

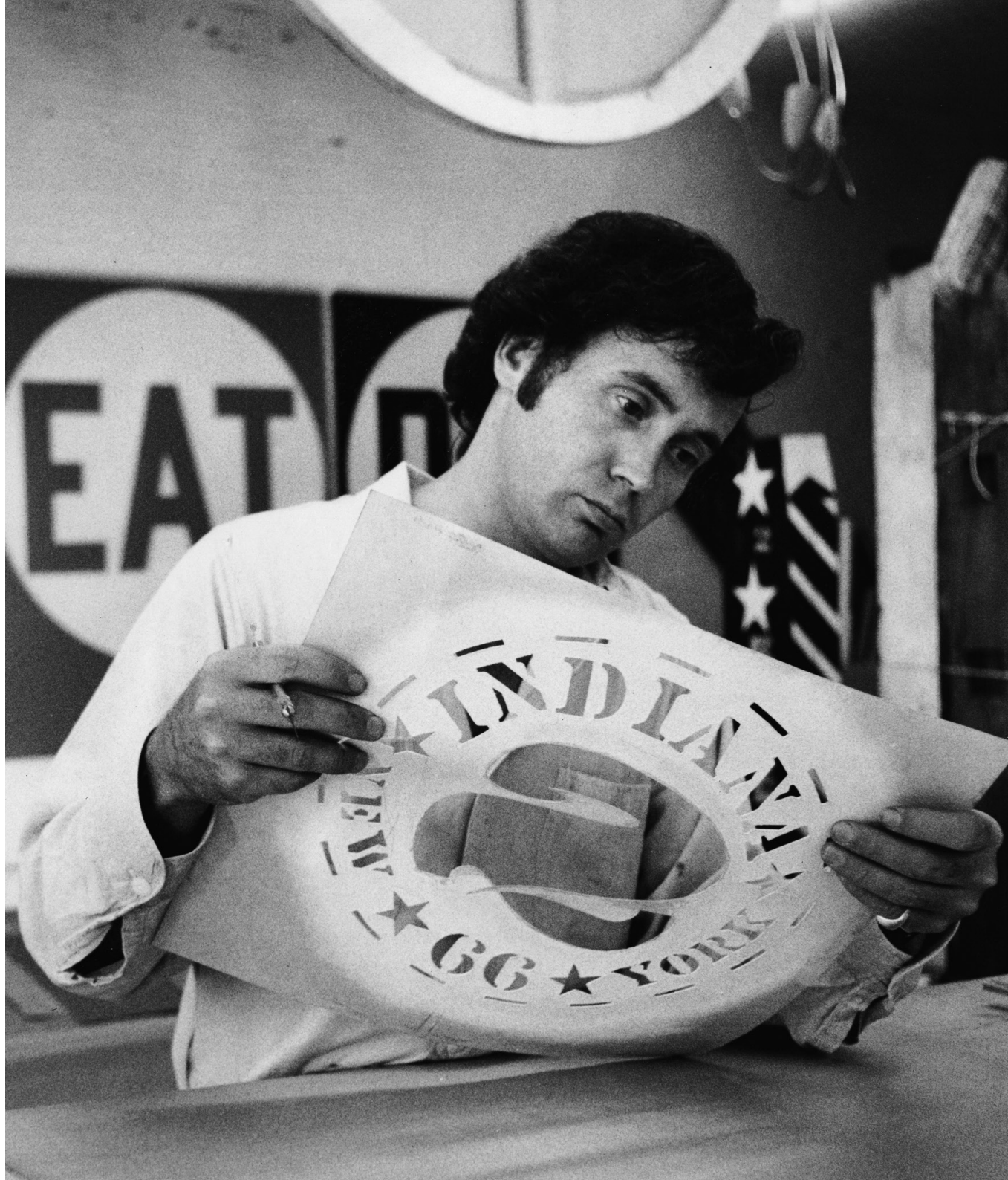


Yorkshire Sculpture Park

ROBERT INDIANA

Benefit Print
Exhibition
Catalogue

21 March – 20 April 2024
Hauser & Wirth, London



“Robert Indiana has made of basic American iconography the most subtle and evocative resonance of color his time has seen. He has used the figure of language and number to echo endlessly the paradigms of human emotions and made **LOVE** an international sign of transcendent power. He is the most deftly Emersonian of our painters, the consummate signer of our human declaration.”

– Robert Creely

FOREWORD

CLARE LILLEY, DIRECTOR, YSP

Yorkshire Sculpture Park is a leading international destination for sculpture, inspiring everyone to enjoy and engage with outstanding art, nature, creativity, and our shared humanity. For three generations YSP has contributed to the quality of life in our region and to Britain’s ecology of contemporary sculpture, but we are working in challenging times. Through the generosity of Gillian and Simon Salama-Caro of the Robert Indiana Legacy Initiative and Hauser & Wirth, all proceeds from the **Robert Indiana Benefit Print Exhibition** will support the ongoing charitable work of YSP creating meaningful cultural experiences across 500 acres of exquisite landscape and galleries.

This exhibition features 19 previously unreleased serigraphs signed by the artist and printed between 2001 and 2011. This significant group of works highlights some of Indiana’s pivotal and enduring themes, including his iconic series **LOVE**, his focus towards the subject of numbers, and a tribute to the slips, an area of Manhattan where he lived and began his artistic career. The exhibition also introduces early depictions of Marilyn Monroe as a symbol of American popular culture and celebrity, and its sometimes-tragic consequences.

