

Rauschenberg






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ROBERT RAUSCHENBERG







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Rauschenberg

Ellen Kagan



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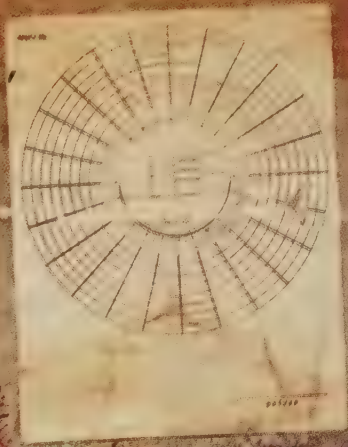
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FOREWORD

It comes as something of a shock to recall that Robert Rauschenberg has been a symbol of the new for some twenty-five years. During that time a great variety of fashions in art have come and gone, yet Rauschenberg has remained very much himself and, contrary to rule, perpetually new. The clue to his continuous freshness probably is to be found at least in part in the fact that he has successfully avoided seeing himself as an element of aesthetic history, too carefully watching his formal progress, and remains a maker of things and a builder of experiences that can still delight and astonish him. His career has been characterized not by a set of styles but by a persistent creative exuberance that has the happy effect of belittling categories, invalidating definitions, and freeing the viewer to discover beauty and meaning where he might least expect it. Meaning, as a positive answer to a query, may be the wrong word; Rauschenberg's works open up innumerable ways and byways of experience that never find their path to a settled conclusion. The provocation of unsettling alertness—to sense, to association, to memories and the flexibility of the mind—renders the inert alive, and thus gives voice to what might otherwise stay mute. Meaning in this sense is a joining together in experience.

As for beauty, Rauschenberg is, in his way, a classical artist, bent on preserving an inner integrity of order by a constant destruction of external schemes and circumstances. The most stirring sense of beauty comes from order found, not order given, as if its permanent harmony existed precariously in a transient and unpredictable world. By some particular magic Rauschenberg allows us to share that sense of discovery.

We are pleased, in this Bicentennial year, to be able to salute the fresh store of creative energy, surprise, and wonder that Robert Rauschenberg has bestowed on American art, and the welcome testimony to the joys of an inner aesthetic harmony that it brings with it.

The exhibition has been assembled by Walter Hopps, Curator of Twentieth Century Painting and Sculpture. We are very grateful to the many lenders, both in this country and abroad, who have made the exhibition possible, and to Mr. Rauschenberg for his helpful cooperation.

JOSHUA C. TAYLOR
Director,
National Collection of Fine Arts

ACKNOWLEDGMENTS

The scope and complexity of work and the numbers of individuals ultimately to be involved in any major exhibition are suspected but invariably underestimated at the onset. This, of course, became the case with the exhibition at hand, generating a vast and wondrous array of individuals to acknowledge and thank for their many and diverse contributions to and participation in the entire project.

Following the resolve of the Director and the Department of Twentieth Century Painting and Sculpture at the National Collection of Fine Arts to explore the possibility of this exhibition, I first presented the idea to Robert Rauschenberg in the fall of 1973. The idea was pondered and explored as we traveled together to celebrate in Stockholm the acquisition by its modern museum of a collection of recent American art. By the end of this brief trip Rauschenberg had agreed and thus, my first thanks are due him for his granting our wish and committing himself to whole-hearted and essential participation.

It was felt essential that the Robert Rauschenberg exhibition be organized to tour major cities of the United States. Save for the exhibition organized by Alan Solomon for the Jewish Museum in 1963, no comprehensive body of Rauschenberg's work had been brought together, and his art remained somehow more known than directly seen throughout this country. Even with the willingness of lenders to part with work so fragile and difficult to move, it would be expected that this could not be foreseeably repeated. I thus thank those institutions who have joined with us in this exhibition, specifically their directors: Richard E. Oldenburg of the Museum of Modern Art, New York, Henry T. Hopkins of the San Francisco Museum of Modern Art, Robert T. Buck, Jr., of the Albright-Knox Art Gallery, and E. Laurence Chalmers, Jr., President of the Art Institute of Chicago. Also William S. Rubin, Chief Curator, Painting and Sculpture, Richard L. Palmer, Coordinator of Exhibitions, and Kynaston McShine, Curator, all of the Museum of Modern Art; Michael McCone, Deputy Director, San Francisco Museum of Modern Art; and A. James Speyer, Curator, the Art Institute of Chicago.

A generous grant from the National Endowment for the Arts has secured this project and its American tour. Thanks are due to the Endowment's Council, its Director, Nancy Hanks, and John Spencer of the Aid to Exhibitions Program.

My thanks are due virtually to the entire staff of the National Collection of Fine Arts for their sustained efforts spanning many months and bringing the project to fruition. First of all, Joshua C. Taylor, Director, for his support, guidance, and patience, as well as the members of the Director's Office and the Office of Administration. Those heading departments which were vitally involved are: W. Robert Johnston, Registrar, Office of the Registrar; David B. Keeler,

Chief, Office of Exhibition and Design; Carroll S. Clark, Editor, Office of Publication; Margery Byers, Chief, Office of Public Affairs; Janet Flint, Curator, Department of Prints and Drawings; Tom Carter, Conservation; and Robert Dean, Office of the Building Manager.

Special acknowledgments and thanks are due to Val Lewton, designer of this exhibition, as well as Oliver Anderson, Thomas Bower, Andrea Brown, Burgess Coleman, Martin Curry, Katherine Eirk, Michael Fischer, Dorothy Fisher, Deborah Jensen, George Nairn, Stephanie Newman, Richard Murray, Gervis Perkins, Kathleen Preciado, Marsha Sussman, and Anne Wood of the National Collection of Fine Arts. My thanks as well to Janet Solinger of the Smithsonian Associates and to James Dean, Curator of Art, National Air and Space Museum.

