

YSP

# ROBERT INDIANA

SCULPTURE  
1958–2018

TEACHERS' NOTES



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# About this Resource

Robert Indiana (1928–2018) was associated with the Pop art movement of the 1950s and 60's. His work explores American identity, language, typography, numbers and his own personal history. His most famous and iconic work *LOVE* (1964) is recognised as one of the key images of 20<sup>th</sup> century art.

## This resource contains:

- An introduction to Robert Indiana and his work.
- A focus on 5 key works. Each section contains information, enquiry questions, activities and images.
- A glossary of terms on p.18 – these are highlighted in bold throughout the text.
- References and further reading.

The ideas and questions in this resource are a springboard for teachers to explore the themes in Robert Indiana's work. They can be used at YSP or in the classroom. The enquiry questions can be used to stimulate ideas, discussions and creative activities. Teachers can adapt and select from these suggestions as appropriate to their groups needs and key stage. Further ideas and playful suggestions can be found in our [Drawing Together](#) and [Talking Together](#) cards. These resources are suitable for all ages.



Robert Indiana, *Icarus*, 1992, *Hero*, 1992, *Star*, 1999, *Four Star*, 1993. Photo © Jonty Wilde



Robert Indiana, *Monarchy*, 1969. Photo © Jonty Wilde

📺 To find out more about YSP, explore the resources on our [YouTube channel](#) with your class. Here you will find short videos about the Park which highlight the unique relationship between sculpture and the Yorkshire landscape. There is also a library of videos and artist talks from previous exhibitions which you may find useful.

📱 Explore YSP's world-class sculpture collection and hear from artists and curators on our digital guide, available to download and use via the [Bloomberg Connects app](#).

📷 YSP's IGTV channel on Instagram ([@yspsculpture](#)) contains artist interviews. They reveal fascinating insights into their work, life and reasons for becoming an artist.

# An Introduction to Robert Indiana and his work

Robert Indiana was born Robert Earl Clark in 1928 in New Castle, Indiana. Adopted shortly after birth he experienced an unsettled childhood. The financial turbulence of the **Great Depression** in the 1930s had a deep impact on his family. They experienced personal and financial struggles and moved house many times. He noted that by the time he was seventeen years old, he had lived in twenty-one houses. In 1958 the artist changed his name to 'Indiana' in honour of the state where he was born.

Growing up, Indiana was fascinated by numbers and roadside advertising signs. He studied painting, graphics, sculpture, typing, literature and philosophy at college. In 1956 he settled in New York in an area called **Coenties Slip**. Here he joined a community of prominent artists who had a profound impact on him.



Robert Indiana, ART (Red Blue) 1972-2001  
Photo © Jonty Wilde

Indiana explored the American Dream and what it meant to Americans living in the 20<sup>th</sup> century. His interest in language, typography, numbers and identity led him to create his own unique compressed language. Ideas were reduced down to simple one-syllable words, reminiscent of the advertising signage he saw across the American landscape.

**"In my first painting of the American Dream, quite simply, the American Dream was broken. It was no longer in effect for us and for lots of other people in America."**<sup>1</sup>

Indiana was part of a group of artists who came to prominence during the **Pop art** movement of the 1950s and 60s. They included Andy Warhol, Roy Lichtenstein, and James Rosenquist. He distinguished himself from mainstream Pop by addressing important social and political issues. He made work in direct response to world events, such as the assassination of Dr Martin Luther King Jr, the United States Civil Rights Movement of the 1950s and 60s, and the 1980s AIDS epidemic.

Indiana also included literary references within his work. He was inspired by writers and poets such as Walt Whitman, Henry Wadsworth Longfellow, Hart Crane and William Carlos Williams.

**"Two is just my own personal number. My studio that I lived at, the place that I lived at longest of all in New York was at 2 Spring Street on the Bowery, and it does require two for love, and love has been my greatest preoccupation."**<sup>2</sup>

Indiana created works that touched on his personal life and sexual orientation. Same-sex relationships were illegal during this time so any comment on his sexuality had to be discreet. He paid tribute to artists from the LGTBQIA+ community by making subtle references in his work. Many of the issues Indiana dealt with are still relevant today. This exhibition therefore provides a powerful springboard to discuss equality and human rights with your class.

