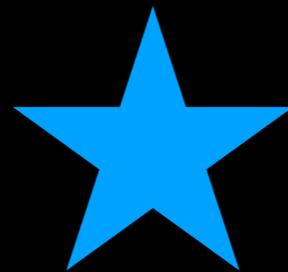


**ROBERT INDIANA**  
**(1928-2018)**



**Robert Indiana has made of basic American iconography the most subtle and evocative resonance of color his time has seen. He has used the figure of language and number to echo endlessly the paradigms of human emotions and made LOVE an international sign of transcendent power. He is the most deftly Emersonian of our painters, the consummate signer of our human declaration.**

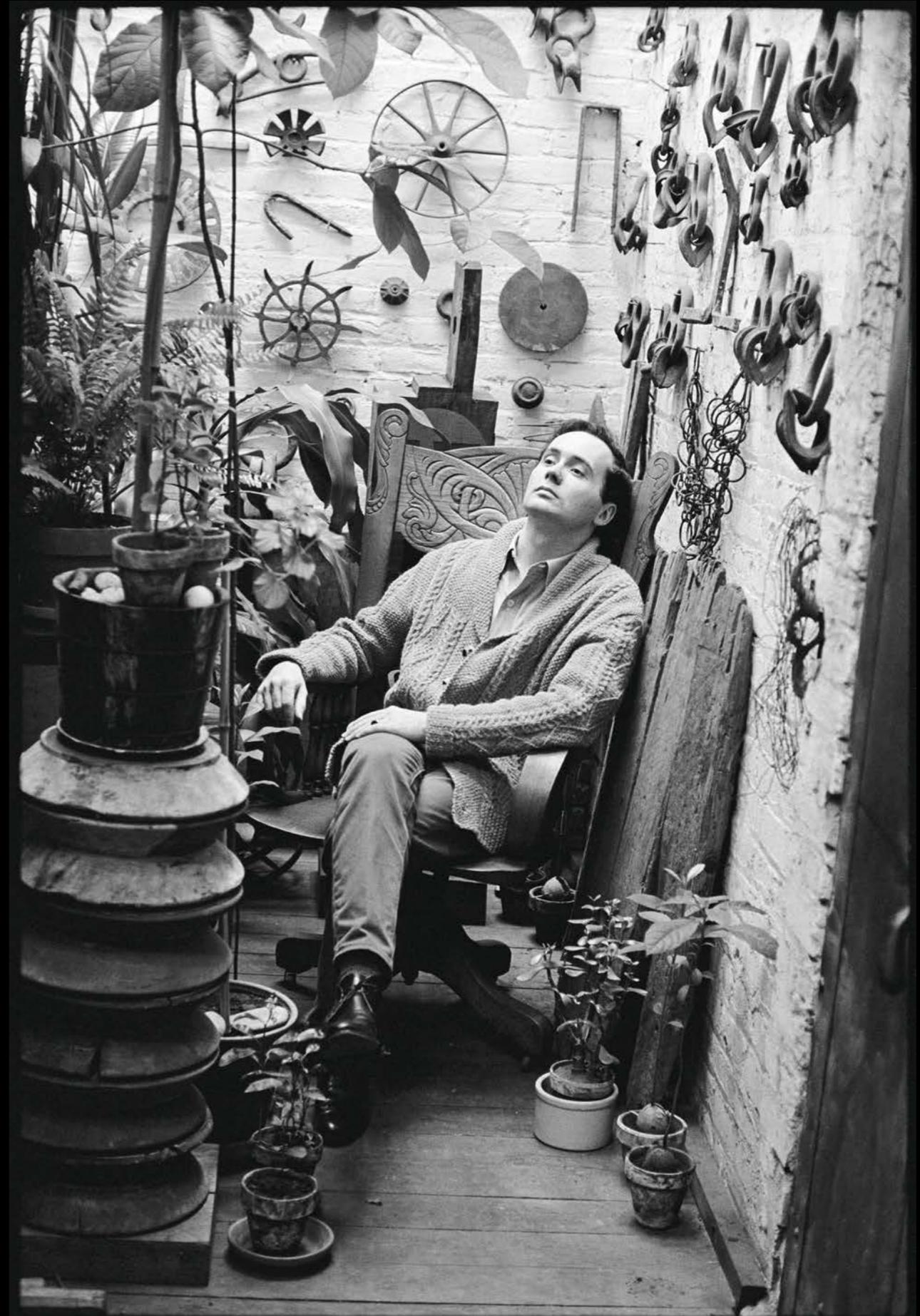
**— Robert Creeley**



Robert Indiana making sculpture at Lippincott in New Haven, CT, 1969-1970. Photograph by Tom Rummler.

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