Acknowledgment is due to the staff in the Department of Twentieth Century Painting and Sculpture, including Sarah Jo Burgess and Lynda Roscoe Hartigan. My special personal thanks are due to the Department's Assistant Curator, Florine E. Lyons, and to Neil Printz, who have worked far beyond their normal duties on every aspect of the exhibition.

For special contributions to this publication I wish to thank Lawrence Alloway for his thoughtful essay, Susan Ginsburg for initial biographic and bibliographic research of Rauschenberg's career, and Florine Lyons for her painstaking review of the entire text, and for bringing together the first inclusive documentation of Rauschenberg's work in the area of dance and performance.

Our heartfelt thanks are due to Tatyana Grosman, who, ably assisted by Bill Goldston, so beautifully and generously produced at Telamon Editions Limited the posters designed by the artist for the exhibition.

The exhibition was, of course, made possible by the generosity of 150 individual and institutional lenders. Grateful thanks are due them from all of the participating institutions. Special thanks are due to Mr. and Mrs. Victor W. Ganz for parting with their unique holdings of Robert Rauschenberg's work, as well as to Francois de Ménéil; Alice M. Denny; Sidney Felsen of Gemini G.E.L.; Jasper Johns; Donald Marron of Mitchell, Hutchins, Inc.; James Mayor; and Sidney Singer for varied special assistance beyond the loan of works. From among the European lenders, we received special assistance and consideration from Dr. Peter Ludwig of Cologne; Ulfe Linde of the Moderna Museet, Stockholm; Pontus Hultén of the Musée d'art moderne, Centre national d'art et culture Georges Pompidou; and Dr. Werner Schmalenbach, Kunstsammlung, Nordrhein-Westfalen, Düsseldorf.

The professional and personal association of both Leo Castelli and Ileana Sonnabend with Rauschenberg now spans twenty years. Their knowledge and available counsel was invaluable throughout all our efforts. For this and for the assistance of their gallery staffs, including Susan Brundage, Brad Gillaugh, Janelle Reiring, Gail Swerling, and Elan Wingate, I extend my warmest thanks.

In this entire exhibition project Robert Rauschenberg has not merely been an artist who cooperated as I selected his work and arranged for its exhibition. I have had the honor and the very great pleasure to work with him as a colleague in a mutual endeavor. Both I and my staff thank him and his friends, fellow workers, and associates, who include, Charles Yoder, Robert Petersen, Al and Deborah Taylor, Christopher Rauschenberg and Janet Stein, Rosamund Felsen and Ellen Hinderer, Tim and Sheryl Pharr, Clifford Petersen, Marcia Stice and sons, Hisachika Takahashi and Hummingbird, Jim and Bettina Webb, and Peter Wirth.

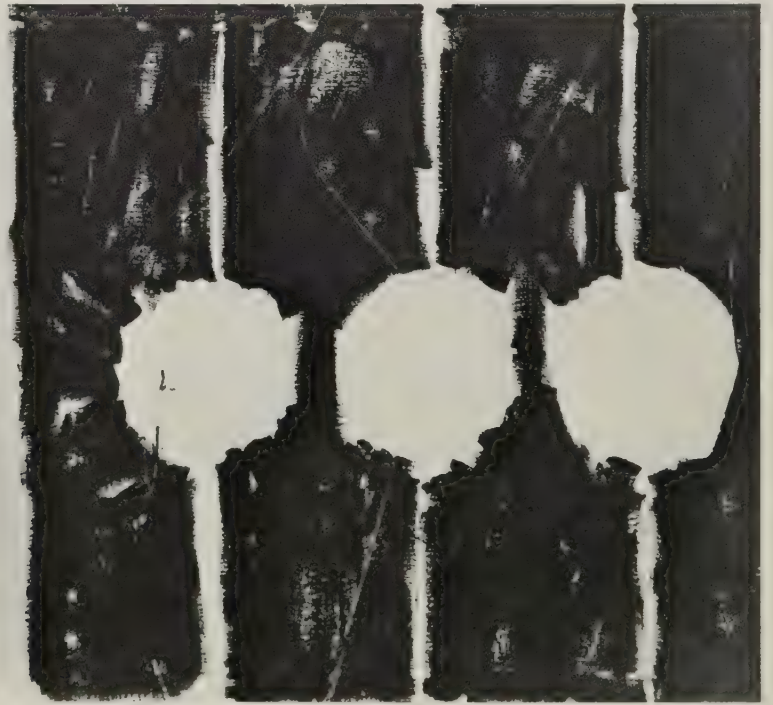
WALTER HOPPS

Curator, Twentieth Century Painting and Sculpture
National Collection of Fine Arts



Reservoir, 1961, cat. no. 87.

White Painting, 1951, cat. no. 6.



Trinity, circa 1949, oil with pencil on canvas (destroyed).

RAUSCHENBERG'S DEVELOPMENT

Rauschenberg's "White Paintings" have been variously interpreted, notably by John Cage, who wrote: "The white paintings were airports for the lights, shadows, and particles."¹ Or, as Rauschenberg put it in the lithograph of 1968 called *Autobiography* (cat. no. 180): "The wht [white] paintings were open composition by responding to the activity within their reach." This environmental reading is generally accepted, but it was not quite how the artist felt when he did them: "They are large white (one white as one God) canvases organized and selected with the experience of time and presented with the innocence of a virgin. Dealing with the suspense, excitement, and body of an organic silence, the restriction and freedom of absence, the plastic fullness of nothing, the point a circle begins and ends. They are a natural response to the current pressures of the faithless and a promoter of institutional optimism. It is completely irrelevant that I am making them. *Today* is their creator."² The symbolic level occurs in other earlier works, such as *Eden* and *Trinity*, circa 1949, with their parades of flowerlike forms, but the central point is his disavowal of the personal importance of authorship, which anticipates his later idea of collaboration applied to both people and materials.