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Robert Indiana, Love is God, 1964, Photo © Jonty Wilde

# LOVE (Red Blue Green)



Robert Indiana, LOVE (Red Blue Green) 1966-98, Photo © Jonty Wilde

The works in Indiana's *LOVE* series are his most recognised and celebrated. The idea for these sculptures was first conceived in 1964 as a drawing, then as a painting. Love became a key theme in his practice, which he explored by making a series of paintings and sculptures. Made from aluminium, *Love (Red Blue Green)* is a 12ft square block of letters measuring 365.8 x 365.8 x 182.9cm. This square format with the slanted O was in Indiana's view

"the most dynamic way to use four letters". Scale and volume were important to Indiana and he designed his work to have a particular sculptural volume that was satisfying to the eye.

**"The 'LOVE Sculpture' is the culmination of ten years of work based on the original premise that the 'word' is an appropriated and usable element of art, just as Picasso and the Cubists made use of it at the beginning of the century..."<sup>3</sup>**

*LOVE* brings together word and image in a simplified form, reminiscent of advertising signs the artist saw growing up as a child in his home state of Indiana. The colours red, green and blue reference a childhood memory of a sign of the company his father worked for, Phillips 66. Indiana's father passed the sign every day on his way to work. The red and green sign against the blue sky made a lasting impression on Indiana.

Indiana's interest in words and numbers was cemented when he studied typography at the University of Edinburgh. The arrangement of words and numbers became central to his artistic practice. He explored how 2-dimensional shapes could be translated into 3-dimensional forms. Symmetry was also important to Indiana and is evident in his works *Imperial LOVE* and *LOVE Wall* (on next page). Both made from **Corten steel**, the rusty surface changes colour according to the weather and environment.

Indiana made *AMOR* in 1988 which was a variation of *LOVE* in Spanish and referenced the changing demographic of North America at the time. The red and yellow of *AMOR* represent the colours of the Spanish flag.

Indiana was unable to copyright *LOVE*, as at the time the licensing office didn't understand his request and thought that he was trying to copyright the word 'love'. This iconic image became world famous, appearing on postage stamps, prints, mugs and t-shirts without the artist's permission. Indiana also believed that love is universal and can't be owned.

**"I had no idea *LOVE* would catch on the way it did. Oddly enough, I wasn't thinking at all about anticipating the Love generation and hippies. It was a very spiritual concept. It isn't a sculpture of love any longer. It's become the very theme of love itself."<sup>4</sup>**

## Enquiry questions

- Why do some colours make us think of certain emotions?
- Red is often used to symbolise love. Why is this? What else is the colour red often associated with?
- What does love mean to you?
- Think of all the ways we express love.
- How do different cultures express love?
- Are there different types of love? What might they be?
- Discuss the idea that love is a universal language.
- If you could place Indiana's *LOVE* sculpture anywhere in the world right now, where would you put it and why?

## Activities

- Look at Robert Indiana's *LOVE* sculpture and write down three words which come to mind. Share your words with the rest of the group. Are your words similar or different? Has hearing other people's words changed how you think about the sculpture?
- Think of a word that means something to you. Draw a grid of equal sized squares and fill each square with a letter. What colours will you use to fill the letters? Why? Think about the link between your word and the colours you choose. Robert Indiana has taken 2-dimensional **typeface** and transformed it into a 3-dimensional object. Transform your word into a sculpture with materials like cut paper, clay, cardboard or wire.
- Discuss the relationship between painting and sculpture. Can paintings have sculptural qualities? Think about sculptures which have a painterly surface? What are the boundaries of painting and sculpture and what happens when they become blurred?



Robert Indiana, *AMOR (Red Yellow)*, 1998-2006.  
Photo © Jonty Wilde



Robert Indiana, *Black and White LOVE*, 1971. Photo: © Morgan Art Foundation Ltd./ Artists Rights Society (ARS), NY



Robert Indiana, *Imperial LOVE*, 1966-2006  
Photo © Jonty Wilde



Robert Indiana, *LOVE Wall*, 1966-2006.  
Photo © Jonty Wilde

- What would the *LOVE* sculpture look like if it was written in a different language, like *AMOR*? Choose a different language and make a drawing of what the sculpture would look like.

