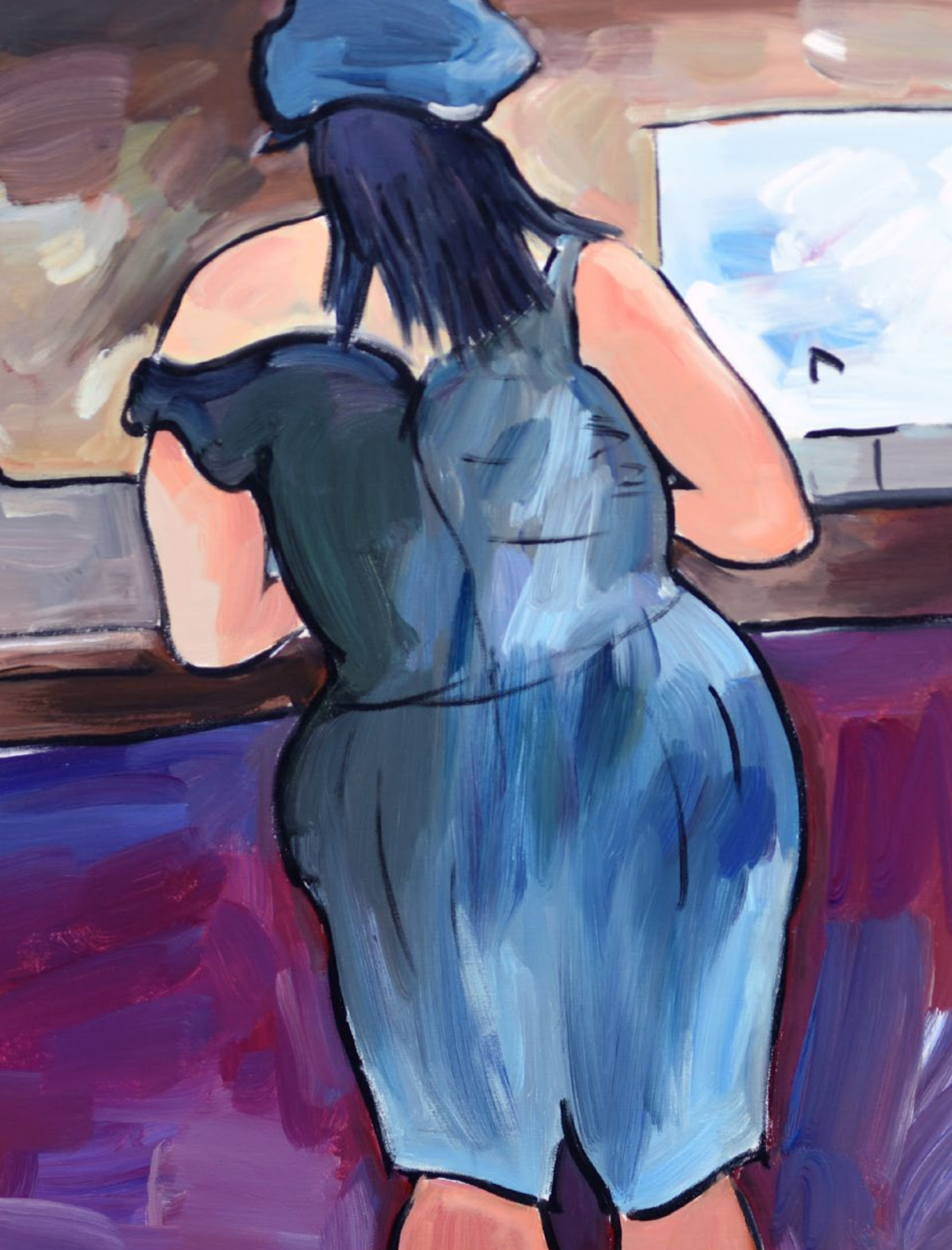
While on tours of America, Europe, and Asia between 1989 and 1992, Dylan produced a collection of sketches that would be published by Random House Books as *Drawn Blank*. Though Dylan would revisit these drawings many times, adding colors and depth, *The Drawn Blank Series* is rooted in these earlier sketches, depicting fleeting images of life on the road: portraits, landmarks, quiet corners of unknown places. Iconic images from the series including *Train Tracks*, *Man on a Bridge*, and *Woman in Red Lion Pub* are reunited here.

Of *The Drawn Blank Series*, Dylan explains, “I was just drawing whatever I felt like drawing, whenever I felt like doing it. The idea was always to do it without affectation or self-reference, to provide some kind of panoramic view of the world as I was seeing it at the time.”





- 23. Train Tracks, 2007.**
Mixed media on paper, 29 $\frac{1}{8}$ × 24 in
- 24. Train Tracks, 2007.**
Mixed media on paper, 20 $\frac{1}{8}$ × 16 $\frac{1}{8}$ in
- 25. Rose on a Hillside, 2017.**
Mixed media on paper, 30 × 24 in
- 26. Dad's Restaurant, 2008.**
Mixed media on paper, 48 × 36 in
- 27. Cityscape, 2017.**
Mixed media on paper, 47 $\frac{1}{2}$ × 38 $\frac{3}{8}$ in
- 28. Bragg Apartment, New York City, 2007.** [illustrated p. 21]
Mixed media on paper, 30 × 24 in
- 29. Bragg Apartment, New York City, 2009.**
Mixed media on paper, 48 × 36 in
- 30. Fisherman, 2007.**
Mixed media on paper, 30 × 24 in
- 31. Dry Dock, 2010.**
Acrylic on canvas, 32 $\frac{1}{8}$ × 22 in
- 32. House in New Bedford, 2007.**
Mixed media on paper, 30 × 24 in
- 33. Freret Street, New Orleans, 2010.**
Acrylic on canvas, 32 $\frac{1}{8}$ × 22 in
- 34. View from Two Windows, 2010.**
Acrylic on canvas, 32 $\frac{1}{8}$ × 22 in
- 35. Motel Pool, 2017.**
Mixed media on paper, 47 $\frac{1}{2}$ × 38 $\frac{3}{8}$ in
- 36. Vista from Balcony, 2009.**
Acrylic on canvas, 48 × 36 in
- 37. View from Two Windows, 2009.**
Mixed media on paper, 48 × 36 in
- 38. Sunday Afternoon, 2008.**
Mixed media on paper, 48 × 36 in
- 39. Sunflowers, 2009.**
Mixed media on paper, 48 × 36 in
- 40. Sunflowers, 2009.** [detail opposite]
Mixed media on paper, 48 × 36 in