Next is a series of "Black Paintings," 1952, dense and tarry, the rumpled surfaces of which rest on a bed of newsprint, followed by the "red" paintings of 1953, also with fat, creased skins. These turbulent monochromes, with buried collage materials below the paint, lead in 1953–54 to the display of vivid collage material as part of the top skin. Possibly prepared for by boxes constructed in 1951–52, Rauschenberg's surfaces were now characterized by a host of discrete particulars. His use of collage begins here.

Rauschenberg's visit to Florence in 1953 has been remembered largely in terms of an incident that followed an exhibition in which some of his works were shown: taking a hostile critic's advice, he threw the works from the exhibition into the Arno. On a later visit to Europe in 1961 Rauschenberg added something else. He told André Parinaud: "One of the great paintings that left a mark on me is Leonardo's *Annunciation* in Florence. In that canvas the tree, the rock, the Virgin are all of equal importance. There is no gradation."³ And he added: "It was Leonardo da Vinci's *Annunciation* that provided the shock which made me paint as I do now."⁴ I have an idea that it was Leonardo's *Adoration of the Magi* rather than the *Annunciation* that Rauschenberg is remembering. Both are in the Uffizi: the former is complex and active and the Virgin, though central, shares the picture space with a host of figures and objects, including a tree, rocks, architecture, horsemen, whereas the early *Annunciation* is a more traditional picture. The internal complexity of the *Adoration* seems an analogue of the intricacy of the combine-paintings of 1955 and later. Here, then, is one sign of Rauschenberg's characteristic appetite for the things of the world, sampled in ways that maintain their profusion.



Black Painting, 1951-52, cat. no. 10.

OBJECTS

It is Cage, of course, who observed of the combine-paintings: “It is a situation involving multiplicity.”⁵ That was written in 1961 and two years later Alan Solomon picked up the term, admiring Rauschenberg’s images precisely for their “multiplicity.”⁶ This multiplicity is the result of bringing into the zone of art all kinds of objects and images that were originated outside the painting by other people for different purposes than the artist’s use. The artist is dealing with objects that are quite literally the same size as life and are self-colored, “of the natural color.” The changes Rauschenberg makes are those of contextualizing the quoted material, but in practice he does not change the individual things much. In both his combine-paintings and in the later silk-screen paintings he usually works with whole forms, dislocated and snatched perhaps, but intact.

From 1955 Rauschenberg’s art proposes an aesthetic of heterogeneity in which divergent parts retain clear evidence of their scattered origins. A basic assumption of traditional aesthetics, never questioned by hard edge painters and minimal sculptors, Rauschenberg’s contemporaries, with their unitary forms and seamless color fields, is that homogeneity is essential to art. A Rauschenberg combine-painting, however, is a rendezvous of objects of diverse origin and looks it.

An aesthetics of heterogeneity must be flexible enough to allow for all kinds of imported objects and images as well as for a formality that is loose rather than tight. Or rather, its tightness must not be of a sort to exclude anything that the artist brings to the nexus of his work. Of course there are unities: if we compare *Collection* (1953–54, cat. no. 28), *Charlene* (1954, cat. no. 29), and *Rebus* (1955, cat. no. 35), it is clear that Rauschenberg uses a pictorially firm grid system that runs north-south, east-west. Smallish objects and images are sited within this scheme. Each work is in several panels and one reason for this is the preservation of an easy human scale—the height of the body, the span of the arms. The panels of *Collection*, with their light upper zone, encrusted center, and lower parade of stripes, are even reminiscent of Rauschenberg’s *Bed* (1955, cat. no. 36), a work that is literally at the human scale. In *Charlene* the materiality of the black and the red paintings is combined with denotive cultural materials, including comic strips and reproductions of old masters, all unified by an insistent tactility.

“I had to make a surface which invited a constant change of focus and an examination of detail. Listening happens in time—looking also has to happen in time.”⁷ This is Rauschenberg explaining to Gene Swenson the problem of matching the visual configuration of a combine-painting with the sound of built-in radios. However, his observation has a more general application. The combine-paintings usually carry a great many visual incidents, usually clear, often small. The only way not to get into reading bits of the pasted material is to back off. On the one hand, acts of reading and recognition as well as changes in viewpoint involve the spectator in temporal perception. (On the other hand, contemporaneous abstract painting had reached a climax of Lessing-esque spatiality and singleness of effect.)

Rauschenberg’s attitude toward the process of making a work of art is significant. He told Calvin Tomkins: “I’d really like to think that the artist could be just another kind of material in the picture, working in collaboration with all the other materials.” He qualified this by saying: “But of course I know this isn’t possible, really. I know that the artist can’t help exercising his control to a degree and that he makes all the decisions really finally.”⁸ This attitude, a desire for partial

decontrol, is maintained by Rauschenberg's use of what must have seemed originally almost unassimilable objects, such as an Angora goat or a stuffed eagle. These objects were not only jarring compared to the flatness and systematic composition of contemporary abstract painting, they were abrupt compared to assembled precedents. Picasso's baboon and goat sculptures, for example, though pieced together of different parts, were ultimately cast in bronze, materially unified, and they have a clear, not to say broad, humor. Rauschenberg's creatures are not processed in this way.