Indiana began printmaking in the mid-1960s. In the late 1980s and early 1990s he worked on several projects with Robert Blanton of Brand X Editions in New York, before later reconnecting with the master printer in 2000. This is the first time that a significant group of these limited-edition serigraphs is being exhibited together, presenting a rare opportunity to own works that have never previously been offered on the open market. Each serigraph relates directly to a painting made by Indiana between the years 1959 and 1999 and chosen by the artist to be produced as a limited-edition screen print. The works shown in this exhibition were published by G & S Editions (Gillian and Simon Salama-Caro).

I’m hugely grateful to Gillian and Simon Salama-Caro for their heartfelt belief in YSP, which is marked by such generosity, and to our friends at Hauser & Wirth for so readily supporting this important endeavour. This is a joyful coming together of public and private, individual and institution, for the public good.

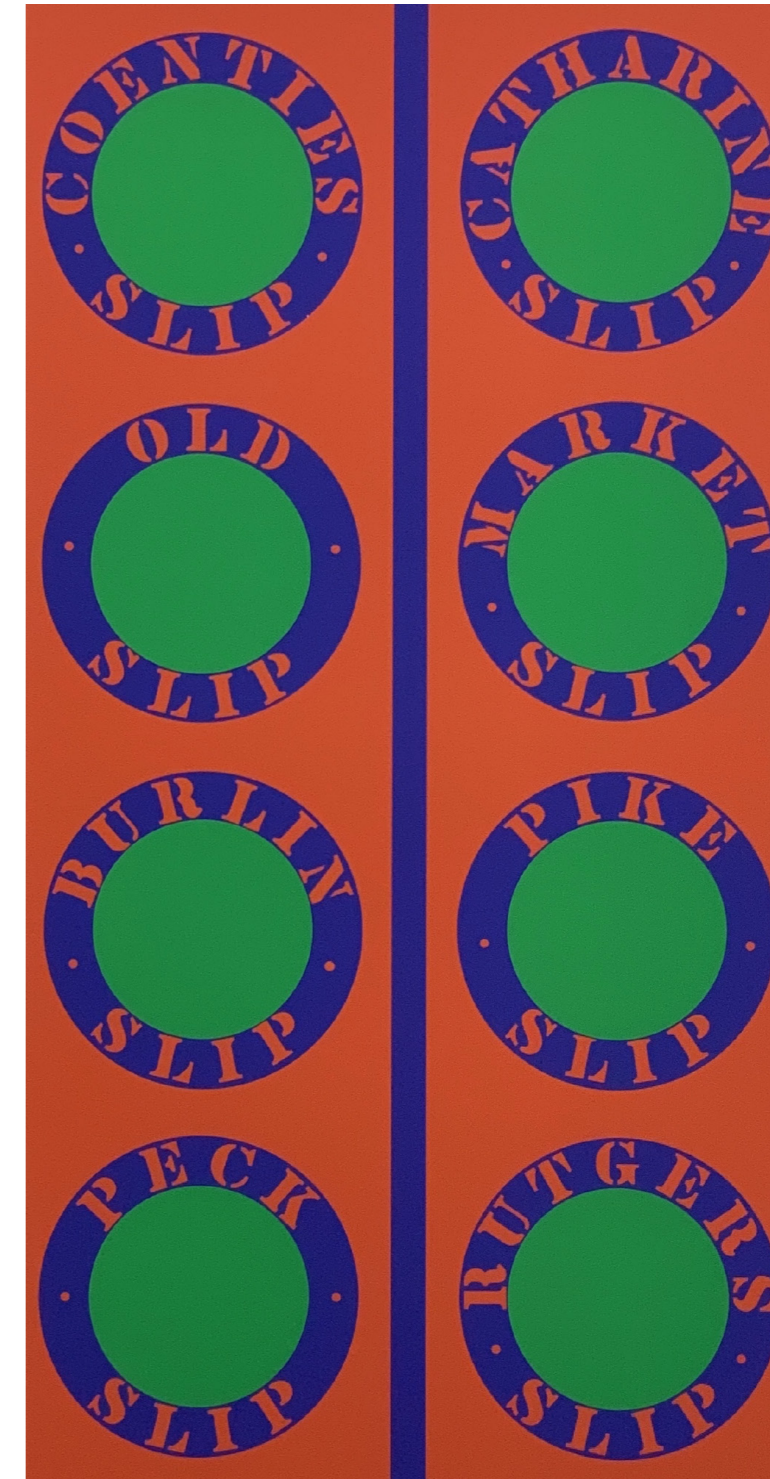
The Slips, 2001
Serigraph

£16,000 framed
+ shipping

- Image size:
39.75 x 19.5 in / 101 x 49.5 cm
- Sheet size:
47 x 25.6 in / 119.5 x 65 cm
- Signed, numbered, and dated in pencil by the artist in 2001
- Edition 48 from an edition of 50 plus 12 artist's proofs
- Printed by Brand X Editions, New York
- Published by G & S Editions, New York

“Coenties, of the dozen or so slips of Manhattan, is the oldest, largest and busiest of the lot... Here this heady confluence of all elements, the rock, the river, the sky and the fire of ship and commerce causes a natural magnetism that has drawn a dozen artists since to the Slip... Not only this, but every ship that passed on the river, every tug, every barge, every railroad car on every flatboat, every truck that passes below... carries those marks and legends that have set the style of my painting. The commercial brass stencils found in the deserted lofts – of numbers, of sail names, of the names of 19th century companies... became matrix and substance for my paintings and drawings. So then did all things weave together.”