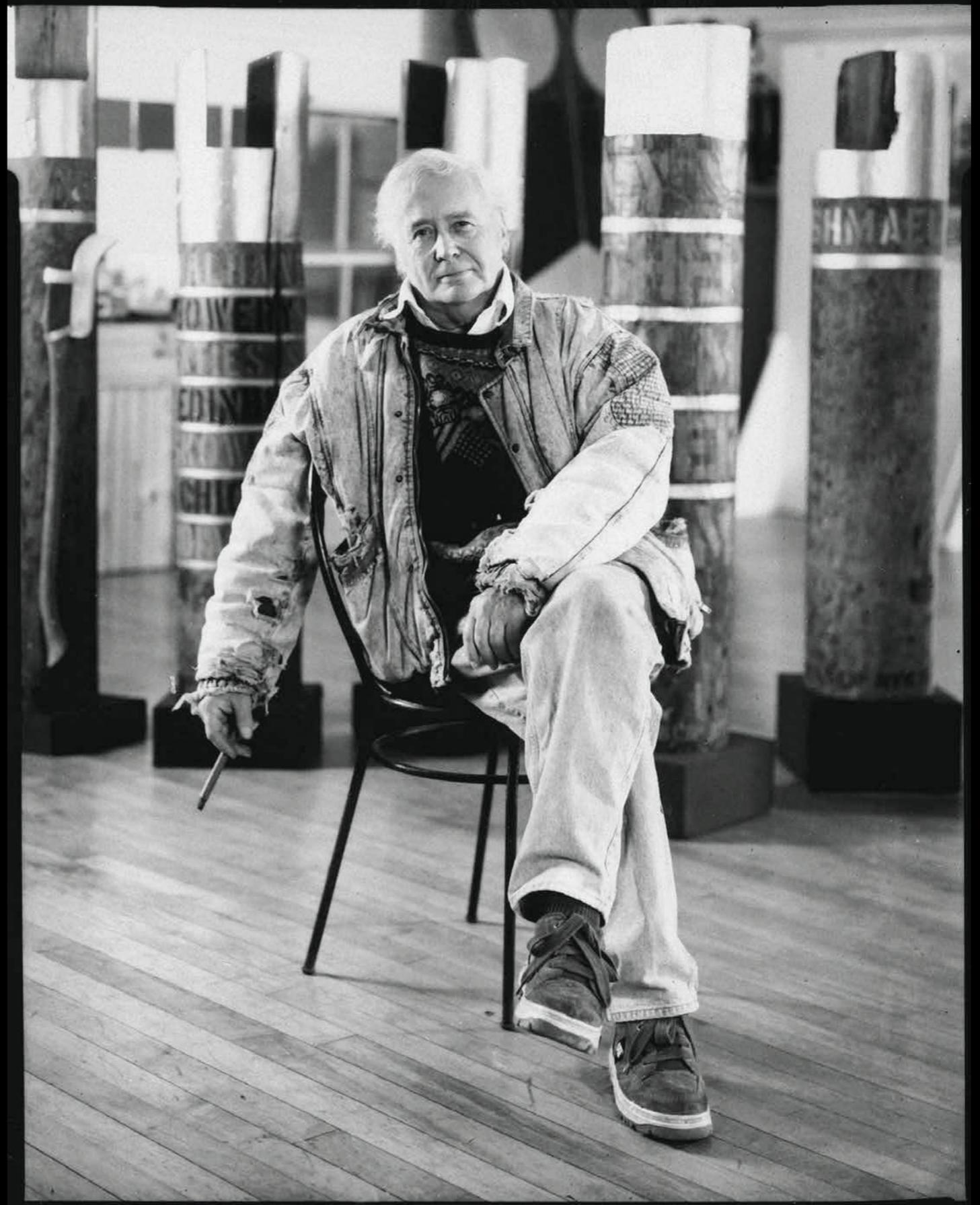
Robert Indiana was born Robert Clark in New Castle, Indiana on September 13, 1928. Adopted as an infant, he spent his childhood moving frequently throughout his namesake state. His artistic talent was evident at an early age, and its recognition by a first grade teacher encouraged his decision to become an artist. In 1942, Indiana moved to Indianapolis in order to attend Arsenal Technical High School, known for its strong arts curriculum. After graduating he spent three years in the U.S. Air Force and then studied at the Art Institute of Chicago, the Skowhegan School of Sculpture and Painting in Maine, and the Edinburgh College of Art in Scotland.