Earlier states of *Monogram* (1955–59, cat. no. 68), the freestanding Angora goat with an automobile tire around it, are recorded. The first version (cat. no. 64) had the goat, no tire, in profile on a narrow shelf against a collage painting, its head extending beyond the picture edge. Next (cat. no. 66), the goat acquired the tire and was turned to face outward from a tall, narrow, collaged panel. Rauschenberg arrived at the final format by standing the goat on a collaged ground, occupying its own "pasture," to use a word of Rauschenberg's for it. Thus, it seems that Rauschenberg is subjecting the object to an audacious series of decisions; but at the same time it is evident that he wants to present the goat in a form that keeps its integrity as a whole object. This is the aspect of "humble" collaboration and it is essential. Heterogeneity is linked with a modest acceptance of things.

Alan Solomon pointed out that "the objects collected by Rauschenberg in his first combines (1953–55) tend to be somewhat nostalgic. They refer to life back home, and not to the metropolitan environment in which he was working. . . . The color reproductions in *Charlene* might be found on a parlor wall in Port Arthur; the patches of cloth used for collage recall the country kitchen and attic, fabrics which might be used for house dresses or curtains, doilies, lace, or india prints."⁹ If Solomon is right, we can link the sensory enlargement of the combine-paintings, rich in textural incident, with an aspect of the artist's life. There is another clue of this sort in the recollection of Rauschenberg's sister that "when he was eight years old the following animals were his pets all at one time: a horned toad, a nanny goat, a banny rooster, some goldfish, and two hunting dogs that had a family of nine puppies."¹⁰ Roosters on the top of *Satellite* (1955, cat. no. 39), and *Odalisque* (1955–58, cat. no. 42), the bird within *Untitled*, (1955, cat. no. 40), as well as the Angora goat and the eagle (*Canyon*, cat. no. 71), both 1959, come to mind. When the works were first seen, the obtrusive objects seemed aggressive and they were certainly in contrast to the "high art" aesthetic of abstract expressionism, the oppressive potential of which Rauschenberg saw early. The fact that the stuffed creatures might simultaneously refer to his own life would surely be congenial, thus putting a reference to childhood in place of the purity of exalted art. Max Ernst's *personnage* Loplop was a bird too; it figures in his works and its origin has been attributed to his childhood by the artist. The connection to the past entertained in relation to Rauschenberg is not of a Freudian sort, but a conscious reference that does not compromise the objectivity of the materials used in the combines. It is one of the things that happens; not a secret, either catastrophic or pathetic, shaping later life. Miro's *Objet poetique*, 1936, includes a stuffed parrot, but what we get from Miró is a mélange of bright unreconciled bits.¹¹ This is not in the least like Rauschenberg, whose divergent bits are unanimously reconciled, for all their heterogeneity, by the patina of paint and wear. A single textural envelope enfolds them. Rauschenberg achieves unity not by relying on the schemata of the sixties (deductive structure, serial imagery) but on a painterly flow. This could be one reason that he considers himself fundamentally a painter, a fact he stressed in conversation recently.



Monogram, 1955-59, cat. no. 68.

Rauschenberg has been at some trouble to resist reductive, causal readings of his work. In 1963 he formulated the term “random order” to characterize the unstoppable connectivity of images and objects. He gives an example drawn characteristically from the city: “With sound scale and insistency trucks mobilize words and broadside our culture by a combination of law and local motivation which produces an extremely complex random order that cannot be described as accidental.”¹² This is a warning to us not to expect that any given object in a combine-painting can be accounted for in terms of all the other parts. It is improbable that any single program will be supported by all the local bits.

IMAGES

Rauschenberg coined the term *combine-painting* (my italics) for his work. And he wrote: “A pair of socks is no less suitable to make a painting with than wood, nails, turpentine, oil and fabric.”¹³ He stressed the constituent materiality of painting and, of course, by this route we can arrive at the definition of paint as matter. Once paint is used by an artist, its operational lore is evident and art

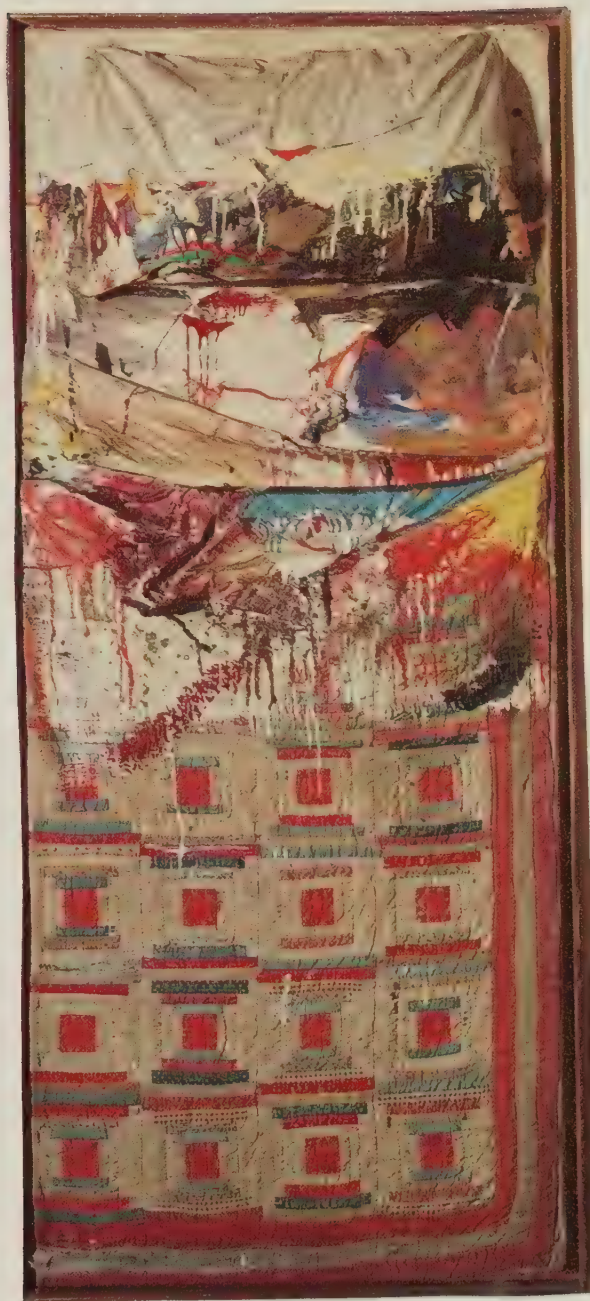
history is activated. A pair of socks, however, does not possess the same cultural associations. What it does have is a familiar human use and Rauschenberg's art is an inventory of human traces. In addition there are the physical characteristics of the works themselves. There are pieces, like *Summer Rental* (1960, cat. no. 82), say, that are absolutely paintings as everybody uses the term, but what about those with the attachments and appendages? Bulky as these objects may get, they do not as a rule disrupt the continuity of a prevailing flat plane somewhere in the work. They are usually defined with reference to a volatile but persistent surface.