- 41. Sidewalk Café, 2017.**
Mixed media on paper, 47 ½ × 38 ¾ in
- 42. Cassandra, 2009.**
Acrylic on canvas, 24 × 20 in
- 43. Cassandra, 2009.**
Mixed media on paper, 48 × 36 in
- 44. Horse Fragments, 2007.**
Mixed media on paper, 20 ½ × 16 ½ in
- 45. Woman with Beret, 2007.**
Mixed media on paper, 20 ½ × 16 ½ in
- 46. Corner Flat, 2007.**
Mixed media on paper, 20 ½ × 16 ½ in
- 47. Woman Sitting on Floor, 2007.**
Mixed media on paper, 29 ¾ × 24 in
- 48. Woman on a Bed, 2008.**
Mixed media on paper, 48 × 36 in
- 49. Two Sisters, 2008.**
Mixed media on paper, 43 ¾ × 56 in
- 50. Truck, 2009.**
Mixed media on paper, 48 × 36 in
- 51. Horse, 2009.**
Mixed media on paper, 48 × 36 in

“In their thematic concerns and in their forms, Dylan’s works of art pull off the difficult trick of being simultaneously settled and unstable. The outlining sometimes recalls van Gogh and the German Expressionists, the postures Degas, the coloration Matisse and Cézanne.”

- 52. Train Tracks, 2013.** [below & detail p.28]
Acrylic on canvas, 40 × 30 in



As the lead motif for his inaugural gallery exhibition in 2007, *Train Tracks* is an important image in Dylan's body of work. With its iconic depiction of tracks receding into the distance, the painting subtly references aspects of Dylan's past, from his hometown of Hibbing, whose freight and iron ore cars often kept him waiting at intersections, to the nights spent in New York in the early 1960s, when he would fall asleep "to the sounds of the night train rumbling and grumbling through Jersey, the iron horse with steam for blood." However, *Train Tracks* also looks to the opportunities that lie in the unwritten road ahead.



Utilizado como motivo principal para la exposición inaugural de Dylan de 2007, *Train Tracks* es una imagen importante entre el conjunto de obras del artista. Con su icónica representación de unas vías del tren que se pierden en la distancia, la imagen hace una sutil referencia a algunos aspectos del pasado de Dylan, desde su ciudad natal de Hibbing, con sus vagones cargados de mercancías y mineral de hierro, cuyo paso a menudo le hacía tener que esperar en los cruces de ferrocarril, a las noches que pasó en Nueva York a principios de los 60, cuando se dormía escuchando “los sonidos del tren nocturno que con un quejoso estrépito cruzaba Jersey, el caballo de hierro con vapor en las venas”.

“En lo que concierne a sus inquietudes temáticas y sus formas, las obras de arte de Dylan logran el difícil malabarismo de ser simultáneamente fijas e inestables. El contorno recuerda en ocasiones a van Gogh y a los expresionistas alemanes, las posturas a Degas, los colores a Matisse y Cézanne”.

Andrew Motion, *The Drawn Blank Series*, 2008



- 53. Train Tracks, 2008.**
Mixed media on paper, 48 × 36 in
- 54. Train Tracks, 2008.**
Mixed media on paper, 48 × 36 in
- 55. Man on a Bridge, 2008.**
Mixed media on paper, 48 × 36 in
- 56. Man on a Bridge, 2007.**
Mixed media on paper, 30 × 24 in
- 57. Man on a Bridge, 2008.**
Mixed media on paper, 48 × 36 in
- 58. Man on a Bridge, 2009.**
Acrylic on canvas, 24 × 20 in
- 59. Woman in Red Lion Pub, 2009.** [illustrated p.24]
Acrylic on canvas, 24 × 20 in
- 60. Woman in Red Lion Pub, 2008.**
Mixed media on paper, 48 × 36 in
- 61. Woman in Red Lion Pub, 2017.**
Mixed media on paper, 30 × 24 in
- 62. Bicycle, 2017.**
Mixed media on paper, 47 ½ × 38 ¾ in
- 63. Bicycle, 2010.** [detail opposite]
Acrylic on canvas, 24 × 20 in

Desde principios de los 60, cuando Dylan alcanzó fama como cantante y compositor, las giras han sido parte central de su expresión artística. Con hasta 100 conciertos al año, Dylan ha pasado toda su vida recorriendo carreteras, calles y caminos de los Estados Unidos: el trasfondo familiar de las experiencias sobre las que se basa una gran parte del arte de Dylan. A través de todos sus cuadros, Dylan cataloga la iconografía de sus propios viajes a través de los monumentos, naturales o contruidos por el hombre, que pueblan el paisaje americano “tal como lo percibes cuando cruzas el país de un lado a otro y lo ves en su justa medida”.

Como un avezado viajero que retorna a su ciudad favorita, Dylan vuelve a considerar ciertos cuadros desde nuevos ángulos, adaptando su técnica para modificar la sensación que transmite la imagen. *Endless Highway* es una composición que Dylan ha retomado varias veces, experimentando con los efectos de los distintos colores y cielos cambiantes, de forma parecida a la revisión continua que realiza de las letras de sus canciones. Su obra está siempre en evolución. La carretera nunca permanece igual.