The artist in his studio at 25 Coenties Slip, c. 1960. Photograph by John William Kennedy. Courtesy of KIWIARTSGROUP

Indiana's artwork has been featured in numerous solo and group exhibitions around the world, and his works are in the permanent collections of important museums such as the Museum of Modern Art and the Whitney Museum of American Art in New York; the National Gallery of Art, the Hirshhorn Museum and Sculpture Garden, and the Smithsonian Museum of American Art in Washington, D.C.; the Albright-Knox Art Gallery in Buffalo, New York; the San Francisco Museum of Modern Art; the Menil Collection in Houston; the Currier Museum of Art, Manchester, New Hampshire; the Museum Ludwig in Cologne, Germany; the Van Abbemuseum in Eindhoven, the Netherlands; MUMOK (Museum Moderner Kunst Stiftung Ludwig Wien) in Vienna, Austria; the Art Museum of Ontario in Toronto; and the Israel Museum in Jerusalem. He has also been included in numerous international publications, and is the subject of a number of monographs.

In 2013, the Whitney Museum of American Art hosted the artist's first New York retrospective, *Robert Indiana: Beyond LOVE*, curated by Barbara Haskell. Indiana passed away in his home on May 19, 2018, just a few weeks before the opening of his sculpture retrospective at the Albright-Knox Art Gallery curated by Joe Lin-Hill. Since his passing, exhibitions of his work have been mounted at the Contemporary Art Foundation, Tokyo; Yorkshire Sculpture Park, United Kingdom (curated by Clare Lilley); and other international art spaces.



The artist in his sculpture studio in Vinalhaven, Maine, 1998. Photograph by Dennis and Diana Griggs, Maine.

**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, which evolved inevitably, in both my “LOVE” paintings and sculpture, into the concept that the word is also a fit and viable subject for art.**

*–Robert Indiana (Published in Art Now: New York, March 1969)*



Installation view of *AMOR (Red Yellow)* (1998–2006) in *Robert Indiana: Sculpture 1958-2018*, Yorkshire Sculpture Park, Wakefield, March 12, 2022–January 8, 2023. Photo: © Jonty Wilde, courtesy of Yorkshire Sculpture Park; Artwork: © 2022 Morgan Art Foundation Ltd./ Artists Rights Society (ARS), New York

In 1998, Indiana conceived his series of limited-edition *AMOR* sculptures. *AMOR* was the second of Indiana's foreign language LOVE sculptures, the first being *AHAVA* (the Hebrew word for love), which he conceived in 1977. Like the *LOVE* sculptures, the Spanish version employs a quadripartite composition and a tilted "O," and has been executed in different sizes and color combinations. In the mid 1990s Indiana had observed a changing demographic in America. Part of his desire to advance his universal message was to translate his iconic *LOVE* into the second most utilized language in America (Spanish) creating a connection to a larger community.