Rauschenberg's *Bed* (1955, cat. no. 36) is an object but one that is very much a painting: not only are the quilt, sheets, and pillow attached to a stretcher, but the pigment is used in a painterly way. In the top half the linen is lavishly painted, with clots, runnels, and directional swipes of the brush; in the lower half the patterned quilt, aside from a splash or two, is self-colored. However, there is no discord between the two halves and the effect is certainly that of a painting compared to, say, the plasticity of Claes Oldenburg's work, which is irreducibly sculptural. There is an element of illusionism about Rauschenberg's work: the painting looks like a bed and the bed looks like a painting. Its frontality is like a door by William Harnett: the pillow is dented (more so originally than now) and the sheets are turned back, suggesting a recent departure.

In 1957 two almost identical paintings by Rauschenberg, *Factum I* and *Factum II* (cat. nos. 52 and 53), suggested that gestural brushwork was as repeatable as cutout and pasted photographs. In four paintings of 1960, the "Summer Rental" series (cat. nos. 82–85), he proposes something else which is again skeptical of abstract expressionism. In each painting he uses the same color in approximately matched amounts and the same collage elements. To see one of the paintings is to see a fluent, freely brushed painting in the gestural manner of the second generation of abstract expressionists. To see two or more is to see that the fluency is the product of systematic procedure. Each painting has a small salad of scrambled letters as well as a capital "A" at some point and at some angle or other. The paintings as a group constitute a refutation of a prevailing cliché of aesthetics, namely that art reveals an inevitable order, in which no part can be changed. The uniqueness of a work of art is thus equated with stasis. In some of the combine-paintings of the fifties, signification is often more the property of the appended materials than of the painted passages, but here a straight painting technique is the vehicle of the argument against inevitability.

In *Collection* (1953–54, cat. no. 28), a work titled by Rauschenberg only in 1976, the title is apt, both as it refers to the reproductions of paintings (two Van Goghs, a Persian miniature, an allegorical composition) and to the rich collage hoard. The printed matter includes *Moon Mullins*, *Mickey Finn*, *Jimmy*, and other almost obliterated comic strips (though details emerge, such as speech balloons: "And I'll bet you can swim like a fish." "Yeh, better. I can swim on my back."), an ad for Macy's, interviews with people on holiday ("I could have gone anywhere. But I've come to Jones Beach because it has everything I need for my vacation."), and a newspaper story ("Bar Television of Hearings on Dock Violence").

Solomon points out: "After 1955 the images become more impersonal and generalized. . . and they reflect the urban environment completely. *Rebus* (1955, cat. no. 35) seems to be a turning point."¹⁴ This work includes political posters and sports photographs, as well as graffiti and Botticelli's *Birth of Venus* (the first of a recurrent Venus motif in Rauschenberg's work). The paint is lively, contrasted with an equator of color samples, the regular forms of which are in ironic contrast to the hectic paths of the wet paint. Rauschenberg's interest in the potential use of mass-produced



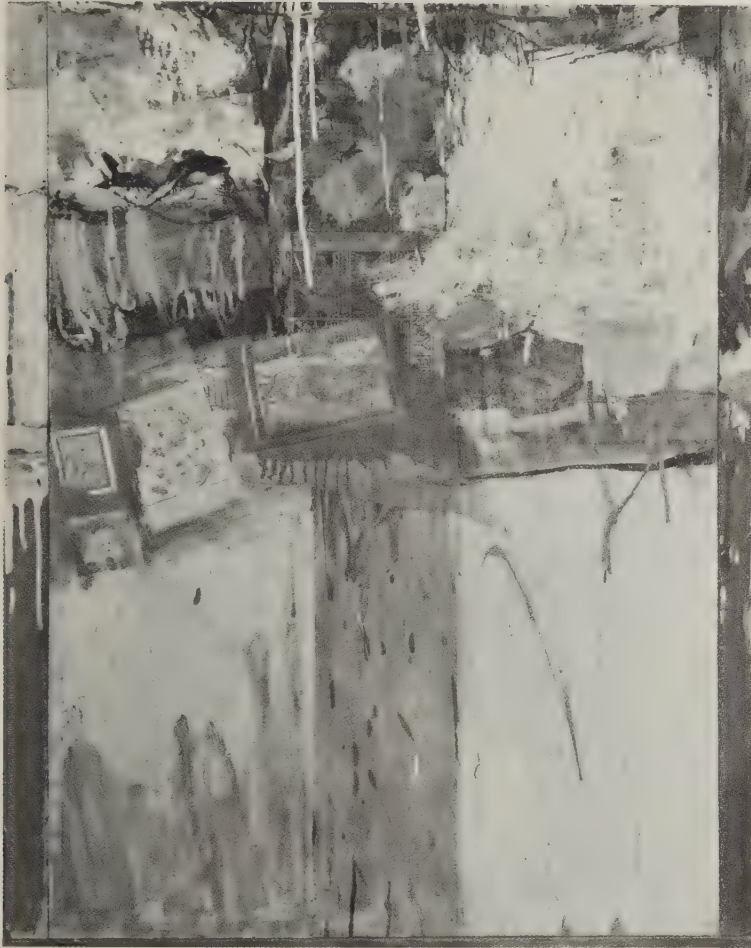
Bed, 1955, cat. no. 36.



