

9-22-2003

## Fall 2003- Department of Art, Guest Lecture Series

University of Maine- Department of Art

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# THE CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES COMMITTEE GRANT APPLICATION

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.  
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I. Applicant/Organization: Department of Art, Guest Lecture Series

II. a. Responsible Organization Officer: James Linehan  
 b. Title: Chair, Department of Art  
 c. Campus Address (include EMail and Telephone):  
 104 Carnegie Hall  
 X3246  
 James.Linehan@umit.maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):

2003 Fall Semester Guest Lecture Series:  
 Robert Birmelin, Painter. States of Mind (Exhibition); gallery talk and slide lecture – Oct. 20-21  
 Sean Ryan, Sculptor. Afternoon presentation to Sculpture students; morning presentation to capstone course studio major. Both presentations are open to the public – Oct. 27-28  
 Robert Indiana, Sculptor/painter/printmaker. Slide lecture. November 4-5

Expand in fuller detail, a supporting statement with detailed, itemized budget. Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.

IV. a. Total funding required for program: .....> \$5800  
 b. Amount committed by applicant organization: .....> \$2930  
 c. Amount committed by/requested of (please indicate which) other funding sources: .....>  
 d. Amount requested of Cultural Affairs/DLS Committee: .....>\$2870

1  
 Signature of responsible organization officer/date:  9.26.03  
SIGNATURE DATE

SPACE BELOW FOR COMMITTEE USE:

\$2500

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE  
 C/O PRESIDENT'S OFFICE  
 200 ALUMNI HALL

### **Visiting Artist and Lecture Series Fall 2003**

The mission of the Department of Art's Guest Lecture Series is to bring exciting and stimulating issues related to the visual arts to campus. Last year the number of participants in the Charles Yoder events in Fall 2002, from the campus community and the Bangor/Orono area, were impressive, and the feedback, discussion and debate that resulted were exactly what we aim to provide for the community. The Spring 2003 Guest Lecture events (detailed below) were also extraordinarily well received.

#### **Emanuel Pariser and a panel from The Community School, Camden, Maine *Relational Education: An Antidote to School-Induced Despair*, 4:30-7m, February 19, 2003.**

The Community School is a small alternative school in Camden, Maine for adolescents who had dropped out of high school. Students enrolled in this school earn their high school diplomas, while learning the social and learning skills and attitudes essential to success in whatever they choose to do after high school. The philosophy of the Community School is "Relational Education." This means that people learn quickly and well when mutually trusting and respectful relationships exist between the 'teacher' and learner. To do this, teachers at the Community School spend considerable 'outside' time with the learners, allowing the learners to see and get to know them in a variety of contexts.

In public schools, the art room is often the place of choice for learners who, for whatever reasons, feel disengaged from the school culture. Students in art education will, in their careers as art teachers, certainly encounter learners who have suffered trauma because of learners' and their peers real (or otherwise) perceptions of difference because of disabilities, social, cultural or other minority distinctions. The experience of the founders, staff and students from the Community School provided valuable insights into teaching and learning strategies. Relational Education is very useful teaching philosophy for education in a variety of contexts. Our students, faculty and general community benefited tremendously from listening and questioning the panel members. Almost thirty participants came to the workshop, including area teachers as well as current students.

#### **Jim Leedy presented a slide lecture of his works March 26 at 7pm, and a 2-day demonstration of his clay process in the university ceramics studio March 25-26. All presentations were free of cost and open to the general public.**

Leedy is an incredibly diverse artist who has shown his work in a variety of media in over 100 major exhibits throughout the US and abroad, including solo exhibits in New York City and at 11 museums in Europe. His exhibitions include solo shows at the American Craft Museum (NYC), the International Arts Exposition (Chicago), and the Kohler Art Center (Wisconsin). Leedy has appeared as a visiting artist, lecturer, and concert musician at colleges and universities, and special events in the U.S. and abroad. His innovative use of clay in the 1950's and 1960's established him as a leader in ceramic sculpture, and his awards and grants include the Louis Comfort Tiffany Foundation, the Missouri Arts Council, and the National Endowment for the Arts. He has been a member

of the Kansas City Art Institute Faculty since 1966. Almost thirty-five people participated in the workshop, and 150 attended the lecture.