64. Endless Highway 2, 2015–16. [below]

Acrylic on canvas, 48 × 84 in



Since the early 1960s, when Dylan came to prominence as a singer and songwriter, touring has been a central part of his artistic expression. Performing as many as 100 shows a year, Dylan has spent his life traversing the highways, city streets, and back roads of the United States: the familiar backdrop to the experiences that inform much of Dylan’s art. Throughout his paintings, Dylan catalogs the iconography of his own travels via the manmade and natural monuments of the American landscape, “how you see it while crisscrossing the land and seeing it for what it’s worth.”

Like a seasoned traveler returning to a favorite city, Dylan revisits certain paintings from new angles, adapting his technique to alter the mood of the image. *Endless Highway* is a composition Dylan has returned to several times, experimenting with the effects of different colors and changing skies—comparable to his continual reworking of the lyrics of his songs. The work is always evolving. The highway never stays the same.

“Dylan’s imagination has always been keenly visual as well as aural; brilliant and indelible imagery runs through his lyrics and this imagination has long found expression, as well, in his paintings, drawings and sculptures, which have brought him a new kind of worldwide recognition and acclaim.”

Tom Piazza, *Mondo Scripto*, 2018

Mondo Scripto

Mondo Scripto features some of Dylan's most renowned lyrics, handwritten in pen on paper and each accompanied by a corresponding graphite drawing. They demonstrate a direct engagement between his visual art and his songwriting. Dylan's lyrics can be oblique or straightforward, elevated or conversational. He is a master of the songwriter's craft. Dylan returns to songs again and again—tweaking and reworking them. In live performance, he often presents a new version of a well-known song. For *Mondo Scripto*, some songs have had a few lines changed, while others have had verses completely rewritten. The pencil drawings continue this dialogue between past and present, fixed and fluid, conducted by an artist who changed the relationship between music and words forever.





Bill D. G...

Mondo Scripto

Mondo Scripto presenta las letras de algunas de las canciones más famosas de Dylan, escritas por su propia mano y acompañadas cada una de ellas por el correspondiente dibujo en lápiz de grafito. Demuestran un vínculo directo entre su arte visual y sus composiciones líricas. Las letras de Dylan pueden ser sinuosas o de claro significado, eruditas o conversacionales: es maestro en el arte de la composición de canciones. Dylan retorna una y otra vez a sus canciones, matizándolas y reelaborándolas. En sus actuaciones en vivo, a menudo presenta una nueva versión de una canción bien conocida. Para *Mondo Scripto*, cambió algunas líneas de ciertas canciones mientras que en otras volvió a escribir estrofas enteras. Los dibujos a lápiz prolongan este diálogo, fijo y fluido a un tiempo, entre el pasado y el presente. Un diálogo que lleva a cabo un artista que cambió para siempre la relación entre las palabras y la música.

“La imaginación de Dylan ha sido siempre profundamente visual a la vez que auditiva; un conjunto de imágenes magníficas e indelebles discurren por las letras de sus canciones, y desde hace ya mucho tiempo, esta imaginación ha encontrado su expresión también en sus pinturas, dibujos y esculturas, que le han brindado una nueva forma de reconocimiento y apreciación en todo el mundo”.



THE TIMES THEY ARE A-CHANGIN'

Come gather 'round people wherever you roam - and admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone - if your time to you is worth savin' - then
You better start swimmin' or you'll sink like a stone - for the times they are a-changin'

Come Writers

And critics who prophesize with your pen - And keep your eyes wide the chance won't come
Again and don't speak for soon for the wheel's still in spin and there's no telling who that it's
Nomin' - for the loser now will be later to win for the times they are a-changin'

Come Senators, congress -

Men - please heed the call - don't stand in the doorway - don't block up the hall - for he that gets hurt will
Be he who has stalled - there's a battle outside and it's ragin' - it'll soon shake your windows and
Rattle your walls - for the times they are a-changin'

Come mothers and fathers through out the land - and don't

Criticize what you can't understand - your sons and your daughters are beyond your command - your old
Proud is rapidly aging - get out of the new one if you can't lend a hand - for the times they are a-changin'

The Line it is drawn and

The curse it is cast - the slow one now will later be fast - as the present now will later be past -
The order is rapidly fading - and the first one now will later be last - for the times they are a-changin'

Barbara

- 65. Blowin' in the Wind**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 66. Maggie's Farm**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 67. Don't Think Twice, It's All Right**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 13 $\frac{1}{2}$ in
- 68. One Too Many Mornings**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 69. Girl from the North Country**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 70. Song to Woody**, 2019.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 71. It Ain't Me, Babe**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 13 $\frac{1}{2}$ in
- 72. Subterranean Homesick Blues**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 73. Lay, Lady, Lay**, 2018. [illustrated p. 35 & detail p. 36]
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 74. The Times They Are A-Changin'**, 2018. [detail opposite]
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 75. Hurricane**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 76. All Along the Watchtower**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 13 $\frac{1}{2}$ in
- 77. Tangled up in Blue**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in



- 78. Tomorrow is a Long Time**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 79. Shelter from the Storm**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 80. Knockin' On Heaven's Door**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 81. Man in the Long Black Coat**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 82. Every Grain of Sand**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 83. Highlands**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 84. Make You Feel My Love**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 85. Ain't Talkin'**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 86. Things Have Changed**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 87. Workingman's Blues #2**, 2018.
Lyric in pen on paper, each sheet: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 88. Mississippi**, 2018.
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 89. Murder Most Foul**, 2021. [detail opposite]
Lyric in pen on paper: 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in
Drawing in graphite on paper: 11 × 14 in
- 90. Excerpt from the film 'Dont Look Back'**
Directed by D.A. Pennebaker

