



### QUICK HIT

Artist Erin McGee Ferrell is painting on location outside Ocean House Gallery & Frame, 299 Ocean House Road in Cape Elizabeth. The exhibit runs through July 30 with an artist reception from 5 to 8 p.m. July 22. For more information, call 956-7422 or go to [oceanhousegallery.com](http://oceanhousegallery.com).

# AUDIENCE

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Sunday, July 10, 2016

Maine Sunday Telegram

SECTION



## THE DYLAN CONNECTION

Common roots and shared experiences of two iconic American artists are woven through the Robert Indiana exhibition at the Bates College Museum of Art.

By **BOB KEYES**  
Staff Writer

**L**EWISTON — The likeness is striking, uncanny even. It's Robert Indiana as a young man, with a black cap pulled down over his brow, his eyes conveying a youthful hope. He's about 30 years old in this photo, taken in 1959.

The image, cropped from a larger black-and-white photo of Indiana with his friend Ellsworth Kelly, is part of the wall-size welcome panel that visitors see as they walk into the Bates College Museum of Art for the newly opened exhibition, "Robert Indiana: Now and Then."

If you didn't know better, you'd swear the picture is a young Bob Dylan, whose lyrics Indiana incorporated into works for this show.

Dylan who arrived in New York as a teenager not long after the photo of Indiana was taken. When Columbia Records released Dylan's first record in 1962, the record label chose a photo of Dylan staring out from underneath a black cap, his collar pulled tight and his youthful eyes capturing an innocence that soon was lost forever. He looks scared.

Two young poets in New York, finding their way.

The artists — Indiana turns 88 in September, and Dylan turned 75 in May — are linked



Photo by Joel Page/Staff Photographer

Michael Boulanger views the Robert Indiana exhibition Wednesday at the Bates College Museum of Art in Lewiston. Below, "Once Upon a Time" (2016), silkscreen in colors on triple-primed canvas from the "Like a Rolling Stone" series by Robert Indiana. Image provided by Bates College Museum of Art.

beyond the coincidence of their shared time and place, or their Bohemian sense of fashion. Both are Midwesterners who left home for New York, to chase a dream, to see what the world looked like beyond their familiar farmlands and iron ranges. Both changed their names, not to escape their heritage but to explore the freedom of a new identity that was part of the contract of the American dream.

Both made art, and continue to make art, that is rooted in personal experience and uni-

versal in its aesthetic embrace of the promise of a roadside diner, the thrill of a pinball machine and the idea that a railroad line can take you someplace far away. Their worlds, expressed in complex songs and in simple graphic images, were centered on a restlessness that had less to do with youth and more to do with a knowing that there was something more, something better, something different.

Robert Indiana's "LOVE," created in 1966, is one of the most recognized images in American art, expressing the hope and desire — the plea — of a generation to choose peace over war. Dylan's song, "Like a Rolling Stone," released in 1965 as the lead track of his "Highway 61 Revisited" album, remade Dylan from charming folk singer into cynical rock star with edge and attitude and snarl.

"How does it feel?" Dylan demanded, pulling back the cloak of innocence. It's one of the great rock songs, and remains

the keynote in a turbulent time in the life of America's greatest rock star.

Fittingly perhaps, after all these years of walking in the same circles and working from the same vernacular, Robert Indiana and Bob Dylan — born Robert Clark in Newcastle, Indiana, and Robert Zimmerman in Duluth, Minnesota — share the same song and canvas.

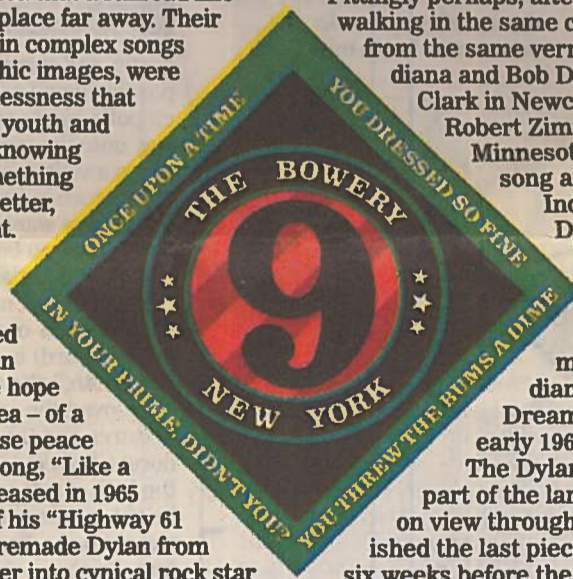
Indiana incorporated Dylan's words from "Like a Rolling Stone" into a series of 12 new paintings that are mostly based on Indiana's "The American Dream" series from the early 1960s.

The Dylan-themed work is part of the larger Bates exhibition, on view through Oct. 8. Indiana finished the last piece of the Dylan series six weeks before the exhibition opened in June. This is the first time they've been shown publicly.



Robert Indiana in one of his studios on Vinalhaven back in 2002.

Photo by John Ewing/  
Staff Photographer



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