



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

### **Ten Works X Ten Painters**

screenprint

24 x 20 in. (26 5/8 x 22 5/8 x 1 1/2 in.)

60.96 x 50.8 cm (67.63 x 57.47 x 3.81 cm)

142/500

1964

10843

### **PROVENANCE:**

Private Collection, New York

Heather James Fine Art, Palm Desert

Robert Indiana, original name Robert Clark, (1928- 2018), American artist who was a central figure in the Pop art movement beginning in the 1960s.

The artist spent his childhood in and around Indianapolis. After military service, he attended the School of the Art Institute of Chicago on the G.I. Bill and graduated in 1953 with a fellowship to study art in Edinburgh. Upon his return to the United States in 1954, he settled in New York City. In 1958 he changed his last name to Indiana, assuming what he called his “nom de brush” and acknowledging his roots in the American Midwest.

Indiana began a series of paintings in 1961 with a bold sense of graphic design and an affinity for symmetry and the dynamics of American advertising. Sometimes critical of consumer tendencies or political excesses in American culture, Indiana’s images combined stenciled text and numbers and hard-edged bright colour fields into compelling signs. His ever-popular Love design—first realized as a painting in 1966 and later created in many other media, including sculpture—became a Pop icon of the 1960s. On Valentine’s Day, February 14, 1973, the U.S. Postal Service issued Indiana’s design as a commemorative stamp. Later iterations of the design included translations into Spanish (amor) and Hebrew (ahava). Indiana created another version in 2008, replacing love with hope in support of Barack Obama, who used the word as one of the slogans for his U.S. presidential campaign.

Indiana’s work was the subject of many exhibitions, including the retrospective “Robert Indiana: Beyond Love” (2013–14), held at the Whitney Museum of American Art. From 1978 until his death, Indiana lived and worked in Vinalhaven, Maine. He died amid a battle concerning control of his legacy and estate. One lawsuit claimed that Indiana’s caretaker had cut the artist off from his friends and supporters and had illegally authorized the production of a number of uncharacteristic pieces, including sculptures commemorating wine and food (replacing love with brat, for example).

(britannica.com)

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.