

**ROCKEFELLER CENTER ANNOUNCES INSTALLATION OF WORKS BY
INFLUENTIAL AMERICAN ARTIST ROBERT INDIANA**

LONG-AWAITED RETURN OF THE ICONIC *LOVE* SCULPTURE TO NEW YORK CITY

**FLAGS SURROUNDING THE RINK AT ROCKEFELLER CENTER TO FEATURE
INDIANA'S PEACE PAINTINGS**

**MONUMENTAL SCULPTURES *ONE Through ZERO (The Ten Numbers)*
TO LINE CENTER PLAZA**

SEPTEMBER 13-OCTOBER 23, 2023



New York, NY —Rockefeller Center, in partnership with **The Robert Indiana Legacy Initiative**, today announced an installation of works by influential American artist Robert Indiana (1928-2018), on view throughout the landmark Rockefeller Center campus from September 13 through October 23, 2023. Featuring monumental sculptures and a series of flags surrounding The Rink at Rockefeller Center, the exhibition highlights works created by Indiana throughout his distinguished career, including the long-awaited return of his iconic *LOVE* sculpture to New York City.

“It is an honor to partner with the team at Rockefeller Center to bring the works of Robert Indiana to the people of New York, where we know Bob always wanted his art to be integrated into the vibrant streetscapes and made accessible to the public. Bob’s legacy is woven into the history of this great city, and we are particularly proud to have *LOVE* return to the place that so energized him as a young artist. I hope these works will inspire and move New Yorkers and visitors to Rockefeller Center anew,” said Simon Salama-Caro, founder of The Robert Indiana Legacy Initiative.

LOVE, a 12-foot-high polychrome aluminum public artwork, will sit on Center Plaza. For decades, this version of the beloved sculpture stood at the corner of 55th Street and Sixth Avenue, until it was removed for conservation in 2019. The *LOVE* sculpture's illustrious history as a New York landmark began in 1971 when a version of the work was first displayed at the Fifth Avenue and 60th Street entrance to Central Park. *LOVE*, with its unmistakable slanted 'O' within a square format, first appeared in 1964 in a series of frottage drawings in graphite and colored pencil, which Indiana sent as cards



to art world friends. As Indiana explained in 1969, "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."

"We are thrilled to be the destination for the return of Robert Indiana's instantly recognizable *LOVE* sculpture, and to host a campus-wide exhibition of the late, great artist's work. We expect this to be a huge draw for fans, both new and old, and we thank the Robert Indiana Legacy Initiative for being such great partners," said EB Kelly, head of Rockefeller Center.

A second major feature of the Rockefeller Center installation will be Indiana's monumental sculptures *ONE Through ZERO (The Ten Numbers)* (1980-2001), each eight feet high and made of Cor-ten steel, which represent the cycle of human life from birth to death. Indiana's fascination with numbers — a significant motif throughout his work — stemmed from an awareness of how they are connected to everything we do and how they are understood across many languages. Indiana remarked, "Numbers fill my life. They fill my life even more than love. We are immersed in numbers from the moment we are born."



The 193 flags surrounding The Rink at Rockefeller Center will feature images from Indiana's *Peace Paintings* series, created as a response to the 9/11 attacks, which he witnessed while in New York City. Incorporating the peace sign, these paintings reflect poignant themes of unity, acceptance and love that are present throughout Indiana's work. "I think of my peace paintings as one long poem, with each painting being a single stanza," Indiana said in 2003.

Robert Indiana (1928-2018) was one of the pioneers of art in the 20th Century, whose influence on American culture continues today. A preeminent figure in American art since the 1960s, Indiana played a central role in the development of assemblage art and hard-edge painting as well as Pop. A self-proclaimed “American painter of signs,” Indiana 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 practice.

Robert Indiana’s works are being re-introduced to a new generation of New Yorkers amid the largest transformation Rockefeller Center has experienced in its nearly century-long history. Rockefeller Center’s public art program was established in the early 1930s by John D. Rockefeller, Jr. and his wife Abigail and was described as one of the most prominent and ambitious projects of the Great Depression. Today, the campus features more than 100 historic public works of art, hidden in plain sight, alongside New York City’s most creative and gifted talents across dining, retail, design and music.

