

WADDINGTON CUSTOT

ROBERT INDIANA

BIOGRAPHY

- 1928 Born as Robert Earl Clark in New Castle, Indiana
- 1929 Moves to the capital of Indiana, Indianapolis, centre of the thriving automotive industry. The automobile is a focus of his family's life
Beginning of the Great Depression
- 1935 Starts school at the age of seven in Mooresville where his intention to become an artist is greatly encouraged by a sympathetic teacher, Miss Ruth Coffman
- 1936 First trip to Texas to visit the Centennial Exposition at Fort Worth
- 1942 Leaves his mother's home to return to Indianapolis and live with his remarried father in order to attend Arsenal Technical High School. Studies under Sara Bard, an exhibiting watercolourist from Philadelphia during last two years of high school. Works after school at Western Union and the Indianapolis *Star* but continues painting and holds a solo show of watercolours
Words play the central role in the most elaborate and time-consuming project of his high school days; an illuminated transcription in the medieval style of the Second Chapter of Luke in Latin which he gives to the Arsenal Technical School upon graduation and is still regularly displayed there
- 1945 Attends figure-drawing classes on Saturdays at Indianapolis's John Herron Art Institute on a scholarship from the institute
- 1946 Graduates from Arsenal Tech.
Receives a Scholastic Art and Writing Award to attend the John Herron Art Institute; chooses instead to enlist in the U.S. Army Air Corps
A second trip to Texas, this time for a six-week basic training course at Lackland Air Corps Base, San Antonio
Takes a ten-week technical training course in typing at Lowry Field, Denver, Colorado
- 1948 While stationed nearby in Rome, New York, attends an evening class in Russian at the Utica branch of Syracuse University and art classes at the Munson-Williams-Proctor Institute, where he meets Oscar Weissbuch
Visits New York City for the first time
- 1949 During the last year of his service edits the *Sourdough Sentinel* in Anchorage, Alaska, from which he returns home to Columbus, Indiana, on emergency leave for the death of his mother
Attends the School of The Art Institute of Chicago for four years under the G.I. Bill of Rights, majoring in painting and graphics. Works nights for a steel company, a large department store (Marshall Field's), and part time at the Ryerson Library at the Art Institute
Spends the summer illustrating the classified section of the phone book published by the R.R. Donnelley Print Company
- 1953 Exhibits figurative paintings in a three-person exhibition with Claes Oldenburg and George Yelich at Club St. Elmo, a restaurant on North State Street in Chicago

WADDINGTON CUSTOT

Receives a scholarship to attend summer classes at the Skowhegan School of Painting and Sculpture, Maine. Studies under Henry Varnum Poor, under whom he completes two frescos: 'Pilate Washing His Hands', and a memorial to soldiers who died in the Korean War. Receives the school's Fresno Prize for the latter.

Also receives the Institute's George Brown Traveling Fellowship and attends the University of Edinburgh for one year to fulfil the requirements for a Bachelor in Fine Arts. He augments his academic studies by writing poetry, which he illustrates and hand-sets at the Edinburgh College of Art. Contributes to the Poetry Society of the University and designs the cover of its magazine *Windfall*

On visiting the continent, tours the cathedrals of northern France and Belgium, with three post-graduate American art historians from the University of Chicago, one of whom was Bates Lowry, a later director of the Museum of Modern Art

- 1954 Takes a month-long trip around Italy
Attends a six-week, non-academic seminar on English 17th–18th Century art, music and literature at the University of London on the G.I. Bill
Receives his B.F.A. from the School of the Art Institute of Chicago
Rents a room in Floral Studios, Chicago, a residential hotel that caters to artists; concentrates on writing poetry
- 1955 Lives in Floral Studios until he finds a temporary studio on West 63rd Street. Sells art supplies a few blocks away on 57th Street, which inadvertently puts him midstream a steady flowing tributary of the New York art scene; customers over the years include Ellsworth Kelly, James Rosenquist and Charles Hinman
Moves into 61 Fourth Avenue in Greenwich Village, the centre of Abstract Expressionism; executes dark, allegorical heads influenced by Jean Dubuffet
- 1956 Meets Ellsworth Kelly
Moves into a cold-water loft on the top floor of 31 Coenties Slip, formerly Fred Mitchell's art workshop, a three-block-long area on the East River at the southern tip of Manhattan. A number of artists make studios on the Slip: Ellsworth Kelly, Jack Youngerman and his wife Delphine Seyrig the actress, weaver Leonore Tawney, Agnes Martin, fashion designer John Kloss, and Alvin Dickstein. Cy Twombly paints his last show at the Stable Gallery in Indiana's studio, and Gerald Laing paints his first American works in Indiana's next building
- 1957 Forced to move to a second loft on the Slip – both buildings were at the time occupied by the Marine Works, ship chandlers for over half a century
Begins first Hard-Edged paintings based on the doubled form of the ginkgo leaf. Few survive due to the papers impermanency. These and avocados, which flourished under the skylights of the Marine Works, provide the organic motifs of his transitional period
First trip to Philadelphia – with Ellsworth Kelly – to see the installation of Kelly's mural and wall screens in the Penn Center Transport Building
- 1958 Takes a temporary job at the Cathedral of St. John the Divine produces his 'Stavrosis' (Crucifixion), a mural composed of 44 joined pieces of paper found on the floor of the loft when he first occupied it. Taking a year to complete, this work incorporates the organic forms of the ginkgo and avocado and initiates his preoccupation with the circle
Upon completing 'Stavrosis', changes his name to Robert Indiana

