



Press Release

Robert Indiana: Sculpture 1958-2018

12 March 2022 – 16 April 2023

Underground Gallery and Open Air

Yorkshire Sculpture Park (YSP) is pleased to announce the first major UK exhibition of sculpture by American artist Robert Indiana (1928-2018).

Spanning 60 years of the artist's career, the exhibition will include a dynamic display of outdoor and indoor sculpture, along with significant paintings and prints, many of which have not been previously shown in the UK. Exhibited in the Underground Gallery and open air, *Robert Indiana: Sculpture 1958-2018* will further the contextual understanding and public appreciation of this exceptional American artist.

Robert Indiana: Sculpture 1958-2018 traces the development of the artist's sculpture across six decades of significant social and political change. Through the selection of fifty-six works, six of which will be shown in the landscape, the exhibition explores the nuanced character of Indiana's practice and his perception of the darker side of the American dream. Unity, acceptance, and love are themes that run throughout Indiana's work and that remain relevant today, such as movements against racism and discrimination towards the LGBTQIA+ communities.

Indiana was an advocate for many human rights issues, and central to the exhibition are his important social justice works. *Mississippi* (1965), from the artist's *Confederacy* series, was a controversial response to racist atrocities committed against the United States Civil Rights movement of the 1950s and '60s, harking back to the 1861-65 American Civil War, with its formation of the pro-slavery and white supremacist Confederate States. *Love Rising (The Black and White Love)* (1968) was made in the aftermath of the assassination of Dr. Martin Luther King Jr., and *Ash* (1985), from Indiana's *Vinalhaven Construction* series, references the gay community's response to the AIDS crisis of the 1980s.



Robert Indiana, *LOVE (Red Blue Green)*, 1966-1998, conceived: 1966; executed: 1998, Polychrome aluminum, 144 x 144 x 72 in. (365.8 x 365.8 x 182.9 cm). Shinjuku-I-Land Public Art Project, Tokyo. Photo: Courtesy of Shinjuku-I-Land Public Art Project, Tokyo, Japan; Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London.

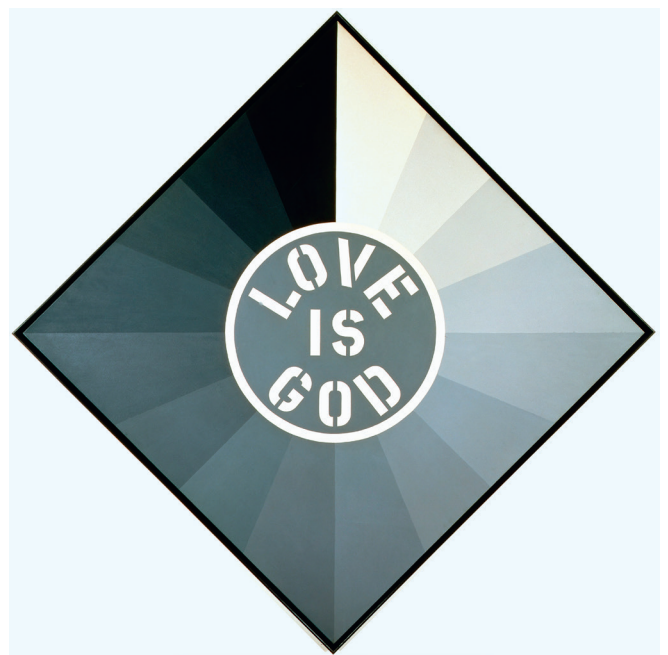
Beginning with Indiana's earliest relief and collage forms, which incorporate found objects and remnants of industry taken from derelict warehouses near to his studio, the exhibition unfolds across Indiana's series of sculptures made for both indoors and outdoors. One of the earliest works in the exhibition, *The Melville Triptych* references Coenties Slip, the street in Manhattan where Indiana lived from 1956 amid a community of notable artists, including Ellsworth Kelly, Agnes Martin and Cy Twombly, before he moved in 1978 to Vinalhaven, an island off the coast of Maine. Although away from the New York art scene, Indiana continued to create works in his home and studio, Star of Hope, which is now under the supervision of a foundation he created to preserve his legacy and promote visual arts education.

Striking groups of *Columns* and *Herms* will be displayed across three gallery spaces, including early wooden constructions as well as later bronze casts. Varying in size from just over 1 metre to 3.5 metres tall, these sculptures were created using salvaged materials from the demolished industrial buildings surrounding the artist's studio. Indiana studied typography whilst he was a student at the University of Edinburgh and the use of words and numbers became central to his artistic practice, particularly the exploration of their physical form. He first used words on his early wooden *Herms*, with the choice of word being dictated in part by the space in which the artist intended it to fit. He sought to use words that summarised a theme or feeling in the most direct way, for example, 'eat' to represent 'life' and 'die' to represent 'death'.