**California artist and educator Anne Wolf presented a slide lecture of her work, including pieces from the new series, "Conversations with Ghosts," April 23 at 7pm. Admission was free and open to the general public.**

Anne Wolf's work investigates life cycle rituals, and addresses questions about culture and ritual through her exquisitely crafted works. She creates both objects and environmental earthworks, using a variety of natural materials, with a focus on sewn and bound fabrics. In her own words, "I see the science of archeology as both a metaphor for memory and a vehicle for investigating life cycle rituals. Many of these rituals involve the practice of wrapping...For the last several years, I have been developing a series of small-scale "wrapped figures"... (which) address my interest in cultural ideas of function: how similar objects can have different meaning or purpose within different cultural or ideological contexts." Anne Wolf received her MFA from California College of Arts and Crafts, and also studied at the University of California at Berkeley and the Parsons School of Design in Paris. She exhibits internationally and nationally, and is currently on the faculty at University of California, Davis. Anne worked with a dozen sculpture students doing a weeklong workshop. Her slide lecture was attended by about 120 people.

### **FALL 2003 Guest Lecture Series:**

Similarly in the Fall 2003 Visiting Artist/lecturer Series, the Department of Art intends to span the range of departmental interests and activities. Experts in diverse fields will be on-campus this Fall, providing stimulating and cutting-edge points of view and practice in the fields of painting and sculpture / installation. These three experts, who will be our focus in the Fall semester, present a richness of international perspectives essential to intellectual excitement for teaching and learning in the Visual Arts.

#### **Robert Birmelin, Painter, October 20-21, 2003**

Robert Birmelin, a well known, internationally respected figurative painter from Leonia, New Jersey has been a fixture in the New York art world for many years. Mr. Birmelin received his MFA from Yale University in 1960. He retired from a distinguished teaching career in 1998 after 34 years at Queens College of CUNY. His paintings have been included in hundreds of exhibitions, and are in over sixty major collections including the Museum of Modern Art in New York, the Whitney Museum of American Art, the Metropolitan Museum in New York, and the Museum of Fine Arts in Boston. He has had over 46 solo shows since 1960, and his work is currently represented by Peter Findlay Gallery and Luise Ross Gallery, both in New York. Mr. Birmelin paints dramatic interpretations of city life in dazzling and dizzying compositions exploring how we actually see. John Hollander describes his paintings in the following way: "Robert Birmelin's paintings of city street scenes are deeply marked by certain traditional and continuing urban concerns – matters of divisiveness, alienation and physical closeness that nonetheless accompany mental and emotional distance. Birmelin configures these

notions in various kinds of disjunction, through such devices as agitated cropping and disruptions of scale, focus and virtual space, and even the very late-modern mode that might be called the urban picturesque." Mr. Birmelin's visit accompanies the installation of an exhibit of his drawings in the Carnegie Galleries. He will speak in an evening slide-lecture format about his work over the span of his career; and the next morning he will give a gallery talk about the works in the exhibit. Both events are free and open to the public.

**Sean Ryan, Sculptor, Installation Artist. October 27-28, 2003**

Sean Ryan is a young conceptual artist who lives and works on Vinalhaven, Maine. Sean received his BFA from the Maine College of Art, and is a recent recipient of the very prestigious Skowhegan Fellowship which allowed him to attend the Skowhegan School of Painting and Sculpture in Summer of 2003. Sean's works have been exhibited in the Portland Museum of Art, and the Center For Maine Contemporary Art in Rockland, Maine. Sean has worked for six years as a Studio Assistant for Robert Indiana. Sean will be doing two lecture/presentations speaking to sculpture students on Monday afternoon, and speaking to senior studio majors on Tuesday morning in the Studio Capstone class on the professional career opportunities available to young artists today. Still in his mid-twenties, Sean has had some incredible career opportunities to share with our students. Both presentations are free and open to the public.

