

## Robert Indiana: The Shape of the World

March 25 – May 9, 2025  
12/F, H Queen's  
80 Queen's Road Central  
Hong Kong



Robert Indiana, *Ginkgo*, 2000 © Star of Hope Foundation, Vinalhaven, Maine

Pace is pleased to present at its Hong Kong gallery *Robert Indiana: The Shape of the World*, an exhibition of work by celebrated American artist Robert Indiana (1928–2018), who first emerged as a key figure in the Pop art movement. On view from March 25 to May 9, this presentation, coinciding with the 2025 edition of Art Basel Hong Kong, will include important sculpture, paintings, and prints from throughout Indiana’s career, showcasing the graphic visual vocabulary that made him one of the most inventive and enduring figures in the history of American art. *Robert Indiana: The Shape of the World* will focus on Indiana’s deep interest in numerology, literature, geometry, color, and form, and will be Pace’s first exhibition of the artist’s work since it began representing The Robert Indiana Legacy Initiative in 2024.

Following the show in Hong Kong, the gallery will mount a major presentation dedicated to Indiana at its New York flagship in May, featuring a distinct group of rarely seen paintings and sculpture that speak to the flexibility of Indiana’s practice and one of the most central themes in his work: the triumph and tragedy of the American dream.

At the vanguard of Pop art and assemblage, Indiana made use of words and numerals in his bold signature style exploring American identity and iconography as well as the universal power of abstraction. Indiana referred to himself as an “American painter of signs,” developing a visual vocabulary that—imbued with literary, political, and spiritual depth—made him one of the most important figures in the recent history of art.

Born Robert Clark in the state of Indiana in 1928, he began his career as part of the community of artists—including Ellsworth Kelly, Agnes Martin, James Rosenquist, and Jack Youngerman—working in Coenties Slip, once a major port on the southeast tip of Manhattan, in the 1950s. The following decade marked a turning point in his career with the success of his famous *LOVE* image, which debuted at New York’s Stable Gallery and has since become a cultural icon, remaining as relevant today as when first created 60 years ago. In 1978, Indiana chose to remove himself from the New York art world, settling on the remote island of Vinalhaven in Maine, where he worked until his death in 2018.

“Numbers are ageless, there is no social comment involved, very simply, numbers chart the world’s course,” Indiana once said.

Pace's upcoming exhibition of Indiana's work in Hong Kong will focus on the artist's connection to language and numbers, drawing attention to form and symbolism. Bringing together a curated selection of paintings, sculpture, and prints created by the artist between the 1960s and early 2000s, this presentation will be organized thematically with an emphasis on numerology and the universality of numbers. Holistically, the show will also shed light on the relationship—in terms of both form and scale—between the artist's paintings and sculpture.

Among the works on view will be three of Indiana's painted bronzes, translations of works he conceived in the early 1960s. Referred to by the artist as "herms," after the sculptures that served as boundary markers at crossroads in ancient Greece and Rome, these works feature brightly colored numbers painted using 19th-century brass stencils that Indiana scavenged on the streets of New York. Considering bronze to be one of the most noble of materials in the tradition of sculpture, Indiana selected eight of his herm sculptures to be cast in bronze in 1991. *TWO* (1960–62, cast 1991), one of the bronze herms in Pace's Hong Kong show, was presented in *Robert Indiana: The Sweet Mystery*, an official Collateral Event of the 60th Venice Biennale in 2024 and one of the most significant exhibitions of his work in Italy to date.

The gallery's exhibition will also highlight two examples of Indiana's most admired *LOVE* sculptures—*LOVE (Red Outside Blue Inside)* and *LOVE (Red Outside Gold Inside)*, both conceived in 1966 and executed in 1999 in polychrome aluminum. Also included is *ONE Through ZERO (The Ten Numbers)* (1978–2003), a suite of ten individual numbers in stainless steel that reflects the artist's enduring interest in the symbolic, allegorical, and formal resonances of numbers. Indiana's number sculptures illuminate the different meanings and associations that numbers can conjure, the relationship between numbers in his art to events in his own life—such as highway routes or buildings where he lived—and more universal ideas about the cycle of life.

Paintings created by Indiana between the 1960s and early 2000s will also feature in Pace's presentation in Hong Kong. Among these works is one of the first *LOVE* paintings, a small-scale, 12 x 12 inch work from 1965. Several paintings in the exhibition will have unique resonances in Hong Kong: *Ginkgo* (2000), a hard-edge composition depicting a ginkgo leaf design that Indiana, inspired by the leaves on the trees he saw around Coenties Slip, began exploring in 1957, and *Four Diamond Ping* (2003), a dynamic, diamond-shaped work containing the Mandarin word for "peace" as well as biblical phrases in English.

These sculptures and paintings will be complemented by a selection of ten screenprints, each featuring one number between zero and nine, that Indiana produced between 2001 and 2008. Derived from his *Decade Autopportrait* series of paintings, which the artist began in 1971, these works were conceived as portraits of Indiana's life during the 1960s, each named for a different year in the decade and containing references to important names, places, and events of significance within the artist's life.

Today, Indiana's work can be found in the permanent collections of museums including the Museum of Modern Art and the Whitney Museum of American Art in New York; the Art Institute of Chicago; the National Gallery of Art, the Hirshhorn Museum and Sculpture Garden, and the Smithsonian Museum of American Art in Washington, D.C.; the San Francisco Museum of Modern Art; the Menil Collection, Houston; Tate Modern, London; the Neue Nationalgalerie, Berlin; MUMOK (Museum Moderner Kunst Stiftung Ludwig Wien), Vienna; Museum Ludwig, Cologne; the Van Abbemuseum, Eindhoven; and the Art Gallery of Ontario, Toronto, among many other institutions around the world.

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 in Vinalhaven, Maine, on May 19, 2018, just a few weeks before the opening of his sculpture retrospective at the Buffalo AKG Art Museum, New York (then Albright-Knox Art Gallery). Important posthumous one-artist exhibitions include, *Love & Peace: A Robert Indiana Memorial Exhibition*, Contemporary Art Foundation, Tokyo (2018); *Robert Indiana: A Legacy of Love*, McNay Art Museum, San Antonio, Texas (2020); *Robert Indiana: Sculpture 1958-2018*, Yorkshire Sculpture Park, West Bretton, United Kingdom (2022); *Robert Indiana at Rockefeller Center*, Rockefeller Center, New York (2023); and *Robert Indiana: The Sweet Mystery*, Procuratie Vecchie, Venice (2024), among others.

Established in 2022, **The Robert Indiana Legacy** Initiative aims to increase awareness of and appreciation for the depth and breadth of the work of Robert Indiana and is the leading entity dedicated to the advancement of the artist's work. Represented worldwide by Pace Gallery, The Robert Indiana Legacy Initiative also manages the website [www.robertindiana.com](http://www.robertindiana.com) and is responsible for The Robert Indiana Catalogue Raisonné, which is now available online [www.ricatalogueraisonne.org](http://www.ricatalogueraisonne.org).

**Pace** is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has eight locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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