Based on the painting **The Slips** (1959-1960), this work commemorates the eight marine slips in Indiana's lower Manhattan neighbourhood: Coenties Slip, Old Slip, Burling Slip, Peck Slip, Catharine Slip, Market Slip, Pike Slip, and Rutgers Slip. These slips were created by 18th century Dutch settlers and were central to New York's role as a major port; they have all been filled in to become streets. A forgotten pocket in New York, where the remains of a bustling maritime past rubbed up against the burgeoning financial sector, Coenties Slip provided a home to Indiana and a connection to a notable artistic community, including, Agnes Martin, Ellsworth Kelly, Lenore Tawney, and James Rosenquist that would alter the personal and professional trajectory of his young life.



The Small Diamond
Demuth Five, 2001
Serigraph

£20,000 framed
+ shipping

- Image size:
30 x 30 in / 76 x 76 cm
- Sheet size:
36 x 36 in / 91.5 x 91.5 cm
- Signed, numbered, and
dated in pencil by the artist
in 2001
- Edition 36 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York

This print uses the images from Indiana's painting **The Small Diamond Demuth Five** (1963), which is the smallest of Indiana's paintings. The work pays homage to American modernist Charles Demuth's painting **I Saw the Figure 5 in Gold** (1928), a symbolic portrait of the poet Williams Carlos Williams.

"For in 1928, the year of my birth, Demuth painted his "picture" inspired by his friend's poem "The Great Figure." It was on a hot summer day in New York early in this century that William Carlos Williams, on his way to visit the studio of another American artist at the time, Marsden Hartley, on Fifteenth Street that he heard "a great clatter of bells and the roar of a fire engine passing the end of the street down Ninth Avenue." He turned just in time to see a golden figure 5 on a red background flash by. He was so impressed that he took out a piece of paper from his pocket and wrote the following poem on the spot: Among the rain / and lights / I saw the figure 5 / in gold / on a red / firetruck / moving / tense / unheeded / to gong clangs / siren howls / and wheels rumbling / through the dark city."

"I did my painting in 1963, which when subtracted by 1928 leaves 35 – a number suggested by the succession of three fives (5 5 5) describing the sudden progression of the firetruck in the poet's experience. In 1935 Demuth died, either from an overdose or an underdose of insulin (he suffered for years from diabetes) according to Doctor Williams, the pediatrician-poet who birthed thousands of babies as well as hundreds of poems, and then in 1963 the venerable doctor died, completing the unpremeditated circle of numerical coincidence woven within the "Fifth Dream"."



Quote first published in McCoubrey, John W., and Robert Indiana. *Robert Indiana*.

Philadelphia: Institute of Contemporary Art and Falcon Press, 1968.

Opposite: Image courtesy of The Robert Indiana Legacy Initiative LLC.

Artwork © 2024 Morgan Art Foundation LLC/Artists Rights Society (ARS), NY/DACS (UK)



Indiana painted his first Monroe-themed work in 1967, **The Metamorphosis of Norman Jean Mortenson**, a reference to her birth name. He returned to the subject over thirty years later, inspired by the many books published around the thirty-fifth anniversary of the actress's death, the death of Joe DiMaggio, and President Bill Clinton's affair with Monica Lewinsky.

This collection of serigraphs, **The Love Marilyn** (2008), **The Black Marilyn** (2001), **Marilyn, Marilyn** (2008), and **Ms. America** (2008), all relate to a series of 15 paintings in which Marilyn Monroe is the principal subject. The actress' nude photograph in the 1955 Golden Dreams calendar appears in all but one of this series. In **Ms. America**, she is partially covered in the red and white stripes of the American flag, emphasizing her role as an American icon. While her rise to Hollywood star allowed her to achieve the American Dream, success was accompanied by depression, addiction, and an early death, drawing attention to the dark side of the Dream.

Indiana found significance in the numbers that had followed Monroe in her lifetime: 2's and 6's, from the years of her birth and death, '26 and '62, as referenced in **The Black Marilyn**.

Opposite: Indiana in his painting studio working on **Norma Jean Yearned**, one of fifteen paintings by Robert Indiana that takes the actress Marilyn Monroe as its subject, Vinalhaven, Maine, 1999. Photo courtesy of Paul Kasmin /The Robert Indiana Legacy Initiative LLC