**Robert Indiana, Painter/Sculptor. November 18, 2003**

Robert Indiana is one of the best known artists in the world. Born in 1928 at New Castle, Indiana, as Robert Clark. Between 1945 and 1948 he studied at art schools in Indianapolis and Utica, and from 1949 to 1953 at the Chicago Art Institute School and the Skowhegan School of Painting and Sculpture, Maine. In 1953 and 1954 he studied at the Edinburgh College of Art and London University, after which he settled in New York. He took up contact with the painters Ellsworth Kelly, and Jack Youngerman. His early works were inspired by traffic signs, automatic amusement machines, commercial stencils and old tradenames. In the early sixties he did sculpture assemblages and developed his style of vivid color surfaces, involving letters, words and numbers. In 1966 he had exhibitions in Düsseldorf, Eindhoven (Van Abbemuseum), Krefeld (Museum Haus Lange) and Stuttgart (Württembergische Kunstverein). He was represented at the documenta "4" exhibition, Kassel, in 1968. He became known for silkscreen prints, posters and sculptures which took the word *LOVE* as their theme. The brash directness of these works stemmed from their symmetrical arrangements of color and form. For over thirty-five years Indiana has lived on Vinalhaven, pursuing his work in a rich and diverse career. Mr. Indiana shuns the limelight and rarely gives public talks, so we feel very fortunate that he has agreed to visit the University of Maine. He will give a slide lecture, and show a film on his work. This presentation will be free and open to the public.

**Budget Overview (Project-Specific Budgets also provided)**

Robert Birmelin lectures                      total \$3660    C.A. \$1820    other funds \$ 1840

Sean Ryan lecture/presentations            total \$620    C.A. \$300    other funds \$320

Robert Indiana, lecture                      total \$1520    C.A. \$750    other funds \$ 770

**Artist Lecture Series                      TOTAL COST    \$5,800**

**AMOUNT REQUESTED CULTURAL AFFAIRS    \$2,870**

**AMOUNT FROM OTHER FUNDING                      \$2,930**

Cultural Affairs Visiting Artist/Lecturer Series  
 Department of Art  
 Spring 2003

**Budget: ROBERT BIRMELIN Events**

**Gallery Talk and Slide Lecture: October 20-21, 2003**

**Exhibition: October 15-December 1, 2003**

**Informal discussions with various Dept. of Art classes.**

Item description	Cultural Affairs	Dept of Art
Transportation		\$300
Housing / 2 days @ \$60/day	\$120	
Food / 3 days / \$30.00 per diem		\$90
Honorarium	\$1700	
Reception dinner		\$150
Exhibition materials and installation		\$1000
Gallery Assistant		\$200
Publicity		\$100

Department of Art: \$1840.00

Cultural Affairs: \$1820.00

**Total Budget: \$3660.00**

**Cultural Affairs Visiting Artist/Lecturer Series  
Department of Art  
Spring 2003**

**Budget: SHAWN RYAN Events**

**Presentation in classes (open to the public): October 27-28, 2003**

<b>Item description</b>	<b>Cultural Affairs</b>	<b>Dept of Art</b>
Transportation		\$100
Housing / 1 day @ \$60/day		\$60
Food / 2 days / \$30.00 per diem		\$60
Honorarium	\$300	
Publicity		\$100

Department of Art:       \$320.00  
Cultural Affairs:         \$300.00

**Total Budget:           \$620.00**



**Cultural Affairs Visiting Artist/Lecturer Series  
 Department of Art  
 Spring 2003**

**Budget: ROBERT INDIANA Events**

**Slide Lecture and film: November 4-5, 2003  
 Informal discussions with various Dept. of Art classes.**

Item description	Cultural Affairs	Dept of Art
Transportation		\$100
Housing / 1 day @ \$60/day		\$60
Food / 2 days / \$30.00 per diem		\$60
Honorarium	\$750	\$250
Reception dinner		\$150
Publicity		\$150

Department of Art:           \$770.00  
 Cultural Affairs:           \$750.00  
  
**Total Budget:               \$1520.00**

# Biography

## Robert Birmelin

born, 1933, Newark, New Jersey

## Education

The Cooper Union Art School  
BFA, Yale University School of Art, 1956  
MFA, Yale University School of Art, 1960  
University of London, Slade School of Art, 1960

## Scholarships and Grants

The Skowhegan School of Painting and Sculpture  
The Yale Norfolk Summer Art School  
U.S. Government Grant (Fulbright) for study in the United Kingdom  
The American Academy in Rome  
National Institute of Arts and Letters  
Louis Comfort Tiffany Foundation  
National Endowment for the Arts  
New Jersey Council for the Arts