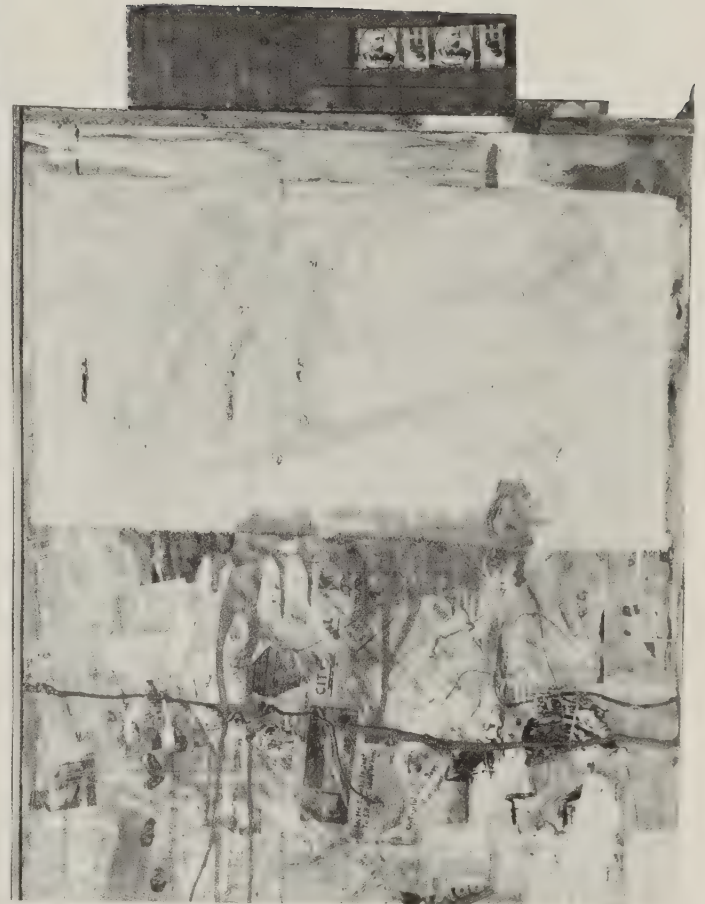
Collection, 1953-54, cat. no. 28.

imagery is clear in *Rebus*, as in *Gloria* (cat. no. 49) of the following year, in which a newspaper headline, "Gloria Weds Third Time," is accompanied by four identical photographs of the former Miss Vanderbilt cutting a cake.

Cage observed, "There is no more subject in a combine than there is in a page from a newspaper. Everything that is there is a subject."¹⁵ If the combine-paintings are viewed in terms of nonhierarchical simultaneity, their association is primarily urban. The sensory marsh of the earlier combines, though it may contain nostalgic accents, is also urban in its textural density and profusion of parts. The black and red paintings were done in New York, in a studio on Fulton Street; in 1955 Rauschenberg moved to Pearl Street, where the combine-paintings developed. The city is evoked not in terms of technological triumphs and the geometry of mechanization but factually, as a



Detail from *Collection* (center).



Detail from *Collection* (left).

crowded, dirty place. As Rauschenberg wrote later: “New York is a maze of unorganized experiences peopled by the unexpected — change is unavoidable.”¹⁶

Rauschenberg has been credited by Leo Steinberg with inventing the “flatbed or work surface picture plane.”¹⁷ Steinberg argues that whereas previous painters assumed a correspondence between our general experience of the space of the world and the space of art, Rauschenberg implies no spatial orientation beyond that effected by his operational process on the surface. It is true that Rauschenberg improvises brilliantly, on canvas, paper, or in three dimensions, and Max Kozloff has pointed out that his “orientation of images is such that one no longer knows what is ‘up’ or ‘down.’”¹⁸ Steinberg was probably also influenced by the fact that the horizontal pasture of the Angora goat in *Monogram* was originally upright. However, the flatbed picture plane, though it characterizes some clusters of quoted or transferred material, does not take into account Rauschenberg’s sensitivity to the human scale and stance. He has a highly developed sense of the body in space and of the objects of human use. The closet door in *Interview* (1955, cat. no. 37), the simulated wall of *Interior* (1956, cat. no. 48), and the chair attached to a painting in *Pilgrim* (1960, cat. no. 81) are only the most obvious examples of his lyrical ergonomics. It shows, too, in his perpetually resourceful



Canyon, 1959, cat. no. 71.

gaging of the ways in which the combine-paintings join wall and floor. *First Landing Jump* (1961, cat. no. 88), for instance, includes a tire that is placed to resist impact on the picture it hangs from like a tire on a wharf.