WADDINGTON CUSTOT

- 1959 Executes several biomorphic abstractions in three or four colours on homasote, and begins to paint orbs and rectangles on raw plywood using white gesso. Begins a series of hard-edge, polychrome abstractions of orbs on homasote
Begins first assemblage 'Sun and Moon' out of rusted metal and discarded wood, followed by the first 'herms' sculptures; free-standing constructions from salvaged wooden beams
Drives to visit the Carnegie International in Pittsburgh with Agnes Martin to see Ellsworth Kelly and Jack Youngerman hung for the first time there
- 1960 Makes constructions from rusted metal and white gesso against old wood. Begins experimenting with polychrome aluminium, and painting single words of three or four letter in bright colours on hios extant and new herms
Exhibits herm 'French Atomic Bomb' (1959–1960) in *New Media–New Forms* group show at Martha Jackson Gallery, New York. The piece is purchased and later gifted to the Museum of Modern Art. His second piece, 'GE' (1960), is selected for an exhibition at Union College in Schenectady, New York
- 1961 First two-man show with Peter Forakis at the David Anderson Gallery, New York
Albred Barr, director of the Museum of Modern Art, New York, acquires 'The American Dream, I' (1961) for the museum's permanent collection
The Museum of Modern Art includes 'Moon' (1960) in its exhibition *The Art of Assemblage*; the work is acquired by the museum out of its Philip Johnson Fund
- 1962 First solo exhibition at the Stable Gallery, New York
Visits the glass house of Philip Johnson in New Canaan and the Greenwich estate of Joseph Hirshhorn, both early collectors of his work
Sidney Janis includes 'Black American Dream #2' (1962) in his *New Realists* exhibition, in juxtaposition with some of the British precursors such as Black and Phillips
Marilyn Monroe dies
Travels to Boston to see the installation of 'The Calumet' (1961), a tribute to Longfellow, in the Rose Art Museum, Brandeis University
Donates 'Yield Brother' (1962) to the Bertrand Russell Peace Foundation in support of it antinuclear program
- 1963 Exhibits at the Dwan Gallery, alongside John Chamberlain
'The Red Diamond American Dream #3' (1962) is acquired by the Van Abbemuseum in Eindhoven, The Netherlands
The Albright-Knox in Buffalo, New York, acquires his 'Year of the Meteors' (1961)
The Museum of Modern Art, New York, devotes an entire room to Indiana's work in its exhibition *Americans 1963*
Exhibits for the first time in the Whitney Museum of American Art's annual exhibition of contemporary American painting
The Art Institute of Chicago shows his 'Year of the Meteors' (1961)
The Oakland Art Museum and the California College of Arts and Crafts present *Pop Art USA*, organised by John Coplans
The Walker Art Center, Minneapolis, becomes the first museum to present a full survey of Indiana's work, in a two-person show with Richard Stankiewicz; the show tours to the Institute of Contemporary Art, Boston
Designs costumes for James Waring's experimental dance 'At Hallelujah Gardens', performed by Fred Harko at the Hunter Playhouse, New York

WADDINGTON CUSTOT

- 1964 Collaborates with Andy Warhol on the film *Eat*, a portrait of Indiana eating a mushroom that Warhol slows down to run 40-odd minutes
Invited by the Albert A. List Foundation to design a poster for the April 23 opening of the New York State Theater, Lincoln Center
The Whitney Museum of American Art, New York, acquires X-5
Donates the 'Black Yield' (1963) to CORE (Congress on Racial Equality); donations of two other paintings follow in 1965 and 1966
The unfinished 'Mother and Father' (1963-66) is shown at the Stable Gallery, New York; their second solo Indiana exhibition
Exhibits 'EAT' (1964), commissioned by Philip Johnson for the curved façade of the Theaterama, of the New York State Pavilion at the New York World's Fair
'Zero', an early number painting, is included in the *Group Zero* exhibition at the Philadelphia ICA
- 1965 Commissioned by Vigil Thomson to design the sets and costumes for the UCLA Opera Workshop production of *The Mother of Us All*; time constraints prevent him from making more than preliminary sketches
The Corcoran Gallery of Art, Washington, D.C., devotes an entire room to Indiana's paintings in its biennial survey of contemporary American painting
First solo show on the West Coast in Rolf Nelson's Gallery, Los Angeles, where the Numbers paintings are shown for the first time
Moves to fifth and present New York studio on the Bowery, a former sweatshop luggage manufactory
The Museum of Modern Art commissions Indiana to design its Christmas card
Invited to participate in the 150th Indiana Statehood Anniversary Arts Festival
'The Figure Five' (1963) hangs in the Senate Office Building, and at the invitation of the National Collection of Fine Arts, hangs for the next two years in the White House
Bill Katz becomes his studio assistant
- 1966 The year begins with the John Herron Art Institute, Indianapolis, showing 'USA 666' (1964-1966), in *Painting and Sculpture Today, 1966*
Galerie Schmela, Düsseldorf, holds his first exhibition in Europe; the gallery arranges shows in Holland elsewhere in Germany
The Center Opera Company commission him to design the sets, costumes, and poster for its production of *The Mother of Us All*, to take place at the Tyrone Guthrie Theater. He casts the Model-T Ford as a central scenic motif.
The *LOVE Show*, his third solo exhibition at the Stable Gallery, New York, is composed of 'LOVE' paintings, sculptures and drawings, and 'The Cardinal Numbers' (1966), the second set of Numbers is shown separately. Embraced by the public as an emblem of countercultural freedom, 'LOVE' proliferates on unauthorised commercial products
The Black and White LOVE, is bought and presented to Spelman College, a school in Atlanta, Georgia
- 1967 Commissioned by the Jewish Museum of New York City to do the 1967, or rather the 5727, Purim print, 'Purim: The Four Facets of Esther' (1967)
Exhibits in the American section of the IX Biennial, São Paulo
Installs his 'Cardinal Numbers' (1966) as a vertical column fifty feet high for the American Pavilion at Montreal's Expo '67
Exhibits 'Yield Brother' (1962) in *Protest and Hope* at the New School of Social Research, New York City, first of a subsequent series of 'Yields' (expanding the pleas to Sister, Mother, and Father), given to the Bertrand Russell Peace Foundation