A 96-inch red yellow *AMOR* entered the collection of the National Gallery of Art, Washington, D.C., in 2012, and is on display in the Sculpture Garden. A 72-inch red blue *AMOR* was installed at the top of the grand staircase outside the Philadelphia Museum of Art on the occasion of Pope Francis' 2015 visit to the U.S. It is in now permanently installed in Philadelphia's Sister Cities Park at 18th Street and the Benjamin Franklin Parkway.



**"One way to look at Indiana freshly, and to widen the scope of how others experience the artist, is from the perspective of seriality. Looking at Indiana's *LOVE* series from the perspective of color —juxtaposing different sculptural materials and sizes, and/or perhaps different color combinations is to track the nature of experience in new ways. Such ways of viewing the work, rather than foregrounding first and foremost the word or image or sentiment, can open the way to look at Indiana as a colorist, and his choices of materials and scales as always intentional and deliberate. By looking at Indiana's serial works in such ways, one can imagine a more expansive field of artistic kinships with Albers on the one hand (color) and Judd on the other (sizes and materials)."**

**-Allan Schwartzman**





Robert Indiana (1928-2018)  
*AMOR*  
(Red Yellow)  
1998  
Polychrome aluminum  
96 x 96 x 48 in. (243.8 x 243.8 x 121.9  
cm)  
Edition of five plus two artist's proofs.

## Exhibitions

Paseo de Recoletos y Paseo del Prado, Madrid, *Robert Indiana*, May 4–July 31, 2006 Traveled to: Gran Vía Marqués del Turia, Valencia, Spain, January 8–February 25, 2007; Gran Vía Don Diego López de Haro, Bilbao, Spain, March 29–June 27, 2007; Praça Marqués do Pombal, Avenida da Liberdade and Praça Rossio, Lisbon, Portugal, November 30, 2007–February 29, 2008.

Padiglione d'Arte Contemporanea, Milan, *Robert Indiana a Milano*, July 4–September 14, 2008

Yorkshire Sculpture Park, Wakefield, United Kingdom, *Robert Indiana: Sculpture 1958–2018*, March 12, 2022–April 16, 2023

## Literature

Bonet, Juan Manuel, and Adrian Dannatt. *Robert Indiana: Paseo de Recoletos y Paseo del Prado*. Madrid: Aqualium, 2006. Exhibition catalogue, ill. in color, pp. 46–47, installation view. (2006 Madrid and other cities).

Wilmerding, John, Joachim Pissarro, and Robert Pincus-Witten. *Robert Indiana*. New York: Rizzoli, 2006. Monograph, ill. in color, p. 169, installation view.

Bonet, Juan Manuel, and Adrian Dannatt. *Robert Indiana: Gran Vía Marqués del Turia, Valencia*. Valencia: Fundación Bancaga, 2007. Exhibition catalogue, ill. in color, pp. 46–47, installation view. (2006 Madrid and other cities).

Bonet, Juan Manuel, and Adrian Dannatt. *Robert Indiana: Gran Vía Don Diego López de Haro, Bilbao*. Madrid: Aqualium, 2007. Exhibition catalogue, ill. in color, pp. 42, 44, installation views. (2006 Madrid and other cities).

Celant, Germano. *Robert Indiana a Milano*. Milan: Silvana Editoriale, 2008. Exhibition catalogue, ill. in color, pp. 41–43, 45–47, 49–53, 134, installation views. (2008 Milan).

Dannatt, Adrian. *Robert Indiana: Hard Edge*. New York: Paul Kasmin Gallery, 2008. Exhibition catalogue, ill. in color, p. 61, installation view. (2008 New York (Kasmin)).

Haskell, Barbara, René Paul Barilleaux, and Sasha Nicholas. *Robert Indiana: Beyond LOVE*. New York: Whitney Museum of American Art, 2013. Exhibition catalogue, ill. in color, fig. 140, p. 148. (2013 New York and San Antonio).