## Awards

1962 Henry G. Schiedt Memorial Prize for Painting,  
Pennsylvania Academy of Fine Arts  
1970 Purchase Award in Drawing, National Invitational Drawing  
Exhibition, San Francisco Museum  
1971, '76, '80 Childe Hassam Fund Purchase Awards, American Institute  
of Arts and Letters  
1987 Carnegie Prize for Paintings, National Academy of Design  
1996 Honorary Doctor of Fine Arts, Rhode Island College  
1999 Altman Prize for Landscape Painting, National Academy of Design

## Teaching Positions

1960 Yale Norfolk Summer Art School  
1965-66 Columbia University, School of Paintings and Sculpture  
1967 Skowhegan School of Painting and Sculpture  
1964-1998 Queens College of CUNY (appointed as professor, 1974)

## Visiting Artist and Lectures

Arizona State University; Ball State University; Bethal College; Boston University;  
Bowdoin College; Brandeis University; University of California at Santa Barbara;  
Jersey City State University; Maryland Institute of Art; University of Massachusetts;  
Minneapolis College of Art and Design; Montclair Museum of Art; National  
Academy of Design; New Jersey Center for the Visual Arts; New Mexico State  
University; University of New Mexico; Moravian College; State University of New  
York at Cortland; The New York Academy of Art; University of North Carolina at  
Greensboro; Parsons School of Design; University of Pennsylvania; Pennsylvania  
Academy of Fine Arts; Randolph-Macon College; Rhode Island College; The Sheldon  
Swope Art Museum; The Studio School; Susquehanna College; Union County  
College; Vermont Studio Center; University of Washington; Yale University

## Selected Solo Exhibitions

2001 Hackett-Freedman Gallery, San Francisco, CA  
2000 Peter Findlay Gallery, New York, NY  
1999 Jaffe-Friede and Strauss Gallery, Dartmouth College, Hanover, NH  
1999 Luise Ross Gallery, New York, NY  
1997 Jersey City Museum (Retrospective), Jersey City, NJ  
1997 Peter Findley Gallery, New York, NY  
1997 Payne Gallery, Moravian College, Bethlehem, PA  
1996 Godwin-Ternbach Museum, Queens College, Flushing, NY  
1996 Radix Gallery, New York, NY  
1996 Bannister Gallery, Rhode Island College, Providence, RI  
1995 Contemporaries Realists Gallery, San Francisco, CA  
1994 Ralph Greene Gallery, Albuquerque, NM  
1993 Jaffe Baker Gallery, Boca Raton, FL  
1993 Contemporary Realists Gallery, San Francisco, CA  
1991 Morris Museum, Morristown, NJ  
1990 Claude Bernard Gallery, New York, NY  
1988 Galerie Mara, Buenos Aires, Argentina  
1988 Claude Bernard Gallery, New York, NY  
1986 A.M. Rosenthal Fine Arts Ltd., Chicago, IL  
1986 Sherry French Gallery, New York, NY  
1985 Fendrick Gallery, Washington, DC  
1984 Montclair Museum, Montclair, NJ  
1982 Sherry French Gallery, New York, NY  
1981 Fendrick Gallery, Washington, DC  
1981 Galerie Claude Bernard, Paris, France  
1981 Odyssea Gallery, New York, NY  
1980 Walker Art Museum, Bowdoin College, Bowdoin, ME  
1979 Odyssea Gallery, New York, NY  
1979 Capricorn Gallery, Bethesda, MD  
1977 Capricorn Gallery, Bethesda, MD  
1976 Anapamu Gallery, Santa Barbara, CA  
1975 Terry Dintenfass Inc., New York, NY  
1973 Rose Art Museum, Brandeis University, Waltham, MA  
1972 Alpha Gallery, Boston, MA  
1971 Terry Dintenfass Inc., New York, NY  
1970 Alpha Gallery, Boston, MA  
1968 Terry Dintenfass Gallery, New York, NY  
1967 Stable Gallery, New York, NY  
1967 Kanegis Gallery, Boston, MA  
1966 Stable Gallery, New York, NY  
1964 Kanegis Gallery, Boston, MA  
1964 USIS Gallery, Milan, Italy  
1962 Esther Bear Gallery, Santa Barbara, CA  
1960 Kanegis Gallery, Boston, MA  
1960 Stable Gallery, New York, NY