There is a steady amplification of the role of objects in the combine-paintings, but painting retains an important function. In *Canyon* (1959, cat. no. 71), for example, a tied pillow hung from the bottom of the picture projects out into the room. A stuffed eagle is perched low in the picture, but its outspread wings stay within the limits of the canvas. The eagle over the dangling pillow has the effect of lifting up the painted and collage elements above. That is to say, the eagle, for all its awkward three dimensionality, functions pictorially. That this was Rauschenberg's intention is suggested by three images in the collage that imply ascent: a photograph of the night sky, a reproduction of a child with a raised arm, and a sky blue image from a low angle view of the Statue of Liberty. This kind of logic by contiguity runs through the combine-paintings. The images are not as a rule designed to make a point, though *Trophy I (for Merce Cunningham)* (1959, cat. no. 74) is an exception; usually chains of relationship follow from the discovery of an object, such as the Angora goat, or from the rendezvous of different pieces. It is definitely not a situation in which anything goes, but neither is it planned ahead. In discussing a work of Rauschenberg's, the scenario must be retrospective.

During the early sixties there is a redistribution of emphasis. The combine-painting, as an impacted form of both painting and three-dimensional objects, seemed to be running out. In 1961 he made two sculptures (developing the hefty found object of *Pail for Ganymede*, 1959, cat. no. 72), in one of which, *Empire II* (1961, cat. no. 90), a usually distant, presumed small, object, a cowed smoke stack, becomes enormously commanding on a dolly. Gene Swenson visited Rauschenberg's studio for an article in 1962 and records that the artist had started work on the car-door part of what ultimately became *Oracle* (cat. no. 105), a five-part sculpture completed in 1965. Rauschenberg also made his first lithograph and began his silkscreen paintings in 1962. Thus, he is alternating between fully three-dimensional form and completely flat images. Rauschenberg explained in *Autobiography* that he "began silkscreen paintings to escape familiarity of objects & collage." And Swenson recorded, "Rauschenberg has said of *Crocus* that, 'it began in *Ace*.'"¹⁹

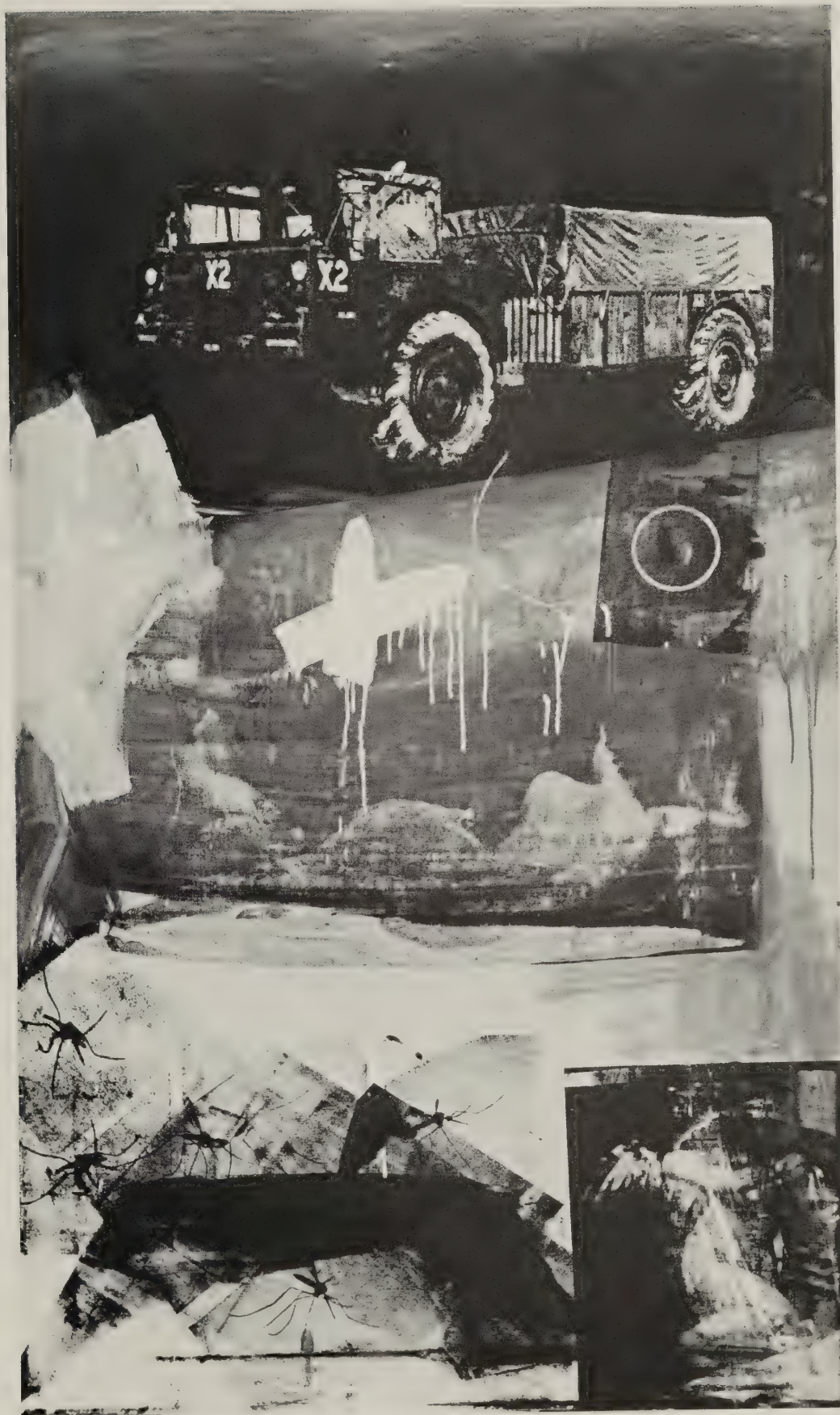
Ace (1962, cat. no. 94) is the largest of a series of horizontal, multipanel paintings that include *Wager* (1957-59, cat. no. 69) and *Allegory* (1959-60, cat. no. 76); *Crocus* (1962, cat. no. 96) is one of the first group of silkscreened paintings. Thus, though *Ace* is very much a brushed painting, an eloquent extension of gestural abstract expressionism so far as handling is concerned, it is linkable to the mechanically reproduced images of *Crocus* because of its comparable manual lightness. There is, of course, the free brushwork with which Rauschenberg joins and inflects the separate images in *Crocus*, in this case Velázquez's *Venus and Child*, an army truck, mosquitoes, and a football. There is also the fact that he can print the photographs with different emphases by regulating the amount of ink applied to the screen for printing the images. By this means Rauschenberg gets an instantly delivered image, speedily made as whole and full as an object in a collage, but susceptible to nuances of painterly pressure. The combine-paintings accommodated the world of objects to painting and the silkscreen paintings can be said to bring a technique from printing into the medium of painting. The interplay of legible image and evident paint produces the "veiled image" that Bitite Vinklers pointed out as characteristic of the transfer drawings for "Dante's 'Inferno'" (1959-60, cat. nos. 77-79).²⁰