The Love Marilyn, 2008
Serigraph

£16,000 framed
+ shipping

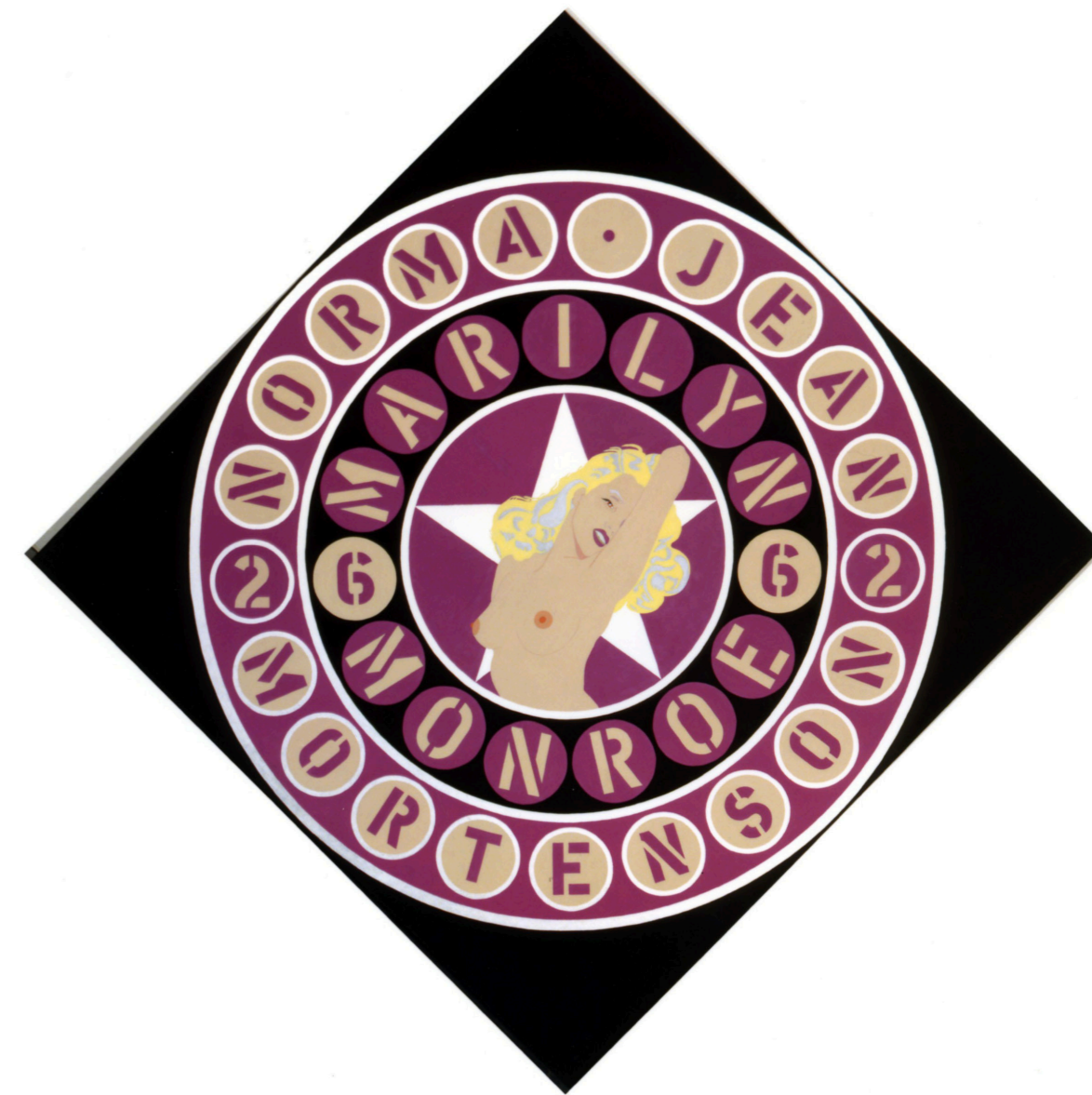
- Image size:
34 x 33 in / 86 x 84 cm
- Sheet size:
39 x 39 in / 99 x 99 cm
- Signed, numbered, and dated in pencil by the artist in 2014
- Edition 48 from an edition of 50 plus 12 artist's proofs
- Printed by Brand X Editions, New York
- Published by G & S Editions, New York



The Black Marilyn, 2001
Serigraph

£16,000 framed
+ shipping

- Image size:
33.5 x 28 in / 85 x 71 cm
- Sheet size:
40.5 x 34 in / 103 x 86.5 cm
- Signed, numbered, and dated in pencil by the artist in 2001
- Edition 25 from an edition of 50 plus 12 artist's proofs
- Printed by Brand X Editions, New York
- Published by G & S Editions, New York



Marilyn, Marilyn, 2008
Serigraph

£14,000 framed
+ shipping

- Image size:
33 x 33 in / 84 x 84 cm
- Sheet size:
36 x 36 in / 91.5 x 91.5 cm
- Signed, numbered, and
dated in pencil by
the artist in 2014
- Edition 36 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York



Ms. America, 2008
Serigraph

£16,000 framed
+ shipping

- Image size:
34.5 x 29.5 in / 87.5 x 75 cm
- Sheet size:
41.5 x 35.5 in / 105.5 x 90 cm
- Signed, numbered, and
dated in pencil by
the artist in 2008
- Edition 25 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York





“The word **LOVE** got to be the way it is because I have a kind of a passion about symmetry and the dividing of things into equal parts. The word **LOVE** is that way because those four letters best fit a square if the square is squared by that particular arrangement. And it was really that sort of a necessity for a very compact form that I came upon that arrangement...”

Opposite: Indiana in the studio and living quarters of 2 Spring Street, New York, winter 1969-70. Photo courtesy of Eliot Elisofon, Eliot Elisofon Papers and Photography Collection, 1930-1988, undated [bulk 1942-1973]. The University of Texas at Austin, Harry Ransom Center

**The Great LOVE
(Red Blue)**, 2008
Serigraph

£18,000 framed
+ shipping

- Image size:
38 x 38 in / 96.5 x 96.5 cm
- Sheet size:
45 x 44 in / 114 x 111.5 cm
- Signed, numbered, and
dated in pencil by
the artist in 2014
- Edition 40 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York