WADDINGTON CUSTOT

- Exhibits 'The Great Love' (1966) in the triennial exhibition of international art at the Carnegie Museum, Pittsburgh; the museum acquires the piece
- 1968 The RCA reproduces 'Imperial LOVE' (1966) on the album cover of Olivier Messiaen's *Turangalila-Symphonie*
First solo exhibition with the Institute of Contemporary Art, University of Pennsylvania, Philadelphia; touring to the Marion Koogler McNay Art Institute, San Antonio, Texas, and John Herron Art Institute, Indianapolis
Represented for the first time in 'documenta IV' in Kassel, Germany, by some 15 pieces. A special serigraph, 'Die Deutsche Vier', is commissioned by documenta for the exhibition
Exhibits in *Signals in the 'sixties* at the Honolulu Academy of the Arts, Honolulu, and *Violence! in Recent American Art*, Museum of Contemporary Art Chicago, Illinois
- 1969 Indiana discovers Vinalhaven and his future home and studio, the one-hundred-year-old Odd Fellows lodge building, once named 'The Star of Hope', whilst visiting former Life-photographer Eliot Elisofon's summer home on the island
The Colby College of Art Museum, Waterville, Maine, opens a retrospective of his graphics, both print and poster, begins a crescent tour of New England; touring for two years in the northeast United States and Europe
- 1970 Exhibits in *The Highway* at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Exhibits in *L'Art vivant aux États-Unis* sponsored by the Fondation Maeght, Saint-Paul-de-Vence, France
Exhibits 'Mother and Father' (1963) in *American Art Since 1960*, Princeton University, New Jersey. He initiates his ART series of paintings and sculpture after making ART posters for the exhibition *American Art Since 1960* and for the opening of the Indianapolis Museum of Art
Designs the poster and banner for the exhibition *Four Americans in Paris* at the Museum of Modern Art
Lippincott Foundry produces a twelve-foot-high Cor-Ten steel 'LOVE', which is shown in *Seven Outside* at the Indianapolis Museum of Art. Lippincott remains Indiana's foundry until 1994, when it ceases to operate
- 1971 Begins 'Decade: Autoportraits' painting series
Multiples, Inc. publishes *Decade*, a portfolio of ten serigraphs of Indiana's most significant images
'LOVE' is installed at the Fifth Avenue and 60th Street entrance to Central Park for six weeks
- 1972 Exhibits in Galerie Denise René, New York, premiering the first two series of 'Decade: Autoportraits', and it becomes his first New York dealer
Designs the cover for Robert Creeley's *A Day Book*, published by Scribner, New York
The Louisiana Museum of Modern Art in Humlebæk, Denmark, purchase 'Terre Haute #2' (Decade series) (1971)
- 1973 Speaks at the High Museum of Art, Atlanta, where he is included in the exhibition, *The Modern Image*
Exhibits 'The Brooklyn Bridge' (1964) in *Gray is the Color*, Rice Museum, Houston, Texas
The artist's best-loved studio is recalled in the exhibition *Nine Artists/Coenties Slip*, put on by the downtown branch of the Whitney Museum of American Art, New York
Commissioned by the United States government to design a postal stamp for 'someone special' in the denomination of 8 cents; approximately 330,000,000 stamps are created

WADDINGTON CUSTOT

John Huszar makes a documentary film *Robert Indiana: Portrait* – the musical background for the film is an expanded version of Virgil Thomson's piano portrait of the artist called 'Edges'

- 1974 Exhibits 'EAT/DIE' (1962) at the Solomon R. Guggenheim, New York
Contributes a print to the portfolio *Hommage à Picasso* in honour of Pablo Picasso's 93rd birthday. He proceeds to translate the print into oil
'The Great American LOVE' is exhibited in *Twelve American Painters*, Virginia Museum of Fine Arts, Richmond
Designs poster for the opening of the Hirshhorn Museum and Sculpture Garden, Washington, D.C. One of the original LOVE sculptures and 'The Beware-Danger American Dream #4' (1963) are exhibited at the opening
- 1975 Returns to Washington, D.C., for the 24th Biennial Exhibition of Contemporary American Painting at the Corcoran Gallery of Art – 'Decade: Autoportrait 1965' is used as the cover for the exhibition catalogue
Galerie Denise René publishes a portfolio of seven serigraphs, based on Indiana's Polygon paintings of 1962; the gallery premieres them in May of the following year along with the paintings
The Museum of Modern Art, New York, includes 'The American Dream #1' (1961) in the exhibition *American Art since 1945 from the Collection of the Museum of Modern Art*, touring across the USA into 1977
- 1976 *Celebrating America 1776-1976* is printed by Simca Artist Press of New York
In celebration of the two-hundredth anniversary of the company, the Santa Fe Opera Company commissions Indiana to design the sets and costumes for a fully staged production of *The Mother of Us All*
Designs two serigraphs, 'Liberty 76' and 'The Golden Future of America', for American bicentennial portfolios published by Lorillard and Transworld Art, respectively
In response to a poster commission from the Democratic National Committee, he designs 'Vote'; in recognition, he attends the presidential inauguration in January 1977
'ART', the seven-foot polychrome sculpture of 1972, finds a permanent home in front of the State University of New York
Purchases the Star of Hope from the Elisofon estate
- 1977 Returns to Indiana to accept his second Honorary Degree of Doctor of Fine Arts from Indiana University at Bloomington
'AHAVA', a four-character Hebrew equivalent to LOVE and 12-foot sculpture in Corten steel, is completed at Lippincott in North Haven, Connecticut, intended as a gift to and at the invitation of the Israel Museum in Jerusalem for permanent display
University Art Museum, University of Texas, Austin, opens a retrospective of Indiana's work; the show tours to Chrysler Museum in Norfolk, Virginia; the new Indianapolis Museum, Indianapolis, Indiana; the Neuberger Museum in Purchase, New York; and concludes at the South Bend Art Center, South Bend, Indiana, in the summer of 1978
Commissioned to design the floor of the MECCA Arena; basketball court, Milwaukee, Wisconsin
- 1978 *AHAVA*, the Hebrew version of LOVE, is exhibited in Central Park, New York, and later acquired by the Israel Museum in Jerusalem, where it is on permanent display in the Billy Rose Sculpture Garden
Indiana moves permanently to Vinalhaven, Maine