As Marius D. Peladeau, former Director of the Farnsworth Museum, said, “Speaking to a larger audience—through the use of outdoor sculpture in public area—Indiana seeks to approach the goal of all artists: to touch the greatest number of people with the message that will most directly affect their lives today and shape their future years.”

About 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, art-market professionals and the public at large,

The Robert Indiana Legacy Initiative

- maintains a collection and archive of Robert Indiana’s art
- encourages and supports exhibitions and public installations of Indiana’s work
- assists with and promotes scholarly research on Indiana and his artistic career
- manages the website www.robertindiana.com and distributes 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 work closely and collaboratively with the Star of Hope Foundation, a not-for-profit organization created in Vinalhaven, Maine by Robert Indiana. Royalties from the sale of works in sculpture series offered through Salama-Caro and from a licensing agreement managed by the family help fund the Star of Hope Foundation’s arts-related programs.

About Tishman Speyer (tishmanspeyer.com)

Tishman Speyer is a leading owner, developer, operator and investment manager of first-class real estate in 33 key markets across the United States, Europe, Asia and Latin America. Our portfolio spans market rate and affordable residential communities, premier office properties and retail spaces, industrial facilities, and mixed-use campuses. We create state-of-the-art life science centers through our

Breakthrough Properties joint venture, and foster innovation through our strategic proptech investments. With global vision, on-the-ground expertise and a personalized approach, we are unparalleled in our ability to foster innovation, quickly adapt to global and local trends and proactively anticipate our customers' evolving needs. By focusing on health and wellness, enlightened placemaking and customer-focused initiatives such as our tenant amenities platform, ZO, and our flexible space and co-working brand, Studio, we tend not just to our physical buildings, but to the people who inhabit them on a daily basis. Since our inception in 1978, Tishman Speyer has acquired, developed, and operated 531 properties, totaling 221 million square feet, with a combined value of approximately \$130 billion (U.S.). Our current portfolio includes such iconic assets as Rockefeller Center in New York City, The Springs in Shanghai, TaunusTurm in Frankfurt and the Mission Rock neighborhood currently being realized in San Francisco.

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Media Contacts:

Kara Bloomgarden-Smoke
Polskin Arts
kara.smoke@finnpartners.com
917.864. 8899

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Installation view of Indiana's 12 foot *LOVE* (Red Outside Blue Inside) (1966-1999) at Sixth Avenue and 55th Street, New York. Photo: Courtesy of Adam Reich, New York. Artwork: © Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY.

Installation of Indiana's *LOVE* (1966) at Fifth Avenue and 60th Street, New York, November 1971. Photo: Eliot Elisofon. Eliot Elisofon Papers and Photography Collection, 1930-1988, undated [bulk 1942-1973]. The University of Texas at Austin, Harry Ransom Center. Artwork: © Morgan Art Foundation Ltd./Artists Rights Society (ARS), NY

Robert Indiana, Peace: A Pearl in Peril (2003), Oil on canvas, 50 1/2 × 50 1/2 in. (128.3 × 128.3 cm), diamond. Photo: Dennis and Diana Griggs. Artwork: © The Star of Hope Foundation, Vinalhaven, Maine.

Robert Indiana, Peace Dives in Oblivion (2003), Oil on canvas, 67 1/2 × 67 1/2 in. (171.4 × 171.4 cm), diamond. Photo: Dennis and Diana Griggs. Artwork: © The Star of Hope Foundation, Vinalhaven, Maine.

Robert Indiana, Peace Sinks in Confusion (2003), Oil on canvas, 67 1/2 × 67 1/2 in. (171.4 × 171.4 cm), diamond. Photo: Dennis and Diana Griggs. Artwork: © The Star of Hope Foundation, Vinalhaven, Maine.

Robert Indiana, Whither Has Peace Gone (2003), Oil on canvas, 50 1/2 × 50 1/2 in. (128.3 × 128.3 cm), diamond. Photo: Dennis and Diana Griggs. Artwork: © The Star of Hope Foundation, Vinalhaven, Maine.