# ONE Through ZERO (The Ten Numbers)



Robert Indiana, *ONE Through Zero (The Ten Numbers)*, 1980-2001. Photo © Jonty Wilde

“Numbers fill my life. They fill my life even more than love. We are immersed in numbers from the moment we’re born. Love? Love is like the cherry on top of the whipped cream. Our very lives are structured on numbers. Birthdays, age, addresses, money—everywhere you turn, there are numbers. Your shirt has six buttons. The room has four walls. Numbers surround us. It’s endless.”<sup>5</sup>

Robert Indiana had a deep-rooted fascination with numbers which stemmed from his experience of moving home multiple times as a child. By the time Indiana was seventeen years old, he had lived in twenty-one different homes. He was interested in the meanings and associations between numbers and how numbers are connected to every part of our lives. Certain numbers had a particular resonance for Indiana. For example, he associated the number eight with his mother as she was born in the month of August. Six was his father’s number.

“...my father was born into a family of six members in the month of June, he worked for Phillips 66, and he went west on Highway 66 when he left my mother, passing all those little signs on farmers’ fences that say “use 666,” which is also the sign of the devil—that’s how my mother felt about him because he had left her...”<sup>6</sup>

Indiana chose colours for each of the numbers in *ONE Through ZERO* which he felt symbolised a particular stage in life:

**ONE:** red and blue - birth

**TWO:** green and blue - infancy

**THREE:** orange and blue - youth

**FOUR:** yellow and red - adolescence

**FIVE:** white and blue - pre-prime of life

**SIX:** green and red - prime of life

**SEVEN:** blue and orange - early autumn of life

**EIGHT:** purple and red - autumn

**NINE:** black and yellow - a sense of warning

**ZERO:** grey - the end of the life cycle

Indiana first began using numbers in the early 1960s, adding them to his sculptures and paintings. By the mid-1960s numbers became a subject in their own right within his paintings. It wasn’t until the early 1980s that Indiana made his first sculptural series of *The Ten Numbers*. He has since made different versions of his number series which vary in size and surface texture and colour. The series exhibited here at YSP is made from polychrome aluminium and each number is 6ft square, measuring 182.88cm x 182.88cm x 91.44cm.

## Enquiry questions

- Consider the colours Indiana has used in *ONE Through ZERO* to represent the different stages of life. Do you agree with these colour choices, or would you have chosen different colours? Why?
- *ONE Through ZERO* charts the cycle of life from birth to death. Where do you think you sit on this timeline?
- What do you hope to be doing when you enter the next stage of life?
- What are your hopes for your future?
- Indiana associated different numbers with his parents. Are there any numbers which hold more importance for you? Why is this?
- Consider numbers as a universal language. Explore how numbers can be represented through shapes, touch and sound to engage beyond what we can see.
- This work relates to another sculpture at YSP – Barbara Hepworth's *Family of Man*. Look at both works and compare the two. What are the similarities and what are the differences? Consider how both sets of sculptures have been curated in the landscape.

## Activities

- Numbers can be found all around us. Write down all the numbers you see on your journey from home to school. What do you notice?
- Indiana lived in twenty-one houses by the time he was seventeen years old. Remember the door numbers of all the places you have lived and make a drawing using those numbers. What memories do you have of living in those homes? Write a story about one of your memories.
- Indiana used contrasting colours on the flat surfaces and inner curves of his number series. Using colour this way enhances the sculptures' impact. Investigate colour theory and the primary, secondary and tertiary colours. Why do some colours work together, and others don't?



Robert Indiana, *THREE*, 1980-2001. Photo © Adam Reich/Paul Kasmin, New York



Robert Indiana, *SEVEN*, 1980-2001. Photo © Adam Reich/Paul Kasmin, New York

- Make your own number sculptures using card or clay or cut out large numbers from card and wear them like a sandwich board. Exhibit your numbers in the school playground or field. Think about where you will place them and why. Change the order and position and discuss if this changes the meaning of the work.



# The Electric American Dream



Robert Indiana, *The Electric American Dream (EAT/DIE/HUG/ERR)*, 2007-2018. Photo © Jonty Wilde

“Eat signs here in New York, they’re very rare, but in the Midwest ‘eat’ signs are all over the landscape. It’s like a first commandment.”<sup>8</sup>

The concept of the **American Dream** is a key theme in Indiana’s work. The meaning of the American Dream has changed over time. It is a dream of equality, justice and democracy for all regardless of social status or class. Where opportunity is available to any American, allowing the highest aspirations and goals to be achieved with hard work and perseverance. The phrase was conceived by American historian James Truslow Adams. He believed that “life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement”.<sup>7</sup>

Indiana became disillusioned with the American Dream and made his first painting about it, *The American Dream, I*, in the early 1960s. He produced seven paintings in the American Dream series, before this subject appeared in his sculptural work.