WADDINGTON CUSTOT

- 1979 Begins designs for a suite of ten serigraphs, 'The Decade: Autoportraits', to chronicle his life in the Seventies, with particular reference to ten years on the island of Vinalhaven
- 1980 Creates a serigraph, 'Jimmy Carter', in the abstract manner of the Autoportraits, for the National Democratic Party
Commissioned by Melvin Simon Associates of Indianapolis to translate the original ten Numbers paintings
- 1981 Presented President Carter with his portrait in the White House
Received Doctorate of Fine Arts from Colby College in Waterville, Maine
Acquired the island's former sail loft, Vinalhaven's first theatre, as a painting studio, but later exclusively for sculpture work as work resumes on the long interrupted wood constructions
'Bay', his first herm begun on Vinalhaven, is the first to be translated into bronze with the assistance of William Katz, New York
- 1982 Holds a twenty-year retrospective, *Indiana's Indianas*, from his own collections, at Farnsworth Art Museum of Rockland, Maine; touring to five museums in Maine, Pennsylvania, Massachusetts, and New Hampshire
Star of Hope enters the National Register of Historic Places
- 1984 *Wood Works*, a comprehensive exhibition of the artist's wood constructions, opens at the National Museum of American Art, Washington, D.C.; tours to the Portland Museum of Art, Portland, Maine
The National Museum acquires the painting 'The Figure Five' (1963)
- 1985 'The American Dream' is exhibited in Australia in *Pop Art, 1955–1970*, an exhibition organised by the International Council of the Museum of Modern Art, New York, and opens at the Art Gallery of New South Wales, Sydney, Australia, and tours to Queensland Art Gallery, Brisbane, and National Gallery of Victoria, Melbourne
- 1986 'Mother of Exiles', an etching in four variations, is printed at the Vinalhaven Press by Patricia Nick in commemoration of the Statue of Liberty's 100th Anniversary
Begins work for the celebration of the bicentennial of the town of Vinalhaven in 1989
- 1988 Included in *Committed to Print* at the Museum of Modern Art, New York
- 1989 Begins the 'Hartley Elegies', an open-ended series of paintings inspired by the German Officer paintings of Marsden Hartley, who lived on Vinalhaven in the summer of 1938
Included in *American Prints from the Sixties* at the Susan Sheehan Gallery, New York
- 1990 Publication of the Harry N. Abrams monograph *Robert Indiana* by Carl Weinhardt, Jr., a former director of the Indianapolis Museum of Art
Included in *Pop on Paper* at the James Goodman Gallery, New York
Commissioned to do a print to commemorate the fortieth anniversary of the Declaration of Human Rights
'The WALL', a lithograph printed at the Vinalhaven Press, is included in an exhibition at the Pompidou Centre for Contemporary Art, Paris
Holds solo exhibition at the Marisa del Re Gallery, New York
- 1991 The first 12-foot polychrome LOVE sculpture is shown in the gardens of the Third Biennale of Sculpture, Monte-Carlo, Monaco

WADDINGTON CUSTOT

Susan Sheehan Gallery, New York, holds a solo exhibition of Indiana's prints in conjunction with the gallery's publication of a catalogue raisonné of Indiana's prints from 1951–1991
The first American artist chosen to paint a (255 lb.) fragment from the Berlin Wall, subsequently shown at the Jacob K. Javits Convention Center, New York
Included in *Constructing American Identity* exhibition, Whitney Museum of American Art, New York
Exhibits in *Pop Art: An International Perspective* at the Royal Academy, London
First exhibition at the Salama-Caro Gallery, London, entitled *Early Works* includes the bronze translations of the first wood constructions

- 1992 First show in Madrid takes place at Galería 57
The artist travels to Montreal for the opening of the *Pop Art* show – the third monumental 'LOVE' sculpture, destined for Singapore, is first exhibited in the Montreal show
Included in the exhibition *Arte Americana 1930–1970*, Lingotto, Turini; *Kunst & Zahlen* at the Württemberger Hypo, Stuttgart, and in *Art Works* at the Peter Stuyvesant Foundation, Amsterdam
'The Confederacy: Alabama' (1965) is included in the show *A Nation's Legacy: 150 Years of American Art from Ohio Collections* at the Miami University Museum of Art, Oxford, Ohio
Susan Elizabeth Ryan completes the first Ph.D. dissertation on Robert Indiana at the University of Michigan, Ann Arbor; Yale University Press publishes it as *Robert Indiana: Figures of Speech* in 2000
- 1993 Exhibited in the *Coenties Slip* show at Pace Gallery with fellow artists of the Slip: Ellsworth Kelly, Agnes Martin, James Rosenquist, and Jack Youngerman
The fourth monumental 'LOVE' sculpture is acquired and permanently installed in Tokyo for the Shinjuku-I-Land Public Art project
Travels to Monaco to see the installation of his large 'ART' sculpture in the Fourth Biennale de Sculpture
Included in *Hand-Painted Pop: American Art in Transition, 1955–1962*, at the Museum of Contemporary Art, Los Angeles, touring to the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art
Lippincott produces a twelve-foot-high blue/green 'LOVE' for permanent installation in front of Winsland House II, the headquarters of Wing Tai Holdings Ltd, Singapore. It is the last monumental Indiana sculpture produced by the foundry before it closes
- 1994 Included in *A Century of Artist Books* at the Museum of Modern Art, New York
'The American Dream #1' (1961) is exhibited in the thirty-year celebration exhibition at Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
'The Third American Dream' is exhibited in *View of the Twentieth-Century Masterpieces of the Stedelijk Van Abbemuseum Eindhoven* at Tokushima Modern Art Museum, Japan
- 1995 The 'Hartley Elegies' are featured in the two-man exhibition *Dictated by Life* with Marsden Hartley at the Frederick R. Weisman Art Museum, Minneapolis, Minnesota
Included in the exhibition *Pop Art* at the Kunsthal, Rotterdam, The Netherlands
Simon Salama-Caro becomes Indiana's primary agent, organising a program of gallery exhibition and introducing Indiana to the Morgan Art Foundation
- 1996 'Hartley Elegies' are shown at the Indianapolis Museum of Art, Indiana
'The Metamorphosis of Norma Jean Mortenson' (1967) is exhibited in *Elvis + Marilyn = 2X Immortal* at the Institute of Contemporary Art, Boston
A 'LOVE' sculpture is included in *Skulptura Montreal 95*