En 2018 Dylan revisó los letreros que aparecen en el famoso video de “Subterranean Homesick Blues”⁵. El videoclip se utilizó originalmente como escena inicial del documental de D. A. Pennebaker sobre la gira de conciertos *Dont Look Back*⁶ que Dylan realizó en 1965 por Inglaterra. Filmado en el callejón situado tras el Hotel Savoy de Londres, el video musical muestra al poeta Allen Ginsberg y al músico Bob Neuwirth charlando en segundo plano mientras Dylan va mostrando y tirando los letreros al ritmo de la música. Al empezar, los carteles se corresponden perfectamente con la letra de la canción, pero a medida que el video avanza, Dylan se va quedando atrás y comienza a mostrar palabras con pequeños errores ortográficos que suscitan juegos de palabras: “suckcess,” como fusión de “suckers” (pringados) y “success” (éxito); y “man whole” (hombre entero) en vez de “manhole” (alcantarilla).

91. "Subterranean Homesick Blues" series, 2018. [below]

Ink on paper, installation of 64 panels, each panel 11 × 17 in



In 2018 Dylan revisited the cue cards featured in the famous video for "Subterranean Homesick Blues." The clip was originally used as the opening of *Dont Look Back*, D. A. Pennebaker's documentary of Dylan's 1965 concert tour of England. Shot in an alley behind the Savoy Hotel in London, the music video features poet Allen Ginsberg and musician Bob Neuwirth chatting in the background while Dylan flips through the cards in time to the music. To begin with, the cards align perfectly with the lyrics but, as the video goes on, Dylan falls behind while puns and misspellings, ("suckcess," "man whole") appear on the cards.

“Gates appeal to me because of the negative space they allow. They can be closed but at the same time they allow the seasons and breezes to enter and flow. They can shut you out or shut you in. And in some ways there is no difference.”

Bob Dylan, *Mood Swings*, 2013

Ironworks

Growing up in an area known as the “Iron Range,” Dylan was surrounded by industry during his childhood: “the hulking machinery and huge workforce going to and from the mines; the truckloads of taconite rock and rust-colored haematite ore being driven down to the rail lines” (Andrew Kelly, *Mood Swings*, 2013). These are the images Dylan saw as a young child—images of a world where raw materials and man-made objects were bound by the necessities of production.

Reclaimed by the artist, the tools of the past now adorn gates, screens, furniture, and wall hangings. With their constituent parts given a new function, the *Ironworks* retain both the rawness and the history of their origins. The gates are carefully crafted, and contain symbols, jokes, and allusions. They are decorative and they are functional. You can appreciate the gates as art, interpret them as metaphors, or you can simply close them to create peace and safety.





Ironworks

Dylan creció en un área conocida como “las colinas de hierro”, rodeado de industrias durante toda su niñez: “las gigantescas máquinas y el gran número de obreros que iban y volvían de las minas; los camiones que llevaban roca de taconita y mineral de hematita de tonalidades de óxido hasta las vías del tren” (Andrew Kelly, *Mood Swings*, 2013). Estas eran las imágenes que Dylan contemplaba de niño, imágenes de un mundo donde las materias primas y los objetos fabricados por el hombre estaban ligados por las necesidades de la producción.

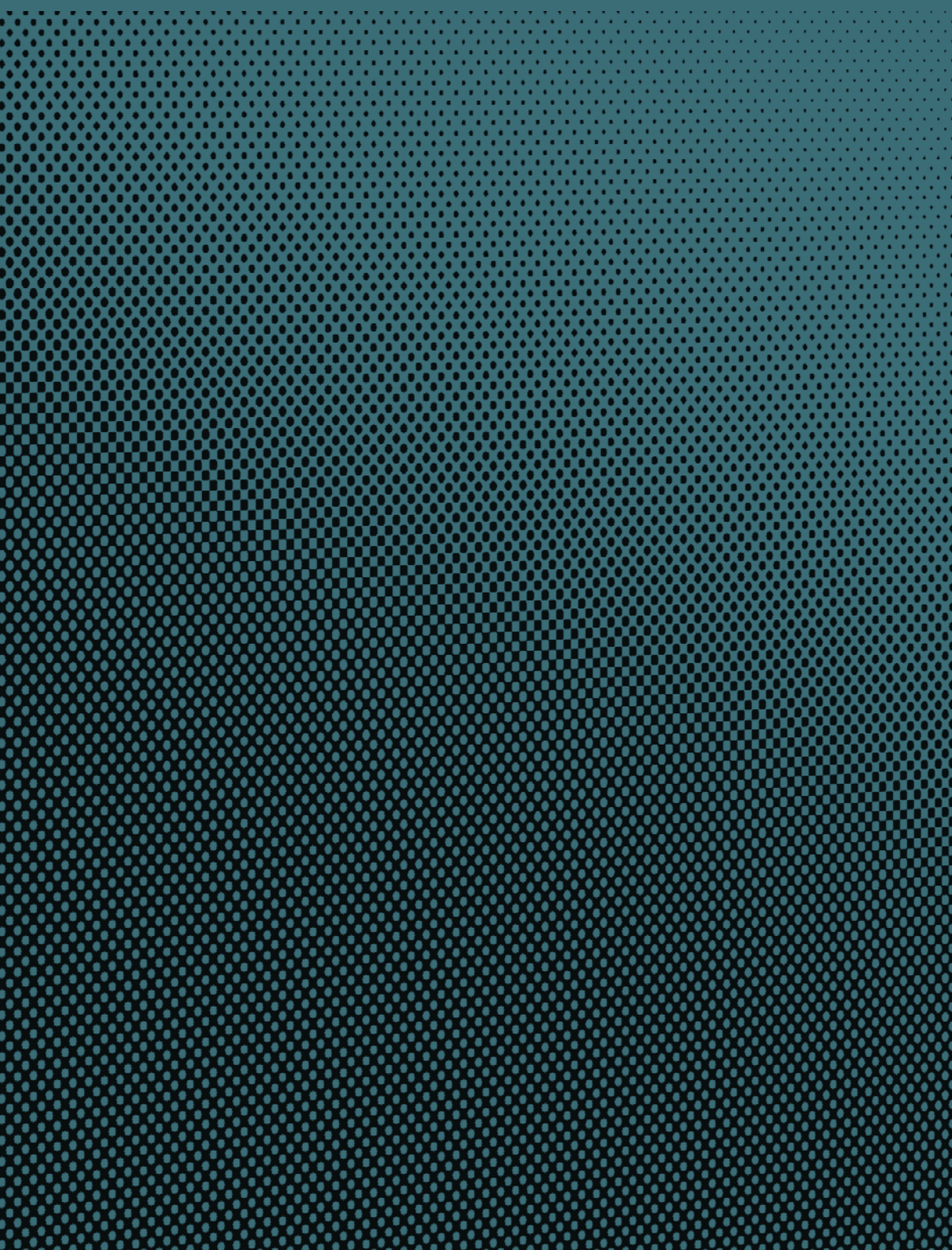
Recuperadas por el artista, las herramientas del pasado adornan ahora verjas, rejas, muebles y motivos decorativos para la pared. Sus elementos constitutivos han adquirido una nueva función, y las esculturas de hierro de *Ironworks*⁷ conservan toda la autenticidad e historia de sus orígenes. Las verjas están cuidadosamente y trabajadas y contienen símbolos, bromas y alusiones. Son decorativas y funcionales. Se pueden apreciar como obras de arte o interpretarse como metáforas, o es posible simplemente cerrarlas para crear un espacio de paz y seguridad.