The four words, Eat, Die, Hug and Err are a simplification of these cliched ideals. He uses the shortest words possible to convey meaning and to fit within the constraints of his paintings and sculptures. They also refer to the advertising signage he was inspired by throughout his life. Eat and Die are a reduction of the words Life and Death. ‘Eat’ refers to materialism and the aspiration for a higher standard of living and nutritious diet. His mother worked in restaurants and her way of nurturing him was to feed him. Eat was also the last word she said to him before she died.

Indiana was raised as a Christian Scientist. ‘Die’ refers to America’s preoccupation with death, particularly in relation to religion. ‘Hug’ is a shorted version of love and ‘Err’ refers to mortality and that the belief that making mistakes is an inevitable part of human life.

“‘Err’ just refers, I suppose, to the Puritan situation and that is: we are so sure that we never make mistakes in this country and everything that America does is always right. And this is just, again, I suppose what you call an ironic comment on the situation.”<sup>9</sup>

The four panels of *The American Electric Dream* light up in a choreographed sequence. They are a continuation of his other electric works *EAT* (1964) and *The Electric LOVE* (1966-2000). The lights refer to the neon advertising signs he saw lit up across the American landscape.

## Enquiry questions

- What is the impact of reducing words, phrases and ideas down to their simplest form?
- What is the American Dream? Discuss this concept and its relevance in the context of life in the 21st century. What does the American Dream look like today? Is it possible for everyone?
- What are your aspirations and dreams? What will you do to ensure you achieve them?
- What can the dreams of others teach you?
- History is the accumulation of human stories. Discuss how the pursuit of your dreams will help shape the future of the country you live in.

## Activities

- Think of four words or phrases that represent something important to you in your life. Compare your words with others in your class. What similarities and differences do you notice? Reduce these words and phrases to simple one-syllable words. Use them to construct a drawing. Think about the position of the words how this might affect the meaning of your work.
- Use one-syllable words to write a poem about your dreams for the future. Think about how you will structure your poem. Consider using rhyme, alliteration, repetition, onomatopoeia, similes, and symbols.
- Discuss in a group your hopes and dreams for the future. Think about it in stages. Start with your personal dreams and goals, then your hopes for the town and country you live in, then think about what you hope for the future of the world. Write a manifesto for change and create a sign or banner to display in the classroom.

Indiana was inspired to make the *American Dream #5 (The Golden Five)* (1980) after seeing Charles Demuth's painting *I saw the Figure 5 in Gold* (1928). Demuth's painting was a direct response to William Carlos Williams 32-word poem *The Great Figure* (1920), which describes the moment a fire engine flew past him one night in the city.



Robert Indiana, *American Dream #5 (The Golden 5)* 1980.  
Photo © Jonty Wilde



Robert Indiana, *The American Dream*, 1992.  
Photo © Morgan Art Foundation Ltd./  
ArtistsRights Society (ARS), NY

# Herms



Robert Indiana, *FOUR*, 1959-62/1972.  
Photo: © Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY

'Herms' is the term Indiana used to describe his series of wood **assemblages**. He made them from scrap materials and **found objects** discarded in the shipyards and warehouses near to where he lived in Coenties Slip, New York. He named these works 'herms' after Hermes, the messenger of the gods from ancient Greek culture, and the name of the stone boundary markers in ancient Greece often found at road junctions. These stone pillars usually featured a carved stone head atop a rectangular column and often had male genitals carved at the appropriate height.

**"...since I didn't have money for large canvases I scrounged around, and these buildings were being torn down on the waterfront and there in the rubble were these beautiful crossbeams. So I brought them into my studio and they became immediate references to the Greek herm figure."**<sup>10</sup>

Indiana collected materials such as wood, wheels, iron and wire and assembled them into **totemic** structures. He began painting words and numbers directly onto the wood. The width and surface area of the wooden blocks dictated the size and length of the words he used. His aim was to communicate a theme or feeling in the briefest way. He was also very interested in circles and used this motif regularly in his paintings. While scavenging in the warehouses of Coenties Slip he found a number of abandoned wheels and added these to his herms. "After all, the wheel is merely a physical projection of the circle. So it was just a natural find and one which I could put to use with complete ease and relevancy."<sup>11</sup>

Indiana later relocated to Vinalhaven in Maine, and in 1991 his ambition of casting his herms in bronze became a reality. Indiana considered bronze to be one of the most traditional and noble sculptural materials. He cast eight of the herms sculptures he had made previously whilst living in New York.