WADDINGTON CUSTOT

'French Atomic Bomb' (1959–1960) is included in the exhibition *Face à l'Histoire*, Centre Georges Pompidou, Paris

- 1997 'The Black Diamond American Dream No.2' (1962) is shown in the inaugural exhibition, *The Berardo Collection*, at the Sintra Museum of Art, Portugal
Attends the opening of the Sixth Biennale of Sculpture in Monte-Carlo where he viewed his number *Seven* sculpture in the presence of the Grimaldi Family, celebrating their 700-year reign
Book of Love is published by American Image, New York, consisting of twelve of his LOVE images and twelve of his love poems
- 1998 Installation of a *LOVE* sculpture at Bay Harbor Islands, Florida, in association with the Dorothy Blau Gallery, Miami
Retrospective exhibition, 'Robert Indiana: Retrospective 1958-1998', held at the Musée d'Art Moderne et d'Art Contemporain, Nice
- 1999 Exhibition 'Robert Indiana Prints' opens at Gana Art Center, Seoul, Korea
Designs the bus poster for the DTI winter campaign on youth and violence; during the campaign large posters are displayed on buses in cities such as New York, Houston, Chicago, London, and Amsterdam
The exhibition 'Love and the American Dream: The Art of Robert Indiana' opens in the summer at the Portland Museum of Art, Maine, travelling to; the Cobb Museum of Art, Marietta, Georgia
Starts to paint a new series of Marilyn paintings in the winter
- 2000 In February a monumental *LOVE* sculpture is installed on Avenue of the Americas at the corner of 56th Street, New York City
Travels to Indianapolis for the exhibition 'Crossroads of American Sculpture' at the Indianapolis Museum of Art, Indiana. The exhibition shows the work of Bruce Nauman, George Rickey, and William Wiley
Visits the site of the new Indiana State Museum and marks the location for the *INDIANA Obelisk*
Included in the exhibition 'Formes et Mouvements d'Art au XX eme Siecle, Hommage à Denise René', at Tsukuba Museum of Art, Ibaraki, Japan, travelling to; Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan. The painting *LOVE* from the collection of the Indianapolis Museum of Art is shown at the Whitney Museum of American Art, New York
Paints *The Eighth American Dream* in memory of his mother
- 2001 During the winter paints *The Ninth American Dream* and works on new paintings and sculptures
The exhibition 'Formes et Mouvements d'Art au XX eme Siecle, Hommage à Denise René' travels to Urawa Museum, Saitama, Japan, and then to Himeji City Museum of Art, Himeji City, Japan
The sculptures *LOVE*, *ART* and the *Ten Numbers* are included in the June exhibition 'Lumière et Mouvement dans l'art abstrait du XX eme siècle', at Gallery Hyundai, Seoul, Korea.
The exhibition 'Crossroads of American Sculpture' travels to the New Orleans Museum of Art, Louisiana
A monumental *LOVE* sculpture, the painting *EAT/DIE* and the four herms *Orb*, *Ahab*, *Bar* and *Four* are included in the exhibition 'Les Années Pop: 1958 à 1968' at the Centre Georges Pompidou, Paris
Decade Autoportrait (1964), *Picasso II* and the sculptures *LOVE* are exhibited at the Centre Pompidou as part of an exhibition entitled 'Denise René l'Intrepide'. The exhibition travels to the Centro Atlántico, Las Palmas
Denise René opens an exhibition entitled 'Homage à Indiana' in March, showcasing the artist's work in her two spaces as her own homage to Indiana.

WADDINGTON CUSTOT

- Solo exhibition 'Los Estados Unidos Bajo la Optica de Robert Indiana' opens at the Galería Ateneo de Caracas, Venezuela
Work starts at the Milgo workshop on the *INDIANA Obelisk*
The Marilyn paintings are shown together at the Guy Pieters Gallery, Saint Paul de Venice
Witnesses destruction of the World Trade Center in New York on September 11th; returns home to Vinalhaven to create the painting *Afghanistan*
- 2002 The *INDIANA Obelisk*, 15 metres high, is installed in the atrium of the Indiana State Museum, Indianapolis on April 9th. The state governor Frank O'Bannon officially declares April 9th 'Robert Indiana Day' for the State of Indiana
Completes the painting 666, *The American Dream*, to be included in an exhibition in Shanghai; starts the first *Chinese LOVE* painting
The Scottsdale Museum of Contemporary Art, Arizona, acquires a monumental *LOVE* sculpture to be installed in the autumn
- 2003 The ten monumental numbers *ONE through ZERO* are installed on Park Avenue in New York City. Coinciding with this installation two exhibitions, 'Robert Indiana: Letters, Words, and Numbers,' and 'Robert Indiana: Recent Paintings,' open at C&M Arts and Paul Kasmin Gallery in New York
Exhibition of small *Peace Paintings* opens at the Michael Kohn Gallery, Los Angeles
- 2004 Fifteen *Peace Paintings* are shown at the Paul Kasmin Gallery, New York
The exhibition 'Robert Indiana 66: Paintings and Sculpture' opens at the Price Tower Arts Center, Bartlesville, Oklahoma, in conjunction with the New York exhibition 'Peace Paintings'
'Robert Indiana: Paintings and Sculpture 1961-2003' opens Waddington Galleries in London
The small numbers *ONE through ZERO* are shown at the Galería Javier López, Madrid, Spain
The Park Avenue *NUMBERS* installation travels to Beverly Hills, California
The exhibition 'LOVE, ART and NUMBERS' opens at Gallery Hyundai, Seoul, Korea
Work starts at the Milgo workshop on a monumental *LOVE* to be installed in front of the Taipei Financial Centre, Taipei, Taiwan
- 2005 The Price Tower Arts Center, originally designed by Frank Lloyd Wright and to be extended by Zaha Hadid, acquires the monumental 66, which is installed in front of the building
Work starts on the first 20-foot-high 'bridge construction' Corten *LOVE*
Shooting starts for the film on Robert Indiana's life and work. The film is directed by Eric Breitbart and produced by Muse Film and Television.
Work starts on the book to be published by Rizzoli.
Governor John Baldacci of Maine unveils the painting *The First State*, which celebrates the fact that Maine is the first state in American to see the rising sun
'Wood', an exhibition which including sculptures in wood, paint, and iron from 1957 through 2002, opens at the Paul Kasmin Gallery, New York
The Hartley Elegies prints are exhibited at the Olin Arts Center, Bates College, Lewiston, Maine, the birthplace of Marsden Hartley. Artist donates one of the prints to the Marsden Hartley Cultural Center
- 2006 Exhibition of monumental sculptures including *LOVE, AMOR, ART, LOVE Wall*, and *NUMBERS ONE through ZERO* in the cities of: Madrid, Valencia and Bilbao, Spain
Rizzoli publishes book titled *Robert Indiana: The Artist and His Work 1955 – 2005*
- 2007 Exhibition of monumental sculptures including *LOVE, AMOR, LOVE Wall* and *NUMBERS ONE through ZERO* in the cities of Lisbon, New York and Milan