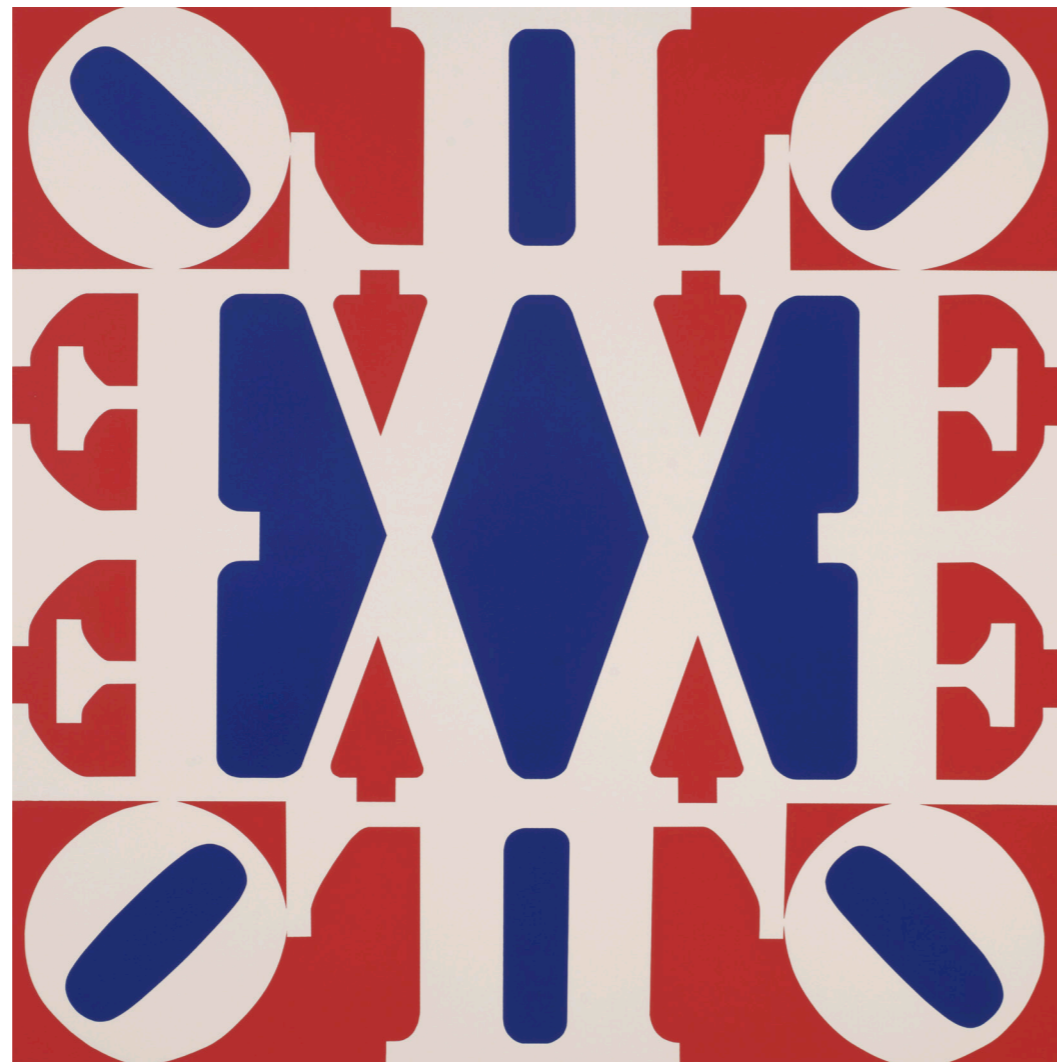
These three serigraphs are based on Robert Indiana's monumental four panel canvas **The Great LOVE**, which belongs to a series of paintings, sculptures and prints dedicated to the theme of love that Indiana commenced in the mid-1960s. The only work made by the artist in monumental scale in which the canvases appear in this format, **The Great LOVE** highlights Indiana's fascination with symmetry, color and form. Since its inception, Indiana's distinctive rendering of "love" as both a word and an image has captured the popular imagination and become one of the most immediately recognisable works of art in the world.



**The Great LOVE
(White Blue Red), 2008**
Serigraph

£18,000 framed
+ shipping

- Image size:
38 x 38 in / 96.5 x 96.5 cm
- Sheet size:
45 x 44 in / 114 x 111.5 cm
- Signed, numbered, and
dated in pencil by
the artist in 2014
- Edition 42 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York



**The Great LOVE
(Red Blue Green), 2008**
Serigraph

£18,000 framed
+ shipping

- Image size:
38 x 38 in / 96.5 x 96.5 cm
- Sheet size:
45 x 44 in / 114 x 111.5 cm
- Signed, numbered, and
dated in pencil by
the artist in 2014
- Edition 40 from an edition of
50 plus 12 artist's proofs
- Printed by Brand X Editions,
New York
- Published by G & S Editions,
New York





“The work I am doing now, my **Autoportraits**, I regard as an extension of the Dream series – my own personal American Dream.”

Indiana’s **Decade: Autoportrait** series presents a group of symbolic self-portraits layered with a multitude of references that form a poetic retrospective of his life during the 1960s.

By titling these works “Autoportraits”, Indiana plays on the word “self-portrait”, infusing it with references to his childhood growing up Indiana, where the automobile played a significant role, both as one of the major industrial products of the area and as the vehicle that helped shape his view of the culture of the American highways.

Acknowledging that these were among the hardest paintings completed, each work’s composition is based on a series of forms that had particular resonance for Indiana, including the figure “1”, which represents the idea of the individual; a five-sided star, which alludes to the stars of the American flag as well as Indiana’s later residence the Star of Hope in Vinalhaven, Maine, and a decagon, whose ten sides make reference to the theme of the decade. These shapes together with the fragments of text that include “IND”, the abbreviation of the artist’s name, are layered upon one another suggesting overlapping transparent planes.