“Las verjas me atraen por el espacio negativo que dejan. Pueden cerrarse, pero al mismo tiempo dejan que las estaciones y las brisas entren y fluyan. Pueden hacer que te quedes fuera o encerrarte dentro. Y en cierto sentido, las dos cosas son lo mismo”.

Bob Dylan, *Mood Swings*, 2013



- 92. Ironwork Table II (Thresher Table)**, 2013.
Iron and vintage objects, 46 × 27 in
- 93. Bar Stool III (Cam Shaft)**, 2016-17.
Iron and vintage objects, 36 × 16 × 15 in
- 94. Bar Stool II (Cam Shaft)**, 2016-17.
Iron and vintage objects, 36 × 16 × 14 in
- 95. Swirly Chain Ring Wall Hanging**, 2016.
Iron and vintage objects, 36 × 36 × 4 ¾ in
- 96. Spike Chain Ring Wall Hanging**, 2016.
Iron and vintage objects, 36 × 36 × 4 ¾ in
- 97. Ironwork Wall Hanging II**, 2014.
Iron and vintage objects, 41 × 42 ½ × 7 ½ in
- 98. Ironwork Wall Hanging (Green Spike Wheel)**, 2014.
Iron and vintage objects, 29 ⅞ × 29 ⅞ × 4 ¾ in
- 99. Ironwork Wall Hanging (Yellow Plow Top)**, 2015.
Iron and vintage objects, 46 ⅞ × 21 ⅝ × 5 ⅝ in
- 100. Untitled VIII (Dog Gate)**, 2013. [opposite]
Iron and vintage objects, 107 ¼ × 63 × 10 ⅝ in
- 101. Double Gate 43**, 2019. [illustrated p. 45 & detail p. 46]
Iron and vintage objects, 86 × 77 × 4 in



Second Floor

Galleries 4, 5 & 6

The Beaten Path

*The Beaten Path*⁸ es un retrato excepcional del paisaje americano que se va desplegando ante nuestros ojos. Mediante bocetos, acuarelas y pinturas en acrílico, Dylan traza un itinerario visual a través de los Estados Unidos, encontrando belleza en los rincones olvidados que componen el telón de fondo de la vida cotidiana. Presentados como colección, el objetivo que Dylan se marca, plasmar el paisaje americano “tal como lo percibes cuando cruzas el país de un lado a otro y lo ves en su justa medida”, se cumple plenamente.

Las obras ofrecen atisbos fugaces de desolados moteles y *diners* que abren toda la noche, recintos de feria abandonados y coches antiguos, bloques de apartamentos iluminados por las farolas nocturnas. A menudo, estas escenas están puntuadas por imágenes de carreteras —su asfalto extendiéndose infinito hacia el horizonte— un tema central en la producción creativa de Dylan y enraizado en el arte, la literatura y la música americanas. *The Beaten Path* brota de este legado cultural, resultado de retazos de distintas fuentes que Dylan consigue hilvanar gracias a su don para captar la esencia de la vida de su país.

The Beaten Path

The Beaten Path is a remarkable, unfolding portrait of the American landscape. Through sketches, watercolors, and acrylics, Dylan plots a visual journey across the United States, finding beauty in the overlooked locations that form the backdrop of daily life. Presented as a collection, Dylan's goal to depict the American landscape as "how you see it while crisscrossing the land and seeing it for what it's worth," is fully realized.

The artworks offer fleeting glimpses of downbeat motels and all-night diners, abandoned fairgrounds and vintage cars, urban tenements lit by streetlamps. Often punctuating these scenes is the road—highways rolling endlessly toward the horizon—a theme central to Dylan's creative output and embedded in the art, literature, and music of America. *The Beaten Path* emerges from this cultural heritage, a product of a patchwork of sources, stitched together by Dylan's gift for capturing the essence of his country's life.





