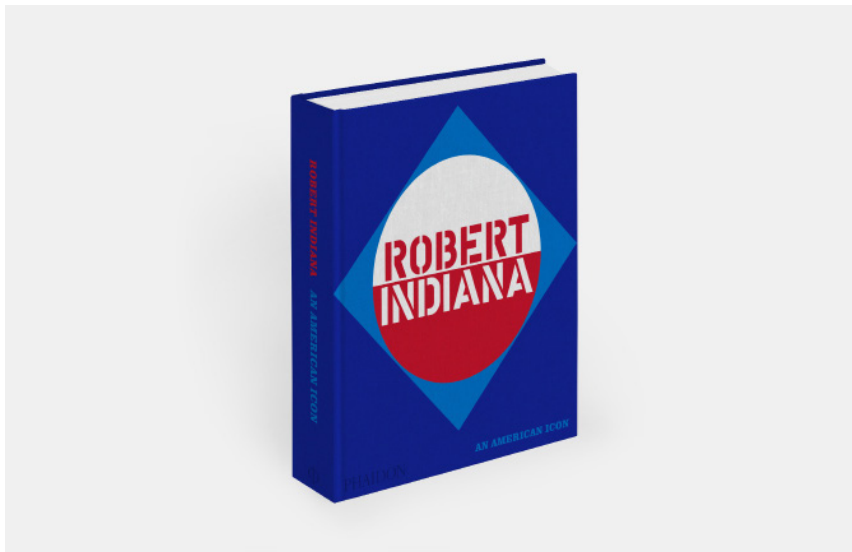


Robert Indiana: An American Icon

With a foreword by Simon Salama-Caro, a preface by Emeline Salama-Caro, and text contributions from Robert Indiana, Richard Meyer, Prudence Peiffer, and Robert Pincus-Witten



A revelatory monograph on the artist at the forefront of assemblage, hard-edge painting and sculpture, and Pop art

"Robert Indiana believed that America's stories, both its triumphs and failures, belonged in his art ... He understood that America's history is written not only in official documents and monuments but in the signs along its highways, the language of its politics, and the ideals embedded in everyday life."

– **Emeline Salama-Caro**, author of the preface of *Robert Indiana: An American Icon*

Phaidon is pleased to announce *Robert Indiana: An American Icon* (October, \$89.95), a major monograph of the life and career of one of the most significant artists of the twentieth century. Created in close collaboration with The Robert Indiana Legacy Initiative, this monograph—the largest to date and the first published since his death in 2018—is a significant new contribution to the understanding of Indiana's life and work.

This landmark volume invites readers to rediscover the artist through more than 450 career-spanning images of his paintings, sculpture, and works on paper, as well as rare archival materials and facsimiles of Indiana's handwritten journals with sketches. **Robert Indiana: An American Icon** uncovers the deeper dimensions of Indiana's practice, revealing an artist whose work challenged the idealized image of the American Dream.

Insightful critical perspectives from leading experts offer new insights into Indiana's life and work, from his formative New York years, where his artistic language first began to take shape, to his later decades in Vinalhaven, Maine, where he produced some of his most introspective

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Title: Robert Indiana: An American Icon
Author: With a foreword by Simon Salama-Caro, a preface by Emeline Salama-Caro, and text contributions from Robert Indiana, Richard Meyer, Prudence Peiffer, and Robert Pincus-Witten
Pub Date: October 2026
Price: \$89.95 US / \$115.00 CAN
Binding: Hardback
Extent: 400 pp
Illustrations: 450 col illus.
Size: 9 7/8 x 11 3/8 inches
ISBN: 9781837292219

ABOUT PHAIDON

Phaidon is the premier global publisher of the creative arts with over 1,500 titles in print. They work with the world's most influential artists, chefs, writers, and thinkers to produce innovative books on art, photography, design, architecture, fashion, food and travel, and illustrated books for children. Phaidon is headquartered in London and New York City.

ABOUT THE CONTRIBUTORS

Simon Salama-Caro is the author of The Robert Indiana Catalogue Raisonné and a longtime steward of Robert Indiana's work. Beginning his collaboration with the artist in the late 1980s, he became Indiana's exclusive representative in 1995. In addition to overseeing one of the artist's most ambitious sculpture programs, he worked with Indiana on several major exhibitions and publications related to the late artist's work. In 2022, Salama-Caro and his family founded The Robert Indiana Legacy Initiative, which is the leading entity dedicated to the preservation and promotion of Robert Indiana's work.