Opposite: Indiana in the studio and living quarters of 2 Spring Street, New York, Winter 1969-70. Photo courtesy of Eliot Elisofon. Eliot Elisofon Papers and Photography Collection, 1930-1988, undated [bulk 1942-1973]. The University of Texas at Austin, Harry Ransom Center

Decade Autoportrait

1960, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
dated in pencil by
the artist in 2014

– Edition 36 from an edition of
50 plus 12 artist's proofs

– Printed by Brand X Editions,
New York

– Published by G & S Editions,
New York

Representing the opening year in this transformative decade for the artist, **Decade: Autoportrait 1960** makes reference to some of the most important people and places that would exert a profound influence on the development of Indiana's artistic career. The inscription "**BROOKLYN**" refers to the bridge which Indiana looked out onto from his first studio in New York on Coenties Slip. The area, which had once been the centre of the shipping trade in New York, became home to a vanguard art community in the late 1950s, as artists adopted the abandoned loft buildings as homes and studios. The inscription "**ELL**" refers to Ellsworth Kelly, who had introduced Indiana to Coenties Slip and the hard edged style that Indiana would formally adopt.



Previous: Quote courtesy of The Robert Indiana Legacy Initiative LLC.

Opposite: Image courtesy of The Robert Indiana Legacy Initiative LLC.

Artwork © 2024 Morgan Art Foundation LLC/Artists Rights Society (ARS), NY/DACS (UK)

Decade Autoportrait

1961, 2001

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
dated in pencil by
the artist in 2001

– Edition 36 from an edition of
50 plus 12 artist's proofs

– Printed by Brand X Editions,
New York

– Published by G & S Editions,
New York

“This work celebrates the year 1961. I had my studio in “**SOUTH FERRY**”, which is synonymous with Coenties Slip. Now the “**CHICAGO**”, I think that in these paintings what I was also doing was slipping decades. In other words ten years before, in 1951, I was in Chicago, and I like the word Chicago and I spent four years there and so loosely speaking this gave me an excuse to use the word “**CHICAGO**”. But the more significant relationship to ‘61 is the word “**BAR**”, and of course the word “**BAR**”, the second **R** is slipping under the one, and it was in 1961 that Alfred Barr encountered my First American Dream and that was probably one of the most important events in my life.”



Decade Autoportrait

1962, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and

dated in pencil by

the artist in 2014

– Edition 36 from an edition of

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– Printed by Brand X Editions,

New York

– Published by G & S Editions,

New York

“1962 was the last year that Jack Kennedy lived so that usually “**JACK**” refers to the president. However, if we want to keep consistent, in '52 I met someone named Jack Curtis, who became an important friend in my life and so it's a dual, a two celebration you see... a happy year. '**62**, remember, was the year of my first one man show in New York.”



Decade Autoportrait

1963, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
dated in pencil by
the artist in 2014

– Edition 36 from an edition of
50 plus 12 artist's proofs

– Printed by Brand X Editions,
New York

– Published by G & S Editions,
New York

“In 1953, I was in Paris and in '63 I was still on Coenties Slip, I had
another two years to go and “DIE” there probably does refer to
Kennedy's death.”



Decade Autoportrait

1964, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
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the artist in 2014

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New York

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New York

“Susan Ryan: And red and yellow and black are...

Robert Indiana: Refer to the colors in the original “4” and for me the “4”
is a dangerous number, you see.

Susan Ryan: Why do you consider the “4” a difficult number?

Robert Indiana: It's probably complicated. I'm not sure that I can sit here
and recall exactly why I arrived at that, but it was; first of all the “4”
gave me the greatest difficulty as far as composing it within the circle.

That's rather superficial. But numerically “4” to me is a difficult number
because it's sandwiched in between two very beautiful and special
numbers...”



Decade Autoportrait

1965, 2001

Serigraph

£118,000

for series of 10 framed

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and

dated in pencil by

the artist in 2001

– Edition 36 from an edition of

50 plus 12 artist's proofs

– Printed by Brand X Editions,

New York

– Published by G & S Editions,

New York

“Well “5”, “5” has always been to me, and it has nothing to do with the ages of man, it is, it is the prime of life. Or, you know, one of the high points of a man's life. It is its relationship to the star. And the star, after all, is the real symbol of the United States. So it is always an American “5”.”



Decade Autoportrait

1966, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
dated in pencil by
the artist in 2014

– Edition 36 from an edition of
50 plus 12 artist's proofs

– Printed by Brand X Editions,
New York

– Published by G & S Editions,
New York

“So '66 is obviously the LOVE colors. In '66 I had my LOVE show at the Stable Gallery. And “6”; I have a big “6” there, and since I have '66 I chose to use the 666 which comes out of my Sixth Dream. This could be a part of my Sixth Dream. And “LOVE” is the LOVE show, and I was on the “BOWERY” at that time.”



Decade Autoportrait

1967, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and

dated in pencil by

the artist in 2014

– Edition 36 from an edition of

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– Printed by Brand X Editions,

New York

– Published by G & S Editions,

New York

“’67 I was on the “**BOWERY**”, which is Spring Street. My building was concurrent to both streets and “**E-I-R**”, there’s an E missing there. That is the year that I had my first representation in Ireland, in an exhibit called ROSC, R-O-S-C. And since I am partly of Irish descent I thought that was worth noting. And “**MOTHER**”, I finished the **Mother and Father** painting in ‘67.”



Decade Autoportrait

1968, 2001

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

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“Robert Indiana: The “8”, of course in '68 I was artist in residence in Aspen.

Susan Ryan: Aspen.

Robert Indiana: Aspen, “COLORADO”. And of course the “EN” gets lost behind the “8” and gives me the chance to use “ASP” as sort of fun. I consider 8 too, since it is a double 4, a kind of dangerous, all devouring kind of; it's a gluttonous, a gluttonous number. And here I use the Dutch spelling of Bowery which was appropriate because it used to be spelled that way.”