WADDINGTON CUSTOT

The exhibition 'Robert Indiana: Retrospective' opens at Galerie Gmurzynska in Zürich
The exhibition 'PAC-Padiglione di Arte Contemporanea Robert Indiana a Milano' opens in Milan
The exhibition 'Robert Indiana: Hard Edge' opens at the Paul Kasmin Gallery, New York

- 2009 The exhibition 'Robert Indiana and the Star of Hope' opens at the Farnsworth Art Museum in Rockland, Maine
- 2011 The exhibition 'Robert Indiana - Rare Works from 1959 on Coenties Slip' opens at Galerie Gmurzynska, Zürich
Hatje Cantz publishes monograph *Robert Indiana: New Perspectives*
- 2018 Dies at home on 19 May in Vinalhaven, Maine

WADDINGTON CUSTOT

SELECTED EXHIBITIONS

- 1960 *New Forms - New Media I*, Martha Jackson Gallery, New York
- 1961 *The Art of Assemblage*, the Museum of Modern Art, New York
- 1962 *Recent Acquisitions: Painting and Sculpture*, the Museum of Modern Art, New York
The New Realists: An Exhibition of Factual Paintings and Sculpture from France, England, Italy, Sweden and the United States by the Artists, Sidney Janis Gallery, New York
Robert Indiana, Stable Gallery, New York
- 1963 *Mixed Media and Pop Art*, Albright-Knox Art Gallery, Buffalo
Americans 1963, Museum of Modern Art, New York
Richard Stankiewicz, Robert Indiana: An Exhibition of Recent Sculptures and Paintings, Walker Art Center, Minneapolis
Formalists, The Washington Gallery of Modern Art, Washington, D.C., USA
- 1964 *Annual Exhibition 1963: Contemporary American Painting*, Whitney Museum of American Art
Robert Indiana, Stable Gallery, New York
Group Zero, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1965 *The 29th Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, D.C.
- 1965-66 *Art Turned On*, Institute of Contemporary Art, Boston, December- January 1965-1966
- 1966 *Robert Indiana*, Dayton's Gallery 12, Minneapolis
Kunst Licht Kunst, Stedelijk van Abbemuseum, Eindhoven, Eindhoven, Netherlands
Robert Indiana: Number Paintings, Galerie Schmela, Düsseldorf, Germany
Robert Indiana: Number Paintings, Museum Haus Lange Krefeld, Krefeld, Germany
Contemporary American Sculpture: Selection I, Whitney Museum of American Art, New York
Art of the United States, Whitney Museum of American Art, New York
- 1966-67 *Annual Exhibition 1966: Contemporary Sculpture and Prints*, Whitney Museum of American Art, New York
- 1967 *American Painting Now: The Memorial Album of the First Category Universal and International Exhibition Held in Montreal [Expo '67, American Pavilion]*, Expo '67, American Pavilion, Montreal, Montreal
Formen der Farbe [Shapes of Color], Kunsthalle Bern, Bern, Switzerland
- 1967-68 *São Paulo 9, Environment USA 1957-1967*, 9th Biennial of the Museum of Modern Art, São Paulo, Brazil
Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Museum of Art, Pittsburgh
American Painting Now, Institute of Contemporary Art, Boston, Boston
- 1968 *Robert Indiana*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Documenta 4: Internationale Ausstellung, Kunsthalle, Kassel, Germany
- 1969-70 *Pop! '70*, Mayfair Gallery, London