Positioned alongside a series of *Columns* is the large canvas *Love is God* (1964), which was commissioned for a Connecticut museum that was being transformed from a church. Indiana's response was to reverse the religious statement 'God is Love', with which the artist was familiar, having been raised in a Christian Science family.

Announcing the exhibition at the entrance to YSP will be Indiana's iconic *LOVE (Red Blue Green)* (1966–1998). The artist first used the word in a painting in 1961. Beginning in 1964 he began a series of *LOVE* paintings using the unmistakable slanted 'O' within a square format that Indiana said was "the most dynamic way to use four letters". The sculptural iterations of *LOVE*, the first of which was created in 1966 in aluminium, retain a sense of being extruded forms of the two-dimensional letters. At YSP, this work will be seen against the background of parkland, lakes and woodland valley.

Indiana's brilliantly coloured, 6-foot-high aluminium sculptures *ONE Through ZERO (The Ten Numbers)* (1980–2001) will be placed on the lawn outside the Underground Gallery. Blending painting and sculpture, the *Numbers* represent the stages of human life, from birth to death. Indiana's fascination with numbers stemmed from an acute awareness of how they are connected to everything we do and how they are understood across many languages. "Numbers fill my life," he stated. "They fill, my life even more than love. We are immersed in numbers from the moment we're born."



Robert Indiana, *Love is God*, 1964, Oil on canvas, 68 x 68 in. (172.7 x 172.7 cm), diamond. Private collection. Photo: Courtesy of RI Catalogue Raisonné LLC, New York; Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London.

Running from the summer solstice to the autumn equinox 2022, and taking inspiration from Indiana's exhibition, YSP's *Summer of Love* will be a series of events and projects celebrating human relationships, understanding and love between people. As well as sparking moments of pure, joyful connection, the programme will investigate the complexities of love and community: how we relate to one another and ourselves, and how we can represent love in a way that is inclusive of and compassionate to everyone.

In the Bothy Gallery, a summer-long programme made in collaboration with LGBTQIA+ communities will span film screenings, readings, workshops and pop-ups, as well as focused engagement work. At times the gallery will be used as a safe space for invited groups to explore and learn together in a supportive environment. This will be a place for sharing experiences and listening and will provide a platform for diverse representation responding to Indiana's work and the programme's themes.

A 45-page illustrated guide and a 128-page catalogue will be produced, featuring in-situ photography and including texts by Flavia Frigeri, Chanel Curator for the Collection at the National Portrait Gallery and the author of *Pop Art and Women Artists (Art Essentials)*; Clare Lilley, Director of YSP; and the artist.

The exhibition is supported by Morgan Art Foundation Ltd. and Henry Moore Foundation. Morgan Art Foundation Ltd. is the business enterprise that worked with Robert Indiana from 1995 onward as the artist's exclusive partner for the authorised production, conservation, sale, and promotion of his sculpture series. Morgan Art Foundation Ltd. remains dedicated to preserving Robert Indiana's artistic legacy and deepening the appreciation for his work among scholars and the public, in close cooperation with the non-profit Star of Hope Foundation established by the artist.



Robert Indiana, *THREE*, 1980–2001, conceived: 1980; executed: 2001, Polychrome aluminium on painted aluminium base, Overall, including base: 78 x 74 x 38 in. (198.1 x 188 x 96.5 cm). Private collection. Photo courtesy of Adam Reich/Paul Kasmin, New York. Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London.

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Robert Indiana, *AMOR* (Red Yellow), 1998–2006, conceived: 1998; executed: 2006, Polychrome aluminium, 96 x 96 x 48 in. (243.8 x 243.8 x 121.9 cm). Private collection. Photo: Courtesy of RI Catalogue Raisonné LLC, New York; Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London.



Left to right: Robert Indiana, *LOVE WALL*, Cor-Ten steel, 1966–2006, conceived: 1966–1968; executed: 2006, 144 x 144 x 48 in. (365.8 x 365.8 x 121.9 cm), Overall: 162 x 144 x 49 1/2 in. (411.5 x 365.8 x 125.7 cm) (with painted aluminium base). Morgan Art Foundation Ltd. Photo courtesy of Paul Kasmin, New York. Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London. and *TWO*, 1960–62, cast 1991, Painted bronze, 61 1/8 x 18 1/2 x 19 1/2 in. (155.3 x 47 x 49.5 cm), edition of eight plus two artist proofs. Private collection. Photo: Courtesy of RI Catalogue Raisonné LLC, New York; Artwork: © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY/DACS, London.

Notes for Editors

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Download images at [ysp.org.uk/media](https://www.ysp.org.uk/media)

Listings information

Robert Indiana: Sculpture 1958-2018

12 March 2022 – 16 April 2023

Underground Gallery and Open Air

Yorkshire Sculpture Park, West Bretton, Wakefield WF4 4LG

Near Wakefield and Barnsley – M1 Junction 38

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Open seven days a week, except Christmas Eve and Christmas Day

Booking essential, via [ysp.org.uk](https://www.ysp.org.uk)

Social media

Instagram and Twitter: @YSPsculpture

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#ArtWithoutWalls

About Robert Indiana

Robert Indiana (1928-2018), one of the preeminent figures in American art since the 1960s, played a central role in the development of assemblage art, hard-edge painting, and Pop art. A self-proclaimed “American painter of signs,” Indiana created a highly original body of work that explores American identity, personal history, and the power of abstraction and language, establishing an important legacy that resonates in the work of many contemporary artists who make the written word a central element of their oeuvre.