# Checklist of the Exhibition

## Public Collections

Albrecht Museum of Art, St. Joseph, MO  
 Arkansas Art Center, Little Rock, AR  
 Boston Museum of Fine Art, Boston, MA  
 Brooklyn Museum, Brooklyn, NY  
 Bowdoin College Museum of Art, Brunswick, ME  
 Denver Art Museum, Denver, CO  
 DeCordova Museum, Lincoln, MA  
 Fine Art Gallery of San Diego, San Diego, CA  
 Florida State University Art Gallery, Tallahassee, FL  
 Godwin-Ternbach, Museum, Queens College of CUNY, Queens, NY  
 Hirshhorn Museum, Washington, DC  
 Hood Art Museum, Dartmouth College, Hanover, NH  
 Indiana University Art Museum, Bloomington, IN  
 Indianapolis Museum of Art, Indianapolis, IN  
 Jersey City Museum, Jersey City, NJ  
 Kalamazoo Art Center, Kalamazoo, MI  
 Library of Congress, Washington, DC  
 The Metropolitan Museum of Art, New York, NY  
 The Museum of the City of New York, NY  
 The Museum of the Contemporary Art, Nagasaki, Japan  
 The Museum of Modern Art, New York, NY  
 National Academy of Design, New York, NY  
 Neuberger Museum, SUNY, Purchase, NY  
 The New Jersey State Museum, Trenton, NJ  
 The New York Public Library, New York, NY  
 The Newark Museum, Newark, NJ  
 Oklahoma Art Center, Oklahoma City, OK  
 Phoenix Art Museum, Phoenix, AZ  
 San Francisco Museum of Modern Art, San Francisco, CA  
 Santa Barbara Art Museum, Santa Barbara, CA  
 The Sara Roby Foundation, NY  
 Sheldon Swope Art Gallery, Terre Haute, IN  
 Smithsonian American Art Museum, Washington, DC  
 The State University of New York Art Collection, Cortland, NY  
 Tuscon Art Museum, Tucson, AZ  
 University of Massachusetts Art Collection, Amherst, MA  
 University of Nebraska Art Gallery, Lincoln, NE  
 University of North Carolina Art Gallery, Greensboro, NC  
 University of Texas Art Museum (Michener Foundation), Austin, TX  
 University of Wisconsin Art Collection, Madison, WI  
 Whitney Museum of American Art, New York, NY  
 Williams College Museum of Art, Williamstown, MA  
 Worcester Art Museum, Worcester, MA

**Robert Birmelin is represented by Peter Findlay Gallery' and Luise Ross Gallery in New York City.**

## City Crowd Paintings

1. *Interfering with Getting There*, 1986, 48 x 78"
2. *The Twenty Dollar Bill*, 1986, 72 x 108"
3. *City Crowd—Yellow Billboard*, 1988, 60 x 78"
4. *Exchange—Fragments*, 1989, 78 x 48"
5. *Leaving the Court—The Photographer*, 1991, 72 x 108"
6. *Overpass I* (four panels), 1991-92, 90 x 145"
7. *Making Choices—An Embrace*, 1992, 90 x 48"
8. *Overpass II* (four panels), 1992, 90 x 145"
9. *Fly Delta*, 1993-2000, 48 x 78"
10. *Construction—Seventh Avenue*, 2001, 48 x 78"

## Cityscape Paintings

11. *Table Cityscape (Grey Sky)*, 1996 (reversible composition), 48 x 78"
12. *Landscape—Cityscape*, 1999 (reversible composition), 48 x 78"
13. *Newspapers Over the City*, 2000 (reversible composition), 48 x 78"

## Memory Paintings

14. *Defaced*, 1993, 78 x 48"
15. *The Blue Room*, 1995 (reversible composition), 78 x 48"
16. *Infantile Appetites*, 1998 (reversible composition), 78 x 60"
17. *The Tyrant Child* (diptych), 1998, 78" x 96"
18. *The Difficulty of Getting It Right*, 1998 (reversible composition), 78 x 48"
19. *Doors II* (diptych), 2000, 48 x 72"
20. *Suburb* (large version), 2000 (four-way reversible composition), 70 x 60"
21. *The Golden Moment*, 2000, 28 x 18"
22. *The Professor's Obsession*, 2000 (reversible composition), 18 x 24"
23. *Domesticity—Door Series*, 2000 (reversible composition), 18 x 24"
24. *Doors—The Newspapers*, 2000 (reversible composition), 18 x 24"
25. *The Red Suitcase*, 1995-2000, 78 x 60"

All paintings are acrylic on canvas, courtesy of the artist. ©Robert Birmelin.