WADDINGTON CUSTOT

- 1970 *American Art since 1960*, Princeton University Art Museum, Princeton, New Jersey
- 1971 *Monumental Sculptures for Public Spaces*, Institute of Contemporary Art, Boston
- 1972 *Robert Indiana*, Galerie Denise René, New York
The Modern Image, High Museum of Art, Atlanta
- 1974 *Painting and Sculpture Today*, 1974, Indianapolis Museum of Art, Indianapolis
Nine Artists: Coenties Slip, Whitney Museum of American Art, New York
American Pop Art, Whitney Museum of American Art, New York
- 1974-75 *Inaugural Exhibition*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 1977-78 *Robert Indiana*, University of Texas Art Museum, Austin
- 1978 *Art about Art*, Whitney Museum of American Art, New York
- 1982 *Indiana's Indianas: A 20 Year Retrospective of Painting and Sculpture from the Collection of Robert Indiana*, William A. Farnsworth Library and Art Museum, Rockland, Maine touring to Colby College Museum of Art, Waterville, Maine; Reading Public Museum and Art Gallery, Reading, Pennsylvania; Danforth Museum, Framingham, Massachusetts; Currier Gallery of Art, Manchester, New Hampshire; and the Berkshire Museum, Pittsfield, Massachusetts into 1983
- 1984 *Wood Works: Constructions by Robert Indiana*, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1986 Included in *Treasures from the National Museum of American Art* exhibition shown at the Seattle Art Museum, Seattle, Washington; Minneapolis Institute of Art, Minneapolis, Minnesota; Cleveland Museum of Art, Cleveland, Ohio; Amon Carter Museum, Fort Worth, Texas; High Museum of Art, Atlanta, Georgia; and National Museum of American Art, Washington, D.C.
- 1987 *Pop Art USA – UK* at the Odakyu Grand Gallery, Tokyo; Daimaru Museum, Osaka; The Funabashi Seibu Museum of Art, Funabashi; and Sogo Museum of Art, Yokohama, Japan
Made in the U.S.A. – An Americanization in Modern Art, the '50s and '60s at University Art Museum, University of California, Berkeley; touring to The Nelson Atkins Museum of Art, Kansas City, Missouri; and Virginia Museum of Fine Arts, Richmond, Virginia
- 1989 *Robert Indiana*, Galerie Natalie Seroussi, Paris
The Junk Aesthetic: Assemblage of the 1950s and Early 60's, Whitney Museum of American Art at Fairfield, Stamford, Connecticut
- 1991 *Pop Art: An International Perspective*, Royal Academy of Arts, London; touring to the Ludwig Museum in Cologne, the Centro de Arte Reina Sofia in Madrid, and the Museum of Fine Arts in Montreal in 1992
Constructing American Identity, Whitney Museum of American Art, New York
Robert Indiana: Early Sculpture, 1958-1962, Salama-Caro Gallery, London
- 1992-93 *Hand-Painted Pop: American Art in Transition, 1955-62*, Museum of Contemporary Art, Los Angeles

WADDINGTON CUSTOT

- 1993 *Indiana, Kelly, Martin, Rosenquist, Youngerman at Coenties Slip*, The Pace Gallery, New York
- 1995 *Dictated by Life: Marsden Hartley's German Paintings and Robert Indiana's Hartley Elegies*, Frederick R. Weisman Art Museum, Minneapolis; show travels to the Terra Museum of American Art, Chicago; the Frost Art Museum at Florida International University, Miami; and the Indianapolis Museum of Art, where only the *Hartley Elegies* are exhibited.
- 1996 *Robert Indiana: The Hartley Elegies*, Indianapolis Museum of Art, Indianapolis
- 1996-97 *Face à l'Histoire*, Centre Georges Pompidou, Paris
- 1997 Included in *The Pop 60's Transatlantic Crossing* show, Centro Cultural de Belem, Lisbon
Included in the exhibition 'De Klein a Warhol' at the Musée d'Art Moderne et d'Art Contemporain, Nice
Included in the 'Magie der Zahl' show at the Staatsgalerie, Stuttgart
Included in the exhibition 'In Print: Contemporary Artists at the Vinalhaven Press' at the Portland Museum of Art
- 1998 *Robert Indiana: Rétrospective, 1958-1998*, Musée d'Art Moderne et d'Art Contemporain, Nice, France
- 1999 *Love and the American Dream: The Art of Robert Indiana*, Portland Museum of Art, Portland, Maine
- 2000-01 *Crossroads of American Sculpture*, Indianapolis Museum of Art, Indianapolis
- 2001 *Les Années Pop: 1958 à 1968*, Centre Georges Pompidou, Paris
Denise René l'intrépide, Centre Georges Pompidou, Paris
- 2002 *Robert Indiana*, Shanghai Art Museum, Shanghai
- 2003 *Robert Indiana: Letters, Words and Numbers*, C&M Arts, New York
Robert Indiana: Recent Paintings, Paul Kasmin Gallery, New York
- 2004 *Pop classics : Allan d'Arcangelo, Jim Dine, Robert Indiana, Jasper Johns, Allan Kaprow, Edward Kienholz, Yayoi Kusama, Roy Lichtenstein, Marisol, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Ed Ruscha, Wayne Thiebaud, Andy Warhol, Tom Wesselmann*: Museum Ludwig Cologne, ARoS Aarhus Kunstmuseum, Aarhus , Denmark
Robert Indiana: Paintings and Sculpture, Waddington Galleries, London
- 2005 *Summer of Love: Art of the Psychedelic Era*, Tate Liverpool, Liverpool
- 2006 *Robert Indiana: a Living Legend*, Seoul Museum of Art, Seoul, Korea
Robert Indiana: Paseo de Recoletos y Paseo del Prado, Madrid
Social Justice: Robert Indiana, Miami University Art Museum, Oxford, Ohio
Robert Indiana: Escultura Monumental Gran Via Marqués de Turia, Valencia
- 2007 *Robert Indiana Gran Via Don Diego López de Haro*, Bilbao
Pop Art at Princeton, Princeton University Art Museum, Princeton, New Jersey