- 102. Drugstore, 2015–16.**
Pencil on paper, 14 × 17 in
- 103. Untitled 7, 2015–16.**
Pencil on paper, 16 ½ × 14 in
- 104. Classic Car Show, Cleveland Ohio, 2015–16.**
Pencil on paper, 14 × 16 ½ in
- 105. Clam Bar, Surf Avenue, 2015–16.**
Pencil on paper, 14 × 17 ⅛ in
- 106. Heavenly Bright Light, New Mexico, 2015–16.**
Pencil on paper, 14 × 17 in
- 107. Donut Shop, 2015–16.**
Pencil on paper, 14 × 16 ½ in
- 108. Off Road Side Street, 2015–16.**
Pencil on paper, 14 × 17 in
- 109. Atomic Tattoo, Hollywood Blvd., 2015–16.**
Pencil on paper, 17 × 14 in
- 110. Theater Church, East LA, 2015–16.**
Pencil on paper, 14 × 16 ½ in
- 111. The Beaten Path**
Produced by Jennifer Lebeau
- 112. Red Sunset, 2019. [detail opposite]**
Acrylic on canvas, 36 × 48 in
- 113. Emmet Street, 2020.**
Acrylic on canvas, 36 × 48 in
- 114. Terminal Bar, 2019.**
Acrylic on canvas, 36 × 48 in
- 115. Broken Dock Pier, 2019.**
Acrylic on canvas, 36 × 48 in
- 116. Number 2 Train, 2020. [illustrated p. 53]**
Acrylic on canvas, 36 × 48 in
- 117. Liquor Store, 2020.**
Acrylic on canvas, 36 × 48 in
- 118. Switching Station, 2020.**
Acrylic on canvas, 36 × 48 in
- 119. Midnight Caller, 2017.**
Acrylic on canvas, 32 × 48 in



ROY'S

VACANCY

MOTEL
CAFE

- 120. Bandera Texas, 2018.**
Acrylic on canvas, 34 × 48 in
- 121. Burger Joint, 12th Street, 2017.**
Acrylic on canvas, 33 ½ × 48 in
- 122. Out of Luck, 2017.**
Acrylic on canvas, 48 × 44 ½ in
- 123. Guthrie's Alley, Bakersfield, 2017.**
Acrylic on canvas, 48 × 31 ½ in
- 124. Brundage Lane, Burger House, 2017.**
Acrylic on canvas, 41 ½ × 48 in
- 125. Abandoned Drive-In, Yucca Valley, 2017.**
Acrylic on canvas, 48 × 36 in
- 126. Kingman, Arizona, 2015–16.**
Watercolor on paper, 43 × 30 ⅞ in

“I believe that the key to the future is in the remnants of the past. That you have to master the idioms of your own time before you can have any identity in the present tense. Your past begins the day you were born and to disregard it is cheating yourself of who you really are.”

Bob Dylan, *The Beaten Path*, 2016

“Creo que la clave del futuro yace en los residuos del pasado. Tienes que dominar los lenguajes de tu propia época antes de que puedas gozar de alguna identidad en el tiempo presente. Tu pasado comienza el día que naces, e ignorarlo es engañarte a ti mismo sobre quién eres realmente”.

Bob Dylan, *The Beaten Path*, 2016

En este tríptico, Dylan celebra, mediante la sublime amplitud del paisaje norteamericano, la libertad de la carretera abierta. El concepto de libertad de movimiento, tanto desde el punto de vista físico a través del paisaje como social, a través de la evolución personal, es central al “sueño americano” y, en Estados Unidos, la carretera estadounidense se ha convertido en símbolo de esta libertad. Las autopistas, carreteras y la libertad que prometen son temas que Dylan ha abordado desde siempre en sus composiciones líricas y, posteriormente, en su arte visual. *Sunset, Monument Valley* es una continuación de este diálogo.

- 127. Sunset, Monument Valley** [triptych], 2019. [below]
Acrylic on canvas, each panel: 108 × 49 in



In this triptych Dylan celebrates the freedom of the open road through the sublime expanse of the North American landscape. The concept of freedom of movement, both physically through the landscape and socially through personal development, is central to the “American dream” and the American highway has evolved as a symbol of this liberty. The road, highways and the freedom they promise, are themes Dylan has long addressed in his song writing, subsequently in his visual art, and *Sunset, Monument Valley* continues this dialogue.



- 128. Manhattan Bridge, Downtown New York**, 2015–16. [detail opposite]
Watercolor on paper, 35 $\frac{1}{8}$ × 47 $\frac{3}{4}$ in
- 129. Eureka, Broad Daylight**, 2015–16.
Watercolor on paper, 24 $\frac{1}{2}$ × 40 $\frac{1}{8}$ in
- 130. Donut Shop**, 2015–16.
Watercolor on paper, 17 $\frac{1}{4}$ × 24 in
- 131. Clam Bar, Surf Avenue**, 2015–16.
Watercolor on paper, 33 $\frac{1}{4}$ × 47 $\frac{3}{4}$ in
- 132. Ice Cream Shack**, 2016.
Watercolor on paper, 15 $\frac{3}{4}$ × 24 in
- 133. Voter Registration Store, Poughkeepsie**, 2015–16.
Watercolor on paper, 21 $\frac{1}{8}$ × 23 $\frac{7}{8}$ in
- 134. Theater, Downtown LA**, 2015–16.
Watercolor on paper, 17 $\frac{1}{4}$ × 24 in
- 135. Abandoned Motel, Eureka**, 2015–16. [illustrated p.56]
Acrylic on canvas, 83 $\frac{7}{8}$ × 54 $\frac{1}{2}$ in
- 136. Endless Highway 3**, 2015–16.
Acrylic on canvas, 72 × 126 in

**“No action seems inappropriate here.
The city is one very long poem.”**

Bob Dylan, *Chronicles: Volume I*, 2004

The New Orleans Series

“There are a lot of places I like, but I like New Orleans better. There’s a thousand different angles at any moment ... No action seems inappropriate here. The city is one very long poem.”