Decade Autoportrait

1969, 2011

Serigraph

£118,000

for series of 10 framed
+ shipping

Can be sold separately,
please enquire

– Image size:

30 x 30 in / 76 x 76 cm

– Sheet size:

37 x 36 in / 94 x 91.5 cm

– Signed, numbered, and
dated in pencil by
the artist in 2014

– Edition 36 from an edition of
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– Printed by Brand X Editions,
New York

– Published by G & S Editions,
New York

“Susan Ryan: **“9”**. Okay, these are the yield, the yield sign colors, right?

Robert Indiana: Beware danger colors.

Susan Ryan: Beware danger colors.

Robert Indiana: **“9”** is the number before death and yellow and black is beware danger. **’69** is of course is very conspicuous. The Oddfellows symbol is there, the three links. And it is the year that I found the Star of Hope, and which is in the middle of the **“PENOBSCOT”** Bay and **“E-L-I”** is many things. It is Eliot Elisofon. It is Ellen Elisofon, his daughter, who, who accompanied me to the island from Skowhegan, and I was still, however on **“SKID ROW”**, which again, is the Bowery. Susan Ryan: But it’s a particularly, I don’t know, it’s a particular word for the Bowery.

Robert Indiana: It isn’t really used in New York. Skid Row in Chicago people call it a certain street, Skid Row. However, it is the Skid Row of New York and after all I had exhausted the possibilities of...

Susan Ryan: Right, so beware danger nine, and zero grisaille.”



Purchasing Information

To enquire about a purchase please contact Amanda Peach, YSP Retail Programme and Development Manager: amanda.peach@ysp.org.uk

Due to the high value of the artwork, AML (anti-money-laundering) checks will be carried out before any purchases can be released.

Shipping Information

Works purchased will be available to ship after 22 April or can be collected from Hauser & Wirth on 23 April only. If shipping is required, our partner agent, Queen's Fine Art, will organise this and invoice directly. Your details will be shared with Queen's and they will make direct contact to organise a convenient delivery time. Estimated rates are included below. These rates are subject to small changes but are offered as a guide.

Domestic		International	
Location	EST rate	Location	EST rate
London	£175	New York	£2,500
Manchester	£475	Miami	£2,500
Birmingham	£375	LA	£2,500
Gloucester	£375	Hong Kong	£1,700
Edinburgh	£575	Seoul	£2,100
Cardiff	£450	Paris	£1,200
York/Leeds	£500	Berlin	£1,400

Robert Indiana selected biography

1928

Robert Earl Clark was born 13 September in New Castle, Indiana. Adopted shortly after birth by Earl Clark and Carmen Watters Clark.

1929

Family badly affected by the Wall Street crash that contributed to the beginning of the Great Depression in 1929 and lasted until the late 1930s. They move many times during Indiana's childhood, living in 21 houses before he reached 18.

1938

Parents divorce and each re-marries within a short time. Lives with his mother and step-father.

1942

Moves to state capital Indianapolis to live with his father and step-mother. Attends Arsenal Technical School.

Works various jobs including delivering poultry and being an advertising runner for the Indianapolis Star. Contributes to family income.

1946

Graduates from Arsenal Tech, valedictorian, photographer and photo editor of the class yearbook and staff member of the school newspaper.

He goes into the Army Air Force in order to qualify for the GI Bill of Rights which provided five years of free schooling.

Takes a ten-week technical training course in typing in Denver, Colorado.

1948

Visits the Metropolitan Museum and the Museum of Modern Art in New York for the first time. Enrols for off-duty art classes and takes a beginner's course in Russian.

1949

Voluntary non-continental overseas duty and sent to Alaska to work in the Information and Education office. Indiana's mother is declared terminally ill with cancer. Indiana is granted emergency leave and his mother dies shortly after. Indiana is later discharged from the Air Force.

Enrols for four-year degree at the School of the Art Institute of Chicago, majoring in painting and graphics, partly funded by the GI Bill of Rights. Works various evening jobs including a large printing firm, R. R. Donnelley.

1953

Graduates with a scholarship to summer classes at Skowhegan School of Painting and Sculpture, Maine.

Sails on the S.S. United States to England, intending to enrol at Oxford or the University of London as part of his BFA. Enrols instead at the University of Edinburgh, where alongside his studies he writes poetry, which he illustrates and hand-sets at the Edinburgh College of Art. He studies English Literature, Botany and Twentieth Century Philosophy.

1954

Receives his BFA from the School of the Art Institute of Chicago. Moves to New York.

1955

Lives in a loft with a view into artist Willem de Kooning's studio.

1956

Moves into a loft overlooking East River and Brooklyn Bridge. Artist Ellsworth Kelly rents a loft in same building.

1957

Begins his first hard-edged paintings using the form of the ginkgo leaf, inspired by the ginkgo trees that grew in the park opposite Indiana's loft.

1958

Takes a part-time secretarial job at Cathedral of St. John the Divine. Completes **Stavrosis**, a 19-foot-long painting on 44 sheets of paper. Changes his name to Robert Indiana. Begins work on a series of assemblage and construction works.

1960

Begins to paint single three or four-letter words in bright colours on early herm sculptures.

1961

Begins single-word paintings. The Museum of Modern Art acquires **The American Dream #1**, a pivotal work that launches Indiana's career. Begins a series of paintings incorporating lines of texts from American writers Herman Melville, Walt Whitman and Henry Wadsworth Longfellow.

1962

First solo exhibition at the Stable Gallery. Indiana donates **Yield Brother** (1962) to the Bertrand Russell Peace Foundation in support of its anti-nuclear programme.

1963

The Red American Dream #3 is acquired by the Stedelijk van Abbemuseum in Eindhoven, the first to be acquired by a European museum.