Emeline Salama-Caro is the Managing Director of The Robert Indiana Legacy Initiative, leading efforts to preserve and expand the artistic legacy of Robert Indiana. She also serves as Project Director for The Robert Indiana Catalogue Raisonné. Prior to her current role she worked at Christie's, New York in Post-War & Contemporary and received her Master's in Contemporary Art from Sotheby's Institute in London.

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work. A foreword by **Simon Salama-Caro**, a longtime steward of Indiana's work, provides personal reflections on the artist. **Prudence Peiffer** discusses Indiana's investigation of American identity and his innovative use of language in art. **Richard Meyer** explores how the inclusion of language in his work allowed Indiana, as a gayartist, to express ideas that often had to remain indirect in mid-century America. An essay by the late **Robert Pincus-Witten** situates Indiana within the vibrant artistic community of New York's Coenties Slip, a creative hub for artists such as Agnes Martin and Ellsworth Kelly. An example of the artist's own writing and two historic interviews between the artist and **Barbaralee Diamonstein** and **Donald B. Goodall** offer the opportunity to hear directly from a celebrated artist whose influence still resonates today. Together, these texts situate Indiana's work with greater clarity into the landscape of postwar American art

Emerging out of the 1960s art scene, Indiana created bold work that explored themes of American identity and personal narrative, as well as the power of color, form, and language. Known for his contributions to Pop art, assemblage, and hard-edge painting and sculpture, Indiana was deeply attuned to the historical, linguistic, and psychological structures that have shaped America's identity.

While Indiana is widely known for his iconic image *LOVE*, created in 1964, this book uncovers the deeper dimensions of his practice, revealing an artist whose work challenged the idealized image of the American Dream and elevated language into a precise and powerful art form. Meticulously produced, the book includes previously unpublished materials with an essay from the artist himself. Together, these texts offer a fuller understanding of Indiana's legacy. With images of career-spanning work, an insert facsimile of the artist's handwritten journals, a sweeping illustrated chronology, and expansive gatefolds, this book is a reintroduction to a vital American voice, seen in full.

Richard Meyer is Robert and Ruth Halperin Professor in Art History at Stanford University, where he teaches modern art, curatorial history and practice, censorship, and gender and sexuality studies. He is the author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, which won an award from the Smithsonian American Art Museum, and *What Was Contemporary Art?* With Peggy Phelan, he co-edited *Contact Warhol: Photography Without End* and co-organized the accompanying exhibition. With Catherine Lord, he cowrote *Art and Queer Culture*, a survey of art and alternative sexualities since 1885. His most recent award-winning book, *Master of the Two Left Feet: Morris Hirshfield Rediscovered*, accompanied the traveling retrospective *Morris Hirshfield Rediscovered*, which was curated by Meyer.

Prudence Peiffer, an art historian, writer, and editor who specializes in modern and contemporary art, is Director of Content at the Museum of Modern Art, New York. She received her PhD from Harvard University and held a postdoctoral fellowship at Columbia University. Her writing has appeared in *The New York Times*, *The Washington Post*, *The New York Review of Books*, *Artforum*, and *Bookforum*. The Slip: *The New York City Street That Changed American Art Forever*, about the Coenties Slip artists in 1950s and 1960s Manhattan, won the New York City Book Award and was a *New York Times* Notable Book of the Year. She has received fellowships from Radcliffe and MacDowell and an Andy Warhol Foundation Art Writers Grant.

Robert Pincus-Witten (1935–2018) was an art historian, educator, critic, and curator in New York. Recognized for coining the term "postminimalism," he played a central role in explicating postmodern art as it emerged between 1960 and his death in 2018. He received a Master of Fine Arts and PhD from the University of Chicago. In addition to his teaching career at the City University of New York, he wrote for *Artforum* for fifty years. He curated exhibitions at the Gagosian Gallery and directed exhibitions at C&M Arts (now Mnuchin Gallery). He also wrote several books, including *Postminimalism*, *Eye to Eye: Twenty Years of Art Criticism*, and *Postminimalism into Maximalism: American Art, 1966–1986*.