Bob Dylan, *Chronicles: Volume I*, 2004

The New Orleans Series captures Dylan’s affection for New Orleans, the birthplace of jazz, situated at the south end of Highway 61. One of the most famous roads in America, Highway 61 is also known as “The Blues Highway,” the route on which many African American musicians traveled to earn a living. Highway 61 cuts across the entire mid-section of the United States, passing through Dylan’s home town on its way to the Canadian border. The road parallels the Mississippi River, the waterway that carried America’s musical heritage from New Orleans to Memphis to Chicago.

Played out in cool, somber tones, the New Orleans paintings are individual snapshots of a passing era that still resonates. The works’ succinct titles—“Dance Hall,” “Rescue Team,” “Jockey Club”—give the viewers just enough information to inspire them to fill in the story for themselves.





The New Orleans Series

“Hay muchos lugares que me gustan, pero prefiero Nueva Orleans. Presenta en cada momento mil ángulos diferentes... Aquí ningún acto parece inapropiado. La ciudad es un larguísimo poema”.

Bob Dylan, *Chronicles: Volume I*, 2004

The New Orleans Series capta el afecto que Dylan siente por Nueva Orleans, lugar de nacimiento del jazz y situada al final de “Highway 61”. También conocida como “Highway de los blues”, es una de las carreteras más famosas de los Estados Unidos y la ruta por la que viajaron muchos músicos afroamericanos para ganarse la vida. Highway 61 cruza la totalidad de la sección central de los Estados Unidos y pasa por la ciudad natal de Dylan en su camino hacia la frontera canadiense. La carretera transcurre paralela al río Mississippi, cauce por el que fluyó el patrimonio musical americano desde Nueva Orleans a Memphis y luego a Chicago.

Ejecutadas en tonos fríos y sombríos, las pinturas de New Orleans son instantáneas muy personales de una era que desaparece pero aún mantiene su resonancia. Los breves títulos de las obras—“Dance Hall”, “Rescue Team”, “Jockey Club”⁹—ofrecen a quien contempla las obras la información justa para inspirarles a completar ellos mismos la historia.

**“Aquí ningún acto parece inapropiado.
La ciudad es un larguísimo poema”.**

Bob Dylan, *Chronicles: Volume I*, 2004



- 137. Train Station, 2012.**
Oil on canvas, 48 × 57 in
- 138. Peacemaker, 2012.**
Oil on canvas, 45 × 60 in
- 139. Rampart Street Courtyard, 2011.**
Oil on canvas, 49 × 30 in
- 140. Decatur Alleyway, 2012.**
Oil on canvas, 53 × 36 in
- 141. Little Theater Courtyard, 2012.**
Oil on canvas, 49 × 30 in
- 142. Hitman, 2012.**
Oil on canvas, 34 × 53 in
- 143. Minister, 2012.**
Oil on canvas, 43 × 40 in
- 144. Pontalba House, 2012.**
Oil on canvas, 48 × 30 in
- 145. Rescue Team, 2012.**
Oil on canvas, 39 ½ × 51 in
- 146. West End Blues, 2012. [detail opposite]**
Oil on canvas, 45 × 36 in
- 147. Blind Man, 2012.**
Oil on canvas, 36 × 54 in
- 148. Blowtorch, 2012.**
Oil on canvas, 51 × 36 in
- 149. Churchgoers, 2012.**
Oil on canvas, 42 × 59 in
- 150. Dance Hall, 2012. [illustrated p.63 & detail p. 64]**
Oil on canvas, 40 × 60 in
- 151. Jockey Club, 2011.**
Oil on canvas, 48 × 60 in

“All these images come from films. They try to highlight the different predicaments that people find themselves in. Whether it’s James Cagney or Margaret Rutherford, the dreams and schemes are the same—life as it’s coming at you in all its forms and shapes.”

Deep Focus

Dylan's new collection of paintings, *Deep Focus* (2020–21), draws on the documentary candor of photography and film, as well as their ability to manipulate reality through cropping and framing. The title of the series refers to a cinematic technique that communicates narrative through the foreground, middle, and background, rather than focussing on one visual plane over another.

Dylan's cinematic references result in evocative, often mysterious, compositions suspended between life and theater, while conjuring a distinctly tangible pictorial experience. Although these new works more prominently depict figures and portraits, much of the iconography that featured in Dylan's earlier series *The Beaten Path* is still recognizable—diners, roadsides, city streets, and motels.





Deep Focus

La nueva colección de pinturas de Dylan, *Deep Focus*¹⁰ (2020–21), se inspira en la honestidad documental de la fotografía y el cine, así como en su habilidad para manipular la realidad mediante los encuadres y la edición. El título de la serie hace referencia a una técnica cinematográfica que comunica el relato mediante el primer plano, el plano medio y el fondo, en vez de enfocarse en un plano visual sobre otro.

Las referencias cinematográficas de Dylan producen composiciones sugerentes, a menudo misteriosas, que se encuentran suspensas entre la vida y el teatro, a la vez que hacen realidad una experiencia pictórica claramente tangible. Aunque estas nuevas obras representan de forma más notable figuras y retratos, es posible aún reconocer gran parte de la iconografía que aparece en la anterior serie de Dylan, *The Beaten Path*: diners, cunetas de carretera, calles de ciudades y moteles.

“Todas estas imágenes provienen de películas. Intentan poner de relieve las distintas dificultades a las que se enfrentan hombres y mujeres. Tanto si se trata de James Cagney como Margaret Rutherford, los sueños y planes son los mismos: lo que la vida te arroja en mil formas diferentes”.