1964

Collaborates with Andy Warhol on **Eat**, a 40-minute film of Indiana eating a mushroom, which was shot in Indiana's studio.

1965

The Museum of Modern Art commissions Indiana to design its Christmas card. He submits **LOVE** in four colour possibilities and the museum selects the red, blue, and green version.

1966

Embraced by the public as an emblem of countercultural freedom, **LOVE** is used on unauthorised commercial products.

1969

Visits photographer Eliot Elisofon on Vinalhaven, an island off the coast of Maine. For the next nine years, Indiana rents the building named the "Star of Hope," for use as a studio every September and October.

1971

Creates **Decade**, a portfolio of ten serigraphs of significant images Indiana created throughout the 1960s.

1973

On February 14, the US Postal Service issues an eight-cent **LOVE** stamp designed by Indiana. 330 million stamps are produced, for which the artist receives a flat fee of a thousand dollars.

1976

Purchases Star of Hope from the Elisofan estate.

1978

Moves permanently to Vinalhaven. Over the next ten years, Indiana restores the Star of Hope and it is listed on the National Register of Historic Places in 1982.

1981

Rents sail loft across from the Star of Hope to use as a sculpture studio; begins making a new series of herms out of driftwood he finds on Vinalhaven.

1989

Begins his series of paintings **Hartley Elegies**, inspired by the German Officer paintings of Marsden Hartley, who lived on Vinalhaven in the summer of 1938 in a house near the former grocery store Indiana rents for storage. Indiana works on the series, which ultimately comprises 18 elegies, between 1989-1994.

1995

Simon Salama-Caro becomes Indiana's primary agent, organising gallery exhibitions and introducing Indiana to the Morgan Art Foundation, which assists the artist in completing sculpture editions that were started in the 1960s.

2000

PAX (now the Center to Prevent Youth Violence) commissions Indiana to design a poster for its campaign against gun violence. The poster, **LOVE 2000**, is displayed on the sides of buses and bus kiosks in cities across the United States.

2003

Following the American-led invasion of Iraq in March, Indiana begins his series **Peace Paintings**.

2004

The Waddington Galleries becomes Indiana's London dealer and its first exhibition of the artist's work opens in September.

2013

The Whitney Museum of American Art hosts Indiana's first ever New York retrospective, **Robert Indiana: Beyond LOVE**.

2018

On May 19 Indiana dies at his home in Vinalhaven, at the age of 89. His house and estate are left to The Star of Hope Foundation, a non-profit entity that is created under the terms of his will.

The Robert Indiana Legacy Initiative

Established in 2022, and headed by Simon Salama-Caro, The Robert Indiana Legacy Initiative, LLC aims to increase awareness of and appreciation for the depth and breadth of the work of Robert Indiana. Addressing curators and scholars, collectors, art-market professionals, and the public at large, The Robert Indiana Legacy Initiative maintains a collection and archive of Robert Indiana's art; encourages and supports exhibitions and public installations of Indiana's work; assists with and promotes scholarly research on Indiana and his artistic career; and manages the website www.robertindiana.com and distributes a newsletter.

Hauser & Wirth

YSP has worked with several Hauser & Wirth artists, including exhibitions of work by Hans Josephsohn (2013-14) and David Smith (*David Smith: Sculpture 1932-1965*, 2019-2020), and the long loans of Martin Creed's *Work No. 700; Magnificent Desolation* by Matthew Day Jackson; and Phyllida Barlow's *Untitled: triplestackboulders* and *Untitled: Squatboulder*. From June 22 2024 until April 27 2025, YSP will present Bharti Kher's most extensive UK museum presentation to date, celebrating the artist's extraordinary sculptures of women that address timely political issues around identity and gender.

Hauser & Wirth collaborates with a range of cultural organisations and non-profit partners, divided across categories of learning, community, charitable, and biodiversity. These partnerships facilitate an exchange of ideas and new perspectives to bring an expanded learning program, enrich academic discourse and embed the gallery in each of its local communities. In 2023, Hauser & Wirth continued partnership projects with Hospital Rooms (London), House of AWT (LA), StoryCorps Studios (NY), Institute for Menorcan Studies and Museu de Menorca (Menorca), and Dartington Arts School (Somerset), amongst many others.

Yorkshire Sculpture Park

Founded in 1977 YSP is a unique, international destination for modern and contemporary sculpture. It is an independent charitable trust and registered museum situated in the 500-acre, 18th-century Bretton estate in West and South Yorkshire, each year contributing £11.5 million to the regional economy. With a remarkable learning programme, temporary exhibitions, and permanent and changing sculptures sited in the landscape, across its history, YSP has worked with over 1,000 artists from more than 40 countries. They include Ai Weiwei, Leilah Babirye, Jonathan Baldock, Fiona Banner, Tony Cragg, Leonardo Drew, Barbara Hepworth, Damien Hirst, Andy Goldsworthy, Robert Indiana, Alfredo Jaar, Amar Kanwar, KAWS, Kimsooja, Lindsey Mendick, Henry Moore, Annie Morris, David Nash, Thomas J Price, Ursula von Rydingsvard, Sean Scully, Chiharu Shiota, Yinka Shonibare CBE, David Smith, James Turrell, Joana Vasconcelos, Bill Viola, and Erwin Wurm.

Yorkshire Sculpture Park
West Bretton, Wakefield WF4 4LG
United Kingdom
yvsp.org.uk

Credits

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Opposite: Robert Indiana, **LOVE (Red Blue Green)**, 1966-98.
Installation view at Yorkshire Sculpture Park, 2022. Photo © Jonty Wilde



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