Indiana made his largest works in the herms series in Vinalhaven, referring to them as his Vinalhaven constructions. He made them initially in wood and discarded agricultural materials, then cast them in bronze from 2014 onwards – see *KvF* (1991 - cast 2015-18) below.

## Enquiry questions

- Look at each of the herms and notice the different words, numbers and symbols painted on them. What do you think they represent? What do you think Indiana is trying to tell us?
- Why do you think Indiana added wheels to his sculptures?
- Consider the herms as human figures. What features can you see?
- Why do you think it was important to Indiana to cast his sculptures in bronze?
- Indiana references the Greek God Hermes in these sculptures. Can you think of any other artists or artworks which reference Greek mythology?
- Why might it be important for artists to reflect on artwork and artefacts from the past?

## Activities

- Indiana made his herms sculptures using found materials that he collected from near where he lived. Look for materials around your home or in school and build your own totemic sculpture. What will your sculpture represent? Think of a word, number and symbol that relates to your sculpture or that is meaningful to you. Paint or draw them on to the work and consider the colours you will use.
- Research a figure from Greek mythology and use elements from the story to make a sculpture. Which parts of the story will you use? How will you make it relevant to the twenty-first century?
- Homosexuality was only decriminalised across the whole of the United States in 2003, compared to 1967 in the UK. Consider what it must have been like for Robert Indiana to live as a gay man in America during this time. Research key dates in the liberation of the LGBTQIA+ community across the world and create a timeline.

- Discuss with your class how you feel about these key moments. Think about how far we have come and how far we have yet to go to achieve true equality. Consider your own identity and how you share this with others.

Indiana often paid homage to artists who both referenced or withheld the truth about their sexual identity in their work. One such artist, Marsden Hartley, created a series of twelve paintings, his *War Motif series* (1914-15), in response to the death of a lieutenant with whom he had fallen in love, Karl von Freyburg. The paintings alluded to Hartley's identity as a gay man. Indiana created a series of paintings in honour of Hartley called the *Hartley Elegies* (1989-1994) which also make reference to von Freyburg. The initials KvF can be found on some of Indiana's sculptural work, for example see below.



Robert Indiana, KvF, 1991, cast 2015-18. Photo © Jonty Wilde

# Columns



Above: Robert Indiana, *Bob's Column*, 1964/98, *Call Me Indiana*, 1964/98, *Call Me Ishmael*, 1964/98, *Dillinger*, 1964/98, *My Father*, 1964/98, *My Mother*, 1964/98. Photo © Jonty Wilde

Below: Robert Indiana, *Column Die*, 1963-64, *Column Love*, 1963-64, *Column Eat/Hug/Err*, 1964, *Column Eat*, 1963-64, *Column Eat/Hug/Die*, 1964, *Column Hug*, 1964. Photo © Jonty Wilde

Indiana's column works are made from the masts of old sailing ships which had been used to rebuild warehouses after the Great Fire of New York in 1835. As the buildings were demolished, Indiana acquired a number of these masts and used them to make new work.

“Those columns which I found in those demolished buildings around me on the Coenties Slip – it’s not something I invented; it’s not a form that I particularly sought out; it was the form that was there for the taking. All I had to do was walk out and drag these things back to my studio. It was a time when I was very, very low in the pocket, and this simply represented raw material that I could use.”<sup>12</sup>

Indiana painted words that had significant meaning to him around the masts using stencils. He made these works between 1963-64, adding the gold painted sections in 1998. *Bob's Column* lists the names of eight significant places where Indiana lived: New Castle (Indiana) where he was born, Indianapolis, Chicago, Skowhegan, and Edinburgh, where he studied art, Coenties Slip and The Bowery in New York City where his studios were located, and finally Vinalhaven (Maine) where he lived from 1978 until his death in 2018. This work can be seen as a sculptural biography and has links to the cycle of life portrayed in *ONE Through ZERO*.

Other works in this series are *My Mother* and *My Father*. Both pay tribute to his parents and are companions to his diptych painting *Mother and Father* (1963-66). *Call Me Indiana* and *Call Me Ishmael* both reference the novel *Moby Dick*, written by Herman Melville in 1851. The novel begins with the words ‘Call me Ishmael’ and Coenties Slip, where Indiana lived, is referenced at the beginning of the story. *Moby Dick* is also known to include narratives of male sexuality and same-sex relationships. Indiana makes further reference to the novel in his painting *The Melville Triptych* (1961) and the herm *Ahab* (1962).