Bob Dylan, 2021



- 152. Flat Bed Truck, 2020.**
Acrylic on canvas, 36 × 48 in
- 153. Closing Time, 2019.**
Acrylic on canvas, 36 × 48 in
- 154. Boardwalk, 2021. [detail opposite]**
Acrylic on canvas, 36 × 60 in
- 155. Sixth Avenue, 2021.**
Acrylic on canvas, 36 × 60 in
- 156. Walking the Dog, 2020.**
Acrylic on canvas, 36 × 48 in
- 157. Roof Top, 2021. [illustrated p.69 & detail p. 70]**
Acrylic on canvas, 36 × 48 in
- 158. Open Window, 2021.**
Acrylic on canvas, 36 × 48 in
- 159. Cold Day, 2020.**
Acrylic on canvas, 36 × 48 in
- 160. Pool Hall, 2020.**
Acrylic on canvas, 36 × 60 in
- 161. Payphone, 2021.**
Acrylic on canvas, 36 × 60 in
- 162. Sugar Bowl, 2020.**
Acrylic on canvas, 36 × 60 in
- 163. Bar Room Cowboy, 2021.**
Acrylic on canvas, 36 × 60 in
- 164. Novelist, 2020.**
Acrylic on canvas, 36 × 60 in
- 165. Times Square, 2020.**
Acrylic on canvas, 36 × 60 in
- 166. Dance Night, 2021.**
Acrylic on canvas, 36 × 60 in
- 167. Florida Keys, 2021.**
Acrylic on canvas, 36 × 60 in
- 168. Solitude, 2020. [detail p.64]**
Acrylic on canvas, 36 × 60 in
- 169. Night Time St. Louis, 2020.**
Acrylic on canvas, 36 × 60 in



- 170. Preacher, 2021.**
Acrylic on canvas, 36 × 60 in
- 171. Rainy Night in Grand Forks, 2021.**
Acrylic on canvas, 36 × 60 in
- 172. Cash on the Table, 2020.**
Acrylic on canvas, 36 × 60 in
- 173. The Ring, 2020.**
Acrylic on canvas, 36 × 60 in
- 174. Card Players, 2020.**
Acrylic on canvas, 36 × 60 in
- 175. Frank and Buddy, 2021.**
Acrylic on canvas, 36 × 60 in
- 176. Sycamore Street, 2021.**
Acrylic on canvas, 36 × 60 in
- 177. Carny, 2020.**
Acrylic on canvas, 36 × 60 in
- 178. Jazz Group, 2021.**
Acrylic on canvas, 36 × 60 in
- 179. Newsstand, 2021.**
Acrylic on canvas, 36 × 60 in
- 180. Misty Twilight, 2021.**
Acrylic on canvas, 36 × 60 in
- 181. Artist Studio, 2021.**
Acrylic on canvas, 36 × 60 in
- 182. Hideaway Woman, 2019.**
Acrylic on canvas, 36 × 48 in
- 183. Glamour Girl, 2021.**
Acrylic on canvas, 36 × 48 in
- 184. Marlboro Man, 2021.**
Acrylic on canvas, 36 × 48 in
- 185. Torn Curtain, 2021.**
Acrylic on canvas, 36 × 48 in

“At times, the background and foreground converge ... The nature of beauty, the lines, forms, shape and texture that emphasize the recognizable create harmony where natural scenery is the main feature.”

- 186. Joshua Tree, Sunrise Triptych II, 2021.** [below & detail p.78]
Acrylic on canvas, each panel: 63 × 55 ¼ in



It is typical of Dylan's painting to reveal at least a subtle trace of humanity, either through the architecture, roads, or vehicles depicted. However, particularly in paintings from 2018 onwards, Dylan occasionally captures a natural landscape conspicuously devoid of human intervention, as in this new triptych of Joshua Tree National Park in California.

The diverse settings of these artworks conjure a feeling of transience, a journey from the metropolis to the natural world via road, bridge, rail, and air. Together they present a panoramic vision of the American landscape from Dylan's particular perspective, inviting the viewer to participate in a trip from city to country, night time to daytime, around the clock and the calendar.



Un rasgo típico de las pinturas de Dylan es descubrir al menos un rastro sutil de humanidad, ya sea mediante la representación de arquitectura, carreteras o vehículos. Sin embargo, especialmente en los cuadros realizados con posterioridad a 2018, Dylan capta ocasionalmente un paisaje natural, manifiestamente ausente de intervención humana, como en este reciente tríptico del Parque Nacional de Joshua Tree en California.

Los distintos escenarios de estas obras invocan un sentimiento de transitoriedad, un recorrido desde la metrópolis al mundo natural mediante carreteras, puentes, vías de tren o el aire. Juntos representan una visión panorámica del paisaje americano desde la particular perspectiva de Dylan, e invitan a quien las contempla a participar en el viaje de la ciudad al campo, de la noche al día, a lo largo del día y el calendario.

“A veces, el fondo y el primer plano convergen... La índole de la belleza, las líneas, formas, la figura y la textura que ponen de relieve lo reconocible crean armonía allí donde el paisaje natural es el principal elemento”.

Bob Dylan, *The Beaten Path*, 2016

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- 1 "Voy a volver a la ciudad de Nueva York/creo que ya he tenido suficiente"
- 2 Escritos y dibujos
- 3 Una frase con el doble sentido de "Pintado en blanco" y "En blanco/sin ideas"
- 4 "Vías del Tren", "Hombre sobre Puente" y "Mujer en el pub Red Lion".
- 5 "Blues de la nostalgia subterránea"
- 6 "No mires atrás"
- 7 "Trabajos de forja"
- 8 "El camino trillado"
- 9 "Salón de baile", "Equipo de rescate", "Jockey Club"
- 10 Profundidad de campo

Patricia & Phillip Frost Art Museum, Miami, Florida
presents *Bob Dylan: Retrospectrum*, November 2021

Patricia & Phillip Frost Art Museum FIU
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