Indiana’s artwork has been featured in numerous solo and group exhibitions around the world, and his works are in the permanent collections of important museums such as the Museum of Modern Art and the Whitney Museum of American Art in New York; the National Gallery of Art, the Hirshhorn Museum and Sculpture Garden, and the Smithsonian Museum of American Art in Washington, D.C.; the Albright-Knox Art Gallery in Buffalo, New York; the San Francisco Museum of Modern Art; the Menil Collection in Houston; the Currier Museum of Art, Manchester, New Hampshire; the Museum Ludwig in Cologne, Germany; the Van Abbemuseum in Eindhoven, the Netherlands; the Museum Ludwig in Vienna, Austria; the Art Museum of Ontario in Toronto; and the Israel Museum in Jerusalem.

About Yorkshire Sculpture Park

Yorkshire Sculpture Park (YSP) is the leading international centre for modern and contemporary sculpture. Welcoming around 500,000 visitors each year, pre-pandemic YSP is an independent charitable trust and registered museum situated in the 500-acre, 18th-century Bretton Hall estate in West Yorkshire.

Founded in 1977 by Sir Peter Murray CBE, YSP is the largest sculpture park of its kind in Europe. It is the only place in Europe to see Barbara Hepworth’s recently restored *The Family of Man* in its entirety alongside a significant collection of sculpture, including bronzes by Henry Moore and Joan Miró, important pieces by Phyllida Barlow, Roger Hiorns and Ai Weiwei, and site-related works by Katrina Palmer, Andy Goldsworthy, David Nash, Sean Scully and James Turrell.

YSP mounts a year-round temporary exhibitions programme including some of the world’s leading artists across six indoor galleries and the open air. Recent highlights include exhibitions by Fiona Banner, Anthony Caro, Tony Cragg, Amar Kanwar, KAWS, Joan Miró, Henry Moore, Annie Morris, Giuseppe Penone, Jaume Plensa, Ursula von Rydingsvard, Sean Scully, Yinka Shonibare CBE, Chiharu Shiota, David Smith and Bill Viola.

Across its 45-year history, YSP has worked with over 1,000 artists from more than 40 countries, on varied projects from short-term residencies to major surveys. YSP supports artists at vital stages in their careers and is rare in having the accommodation, workshops and expertise to enable open-ended and risk-taking practice, giving artists space, time and support to think and to develop new ideas.

Over this time, YSP has sought to ignite, nurture and sustain interest in and debate around contemporary art and sculpture, especially with those for whom art participation is not habitual or familiar. It enables open access to art, situations and ideas, and continues to re-evaluate and expand the approach to considering art's role and relevance in society. Supporting 40,000 people each year pre-pandemic through YSP's learning programme, this innovative work develops ability, confidence and life aspiration in participants.

YSP's core work is made possible by investment from Arts Council England, Wakefield Council, the Liz and Terry Bramall Foundation and Sakurako and William Fisher through the Sakana Foundation. YSP was named Art Fund Museum of the Year in 2014.

About the curator, Clare Lilley

The exhibition is curated by YSP's Director and art historian, Clare Lilley. Recent curated and published work includes Ai Weiwei, Fiona Banner, Alfredo Jaar, KAWS, Giuseppe Penone, Yinka Shonibare CBE, David Smith, James Turrell, Joana Vasconcelos and Bill Viola. Lilley sits on the Advisory Committee of the Government Art Collection, is a Board member of Art UK, London and the George Rickey Foundation, New York, and is an invited member of the UK Women Leaders in Museums Network. She regularly contributes to publications, recently writing the contextual essay for Phaidon Vitamin C, 'Clay and Ceramic in Contemporary Art'. Since 2012, Lilley has curated Frieze Sculpture, London and in 2021 held the role of expert in the Landmark TV series on Sky Arts.

Creative Case for Diversity

Yorkshire Sculpture Park was founded in 1977 to enable fairer cultural access and opportunity and we are committed to being part of change towards a fairer world. We do not tolerate discrimination in any form and are proactive in our programme, policies and behaviours to address inequalities locally, nationally and internationally. We recognise that economic, social and cultural disadvantage is complex and intersectional and shape our activity accordingly. Diversity and equality are crucial to the arts because they release the true potential of our nation's artistic talent – from every background. At YSP, we support Arts Council England's mission – great art and culture for everyone. We share ACE's commitment to promote and embed diversity in our workforce and cultural programme. This is called the 'Creative Case for Diversity'.



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