**WWW POP ART**

## Robert Indiana

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Born in 1928 at New Castle, Indiana, as Robert Clark. Between 1945 and 1948 he studied at art schools in Indianapolis and Utica, and from 1949 to 1953 at the Chicago Art Institute School and the Skowhgan School of Painting and Sculpture, Maine. In 1953 and 1954 he studied at the Edinburgh College of Art and London University, after which he settled in New York. He took up contact with the painters Kelly, Smith and Youngerman. His early works were inspired by traffic signs, automatic amusement machines, commercial stencils and old tradenames. In the early sixties he did sculpture assemblages and developed his style of vivid color surfaces, involving letters, words and numbers. In 1966 he had exhibitions in Düsseldorf, Eindhoven (Van Abbemuseum), Krefeld (Museum Haus Lange) and Stuttgart (Württembergische Kunstverein). He was represented at the documenta "4" exhibition, Kassel, in 1968. He became known for silkscreen prints, posters and sculptures which took the word *LOVE* as their theme. The brash directness of these works stemmed from their symmetrical arrangements of color and form.

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## ROBERT INDIANA

Figures of Speech

Susan E. Ryan

2000

312 pp. 135 b/w + 50 colorplates, 8 x 10

Cloth ISBN 0-300-07957-5 \$55.00

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Named a New York Times Book Review Notable Book for 2000

The American Pop artist Robert Indiana is best known for his LOVE paintings and sculptures that since the 1960s have appeared as paperweights, on postage stamps, and in every medium from gold to chocolate. But Indiana's career adds up to a lot more than this image. He has produced—and produces—an ongoing, interrelated body of work in a range of media. When Alfred H. Barr, Jr., first saw Indiana's *American Dream #1*, he called it "spellbinding." And indeed, these brilliantly colored, often dizzyingly patterned artworks, here interpreted so precisely and sensitively by Susan Elizabeth Ryan, do project a powerful and unforgettable magic.

This book is the first in-depth analysis of Indiana's early career, from his maturation as an artist in the late 1950s, through the early 1970s, the peak of the proliferation of LOVE. Ryan shows how Indiana's oeuvre throughout this period is involved with the rhetoric of the American dream and shaped by the artist's intense engagement with American literature and poetry. The author argues that Indiana's strident visual language emerges from his tendency to recast his life in story and verse, a fact that unlocks complex and secret tissues of figurative meaning within the deceptively simple canvases. By illuminating the enigmas in Indiana's word and image combinations, she helps explain the longevity of LOVE and its influence on a later generation of artists.

"A wonderful book—carefully wrought, original, and readable."—Ellen Handler Spitz, author of *Art and Psyche*, *Inside Picture Books*, and *Museums of the Mind*

Susan Elizabeth Ryan is associate professor of art history at Louisiana State University.

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Reviews

"A wonderful book—carefully wrought, original, and readable."—Ellen Handler Spitz, author of *Art and Psyche*, *Inside Picture Books*, and *Museums of the Mind*

"What other image from the Summer of Love has gotten as much play—showing up in postage stamps and wallpaper, chocolate and gold—as Robert Indiana's L and tilted O above, and VE below? Susan Elizabeth Ryan's monograph reveals a

complicated, bookish artist, who was born Robert Clark in—where else?—Indiana in 1928.”— Christopher Benfey, *The New York Times Book Review*

“Ryan’s book . . . does a good job of defending [Indiana’s] position in the modern art pantheon. The well-illustrated tome is part biography and part art-historical analysis, plus it includes selections of Indiana’s own statements and poetry.”— Doug MacCash, *New Orleans Times-Picayune*

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