## Enquiry questions

- What do Indiana's column works remind you of?
- What do you think the artist is trying to tell us?
- Discuss how the columns could be seen as memorials.
- Indiana used found materials to make his column series. How does using found materials affect the meaning of an artwork?
- *Bob's Column* lists the significant places that Indiana lived throughout his lifetime. Why might he have wanted to capture the names of these places in an artwork?
- Why might it be important for us to feel a connection to the place where we live?
- We are all a product of our experiences. Think about all the places you have lived and visited and discuss how these experiences have shaped who you are.

## Activities

- Think about the people and places in your life that are important to you. Recreate one of Indiana's columns by drawing lines 10cm apart across the width of a piece of card. Use a stencil to draw the names of the people or places that are special to you within these lines. Think about which colours you will use. Roll the card up and fasten the ends together to make a column. Display your column with others from your class to create a class series. What are the similarities and differences between them?
- Choose one of your favourite books and find a sentence or phrase from the book that interests you. Use the words and letters from this phrase to make an abstract stencil drawing. Experiment with layering words and letters to create abstract patterns and images. Investigate the relationship between text and image.

- Indiana used the words in his column works to reflect his identity. What words would you use to describe your identity and think about how you might display them. Would you paint them on a found object, light them up in neon, send them on a postcard, write them in steam on a mirror?



Robert Indiana, *Bob's Column*, 1964/98. Photo: © Morgan Art Foundation Ltd./Artists Ltd./Artists Rights Society (ARS), NY



Robert Indiana, *My Mother*, 1964/98. Photo: © Morgan Art Foundation. Rights Society (ARS), NY

# Glossary

- **American Dream** – the ideal that every citizen of the United States should have an equal opportunity to achieve success and prosperity through hard work, determination, and initiative.
- **Assemblage** – an artwork made by grouping together unrelated found or everyday objects.
- **Coenties Slip** – once a major port on the south-east tip of Manhattan, which is now paved over and is a street in the Financial District of Manhattan, New York.
- **Colour Theory** – the science and art of using colour, which includes practical guidance to colour mixing and the visual effects of specific colour combinations.
- **Corten Steel** – or weathering steel, is a group of steel alloys which were developed to eliminate the need for painting and form a rust-like surface after exposure to weather.
- **Found Object** – borrowed from the French phrase objet trouvé, a found object in art is a natural or man-made object which already exists in the world and is repurposed by an artist and presented as an artwork.
- **Great Depression** – worldwide economic depression during the 1930s.
- **Hermes** – a squared stone pillar with a carved head on top (typically of Hermes), used in ancient Greece as a boundary marker or signpost.
- **Iconic** – widely known or recognised.
- **Love** – an intense feeling of deep affection or great interest and pleasure in something.
- **Pop Art** – an art movement which emerged in the 1950's and 60's and took inspiration from popular and mass culture such as advertising, comics and mass-produced objects. Pop art was defined as a response to post-war commodity driven values with artists elevating everyday objects to the status of fine art.
- **Primary Colours** – red, yellow and blue. A group of colours from which all other colours can be made.
- **Secondary Colours** – a colour made by mixing two of the primary colours, usually orange, purple and green.
- **Tertiary Colours** – colours made by mixing equal amounts of a primary and secondary colour together: vermilion, amber, chartreuse, teal, violet, magenta.
- **Totemic** – resembling a totem or symbolic of a particular quality or concept.
- **Typeface** – the design of lettering or numbers which can include variations in size, weight, slope etc. Variations in typefaces are called fonts.

# References and further reading

1. *Robert Indiana Paintings and Sculpture 1961-2003*. Waddington Galleries 2004, p43
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3. robertindiana.com/works/love-2
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8. *The American Art Tapes: Voices of Twentieth-Century Art*, Tate Publishing 2021, p100
9. *The American Art Tapes: Voices of Twentieth-Century Art*, op. cit, p91-92
10. robertindiana.com/works/ge
11. *Robert Indiana: Beyond Love*, Whitney Museum of American Art, 2013, p219
12. robertindiana.com/works/chief

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Cover image: Robert Indiana, *The Electric LOVE*, 1966-2000. Photo © Jonty Wilde



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