WADDINGTON CUSTOT

- 2007-08 *Pop Art Portraits*, National Portrait Gallery, London
POP ART 1956 - 1968, Scuderie del Quirinale, Rome
Robert Indiana: Retrospective, Galerie Gmurzynska, Zurich, Switzerland
Robert Indiana: Der Amerikanische Maler der Zeichen, Museum Kurhaus Kleve, Kleve, Germany
Art in the Parks: Celebrating 40 Years, Park Avenue, New York
- 2008 *Robert Indiana Love & Numbers: Avenida da Liberdade*, Lisbon
PAC-Padiglione di Arte Contemporanea Robert Indiana a Milano, Milan
American Art Since 1945: In a New Light, The McNay Art Museum, San Antonio, Texas
Robert Indiana: Hard Edge, Paul Kasmin Gallery, New York
- 2008-09 *De Miró a Warhol. La Collection Berardo á Paris*, Musée du Luxembourg, Paris, France
- 2009 *Innovations in the Third Dimension: Sculpture of Our Time*, Bruce Museum, Greenwich, Connecticut
Sculpture: Post-War to Present, Maxwell Davidson Gallery, New York
Von Picasso bis Warhol, Künstlerschmuck der Avantgarde, Museum für Angewandte Kunst, Cologne, Germany
- 2009-10 *Robert Indiana and the Star of Hope*, Farnsworth Art Museum, Rockland, Maine
Wordscapes: Text as Image in Contemporary Art, The Minneapolis Institute of Arts, Minneapolis
- 2010 *Messaging: Text and Visual Art*, Sheldon Museum of Art, Lincoln, Nebraska
- 2011 *Robert Indiana - Rare Works from 1959 on Coenties Slip*, Galerie Gmurzynska, Zurich, Switzerland
- 2012 *Curator's Choice: People, Places and Things*, University of Virginia Art Museum, Charlottesville
Robert Indiana: Sculptures, Waddington Custot Galleries
- 2013 *Sculpture in the City*, City of London, London
Now Here is Also Nowhere: Part II, University of Washington, Seattle.
Love Actually, Seoul Museum, Korea
Indiana by the Numbers, Indianapolis Museum of Art, Indiana
The Monumental Woods, Galerie Gmurzynska, Zurich
Farbenfroh. Graphik aus der Sammlung Kemp, Museum Kunstpalast, Düsseldorf
Robert Indiana: Decade Autoportrait, de Sarthe Gallery, Hong Kong
- 2013-14 *Robert Indiana: Beyond Love*, Whitney Museum of American Art, New York
- 2014 *Robert Indiana's Hartley Elegies*, McNay Art Museum, San Antonio
Witness: Art and Civil Rights in the Sixties, Brooklyn Museum, New York
Pop Art Prints, Smithsonian American Art Museum, Washington D.C.
Standing in the Shadows of Love: The Aldrich Collection 1964-1974 Robert Indiana, Robert Morris, Ree Morton, Robert Rauschenberg, Robert Smithson, The Aldrich Contemporary Art Museum, Ridgefield
Pop Art Myths, Museo Thyssen-Bornemisza, Madrid

WADDINGTON CUSTOT

SELECTED PUBLIC COLLECTIONS

Albright-Knox Gallery of Art, Buffalo, New York
Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Allentown Museum of Art, Pennsylvania
Art Gallery of Ontario, Toronto
Art Institute of Chicago, Chicago
Baltimore Museum of Art, Maryland
Carnegie Museum of Art, Pittsburgh
Delaware Art Museum, Wilmington, Delaware
Detroit Institute of Art, Michigan
Farnworth Museum, Rockland, Maine
Fonds National d'Art Contemporain, France
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington
Indiana University Museum, Bloomington
Indiana State Museum, Indianapolis, Indiana
Indianapolis Museum of Art, Indianapolis, Indiana
Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania
Israel Museum, Jerusalem
Jack S. Blanton Museum of Art, the University of Texas at Austin
Kaiser Wilhelm Museum, Krefeld, Germany
Kranner Art Museum, Champaign Illinois
Los Angeles County Museum, California
Louisiana Museum, Humleback
McNay Art Museum, San Antonio, TX
Menil Collection, Houston, Texas
Metropolitan Museum of Art, New York
Museum Ludwig, Koln
Museum Ludwig, Aachen
Museum Ludwig, Vienna
Museum of Modern Art, New York
National Museum of American Art, Smithsonian Institution, Washington
New Orleans Museum of Art, Louisiana
Portland Museum of Art, Portland, Maine
Rose Art Museum, Brandeis University, Waltham, Massachusetts
San Francisco Museum of Modern Art, California
Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
Shanghai Art Museum, Shanghai

WADDINGTON CUSTOT

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln
Sintra Museu de Arte Moderno
Stedelijk Museum, Schiedam, The Netherlands
Stedelijk Van Abbemuseum, Eindhoven
Tel-Aviv Museum of Art, Tel-Aviv
The Bertrand Russel Peace Foundation, London
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York

SELECTED BIBLIOGRAPHY

- 2013
- 'Sculpture in the City 2013', www.publicartonline.org.uk, 13 May 2013
 - 'Gormley and Chapman sculptures displayed in new London outdoor exhibition', www.artlyst.com, 13 May 2013
 - 'Art in the City', www.urbanjunkies.com, 8 June 2013
 - 'Love sculpture on display', www.talktalk.co.uk, 8 June 2013
 - 'Sculpture in the City', www.about.com, 10 June 2013
 - 'It's big, but is it clever?', www.theartnewspaper.com, 13 June 2013
 - Peter Bill: 'Love is in the air above Bishopgate', *The Evening Standard*, 14 June 2013, p.56
 - 'Sculpture in the City', www.royalacademy.org.uk, 14 June 2013
 - 'Jake and Dinos Chapman, Antony Gormley and The Gherkin in Sculpture in the City 2013', www.culture24.org.uk, 14 June 2013
 - 'Sculpture in the City', www.designweek.co.uk, 18 June 2013
 - 'Sculpture in the City 2013', www.londonist.com, 19 June 2013
 - 'Arte en la City', www.elmundo.es, 19 June 2013
 - 'Sculpture in the City, London', www.aestheticmagazine.com, 19 June 2013
 - 'Sculpture in the City', www.visitlondon.com, 19 June 2013
 - 'Sculpture in the City returns on 20 June', www.londoneer.org, 19 June 2013
 - 'Around London – Sculpture in the City...', www.exploringlondon.wordpress.com, 20 June 2013
 - 'Big Picture: Sculpture in the City', www.bbc.co.uk, 20 June 2013
 - 'Sculpture in the City', www.timeout.com, 21 June 2013
 - 'Sculpture in the City', www.ec3view.com, 21 June 2013
 - 'Londonist Weekly: Up The Cheesegrater, Sculpture in the City, Suffragettes, V2 Rockets & London's Colours', www.londonist.com, 23 June 2013
 - 'Sculpting the City of London', www.ubmfuturecities.com, 25 June 2013
 - 'Sculpting the City', www.thinktank.org.uk, 25 June 2013
 - 'Something for the weekend in London', www.theindependent, 28 June 2013
 - 'Tcé's Something for the Weekend', www.theculturalexpose.co.uk, 28 June 2013