Kinsella, Eileen. "Robert Indiana: Pop Pioneer". *Art + Auction* 37 (September 2013), p. 136.

Wolff, Rachel. "What the Art World Needs Now Is . . . Love". *Departures Magazine* (September 2013), ill. in color, p. 199.

Cooper, Harry. "Robert Indiana, AMOR". *National Gallery of Art Bulletin* 50 (Spring 2014), ill. in color.

Fabrikant, Geraldine. "Sculpture on a Pedestal". *New York Times*, November 1, 2015.

Cumming, Laura. "All You Need . . .". *Observer* (London), March 13, 2022, p. 36.

*1958–2018*. Wakefield: Yorkshire Sculpture Park, 2022. Exhibition catalogue, pp. 17, 181, ill. in color, pp. 165, 169, installation views. (2022 Wakefield).

AM  
OB



# Public Collections (Sculpture)

Amore pacific Museum, S. Korea

Art Institute of Chicago, Illinois

Carnegie Museum of Art, Pittsburgh

City of Philadelphia, Pennsylvania

Crystal Bridges Museum of American Art, Arkansas

Des Moines Art Center, John and Mary Pappajohn  
Sculpture Park, Iowa

Farnsworth Art Museum, Maine

Fondation Pierre Gianadda, Switzerland

Fred Jones Jr. Museum of Art, Oklahoma

Frey Foundation, Michigan

Hirshhorn Museum and Sculpture Garden, Washington,  
DC.

IFCC, Taipei, Taiwan

Indianapolis Museum of Art, Indiana

Indiana State Museum, Indianapolis

McNay Art Museum, Texas

Middlebury College, Vermont

Milwaukee Art Museum, Wisconsin

Neuberger Museum of Art, New York

New Orleans Museum of Art, Louisiana

Philadelphia Museum of Art, Pennsylvania

Portland Museum of Art, Maine

Samsung Museum, S. Korea

San Francisco Museum of Modern Art, California

Scottsdale Museum of Contemporary Art, Arizona

Shinjuku-I-Land Public Art Project, Tokyo

Tate Modern, England

The City of Philadelphia, Pennsylvania

The Nationalgalerie, Berlin

The National Gallery of Art, Washington, D.C

Ulrich Museum of Art, Kansas

University of Pennsylvania, Philadelphia

Walker Art Center, Minneapolis

Wing Tai Holdings, Singapore

Whitney Museum of American Art, New York

Yale University Art Gallery, New Haven

# THE ROBERT INDIANA LEGACY INITIATIVE

Established in 2022, The Robert Indiana Legacy Initiative, LLC aims to increase awareness of and appreciation for the depth and breadth of the work of Robert Indiana.

Addressing curators and scholars, collectors and art-market professionals, and the public at large the The Robert Indiana Legacy Initiative will:

- maintain a collection and archive of Robert Indiana's art
- encourage and support exhibitions and public installations of Indiana's work
- assist with and promote scholarly research on Indiana and his artistic career
- manage the website [www.robertindiana.com](http://www.robertindiana.com) and distribute a newsletter

The Robert Indiana Legacy Initiative is headed by Simon Salama-Caro, who began working as a gallerist with Robert Indiana in 1988, devoting the next few decades to safeguarding and advancing Indiana's artistic achievement. From 1995 onwards, Salama-Caro worked with Indiana as his exclusive world-wide representative for the authorized production, sale, and promotion of such Indiana sculpture series as *LOVE* (1966), *ART* (1972), *AHAVA* (1977), *ONE Through ZERO (The Ten Numbers)* (1978), and *AMOR* (1998).

Simon Salama-Caro and his family will work closely and collaboratively with the Star of Hope Foundation, a not-for-profit organization created by the artist Robert Indiana. It is expected that royalties from the sale of works in such sculpture series, offered through Salama-Caro, and from a licensing agreement managed by the family, will help fund the Star of Hope Foundation's arts-related programs.