Ace, 1962, cat. no. 94.

The Velásquez and the truck recur, stacked similarly, to the right center of *Barge* (1962–63, cat. no. 97), a 32-foot-long inventory of the silkscreens. Despite the size of the painting the images are not repeated, in which respect Rauschenberg is unlike Andy Warhol, who in his silkscreen paintings insists on the reiteration of the same image. Rauschenberg uses his screens repeatedly, carrying images from canvas to canvas, changing the context, but rarely duplicating an image internally. The technique combines the veristic impact of black-and-white photography and a tonal undulation and interplay of accented edges similar to those in *Ace*. The imagery in *Barge* is a cluster of urban and industrial subjects for the most part: construction site, sports field, swimming pool (competing swimmers), headlight, clover leaf interchange, radar bowl, navy missile, city skyline, pet birds (that is to say, caged). In a way it is like a panorama of Howard Hawks's world, a place of skill, competition, and man-machine interaction. The Velásquez *Venus* is both the only feminine image and the only past image. Two paintings of Venus and Cupid are used in the silkscreen paintings, one by Velásquez one by Rubens, and both show Venus attended by Cupid carrying a mirror. It would not be compatible with Rauschenberg's way of thought to consider the mirrors as symbols of vanity. There is another female figure who occurs from time to time, the Statue of Liberty. Therefore, there is a cluster of femininity, the past, and art. Thus the mirror, which duplicates the world, may be a symbol of art, in which case these Venus images might be taken as an ironic self-reference to Rauschenberg himself as an artist.

The original sources of the silkscreen images are like those for the Dante drawings, current newsstand material, such as *National Geographic*, *Life*, *Esquire*, *Boxing and Wrestling*, and newspapers. However, silkscreening makes possible the enlargement of images in a way that the frottage



Crocus, 1962, cat. no. 96.



Barge, 1962-63, cat. no. 97.

technique of the drawings does not permit. The sensuous, grainy photographic quality (obtained by using reproductions) takes on a curious immateriality as dilation separates the microstructure of dots. Hence the images are convincingly legible but materially slight, an ironic combination that Rauschenberg takes further in his later "Hoarfrost" series. It is not the mass media's lack of substance that is his point, but the limits of any channel of information. Incidentally, Rauschenberg's first show of interest in the direct impression of images can be dated to 1949-50, when he made a series of paintings by using a sun lamp and blueprint paper to produce life-size silhouetted nudes. (A reproduction of one is used among the collage material in *Odalisque*.)

TECHNOLOGY

The silkscreen paintings as a group have a kind of insistent contemporaneity very unlike either the "nostalgic" or "downtown" combine-paintings. Taken as a whole they constitute an anthology of city imagery. The manmade environment is presented in terms of architectural details, airplane control panels, water towers, parachutes, helicopters, space capsules, stacked plates; these recur, like airports across America. Tomkins has described Rauschenberg at work on several of the paintings, including one with "a signpost marking the intersection of Nassau and Pine Streets." He mentions the different screens available and reports on the artist laying in "the image of the clock diagram precisely in the middle of the shot of the Sistine Chapel."²¹ Presumably this is the painting later titled *Estate* (1963, cat. no. 99), one of those done after Rauschenberg had moved to color. The overlaying of Michelangelo's *Last Judgment* by a modern clock is not Rauschenberg's version of Duchamp's moustache on the Mona Lisa. It is the ebullient collision of ceremonial chapel and functional design, of artist and engineer.

The protechnology theme is not accidental. In fact it refers to what is perhaps the fundamental



dispute of our time, the nature of technology. Rauschenberg has stated his position: "A type of heresy is developing which affirms that technological progress is a monster, that the robot is the incarnation of evil. We are ashamed of technology, some are turning their backs on it, fleeing the technological present."²² It is common error to think that political and moral opposition to the military-industrial complex entails recourse to a simpler form of life. Problems of ecology and famine can only be handled by a more comprehensive use of the systems of technology, not by their simplification. Rauschenberg sees the artist as a model of the necessary forms of "participation with technicians."²³

The silkscreen paintings of 1962–64 are not the only expression of Rauschenberg's concern with technology. Two years later, in 1966, he was a founder of Experiments in Art and Technology (E.A.T.), an organization designed to orient artists in a world of complex technical resources. The technological optimism of the silkscreen paintings recurs in the "Stoned Moon" series of lithographs that resulted from his attending the *Apollo 11* moon shot in 1969. Rauschenberg's photographs and diagrams, printed in luminous overlays, stay close to the events at the Kennedy Space Center, including motifs of Florida, such as oranges and flamingos (communication jargon for rocket is bird). "Stoned Moon" celebrates the interaction of man and machine. The ergonomics that engaged Rauschenberg in his combine-paintings, the matching of objects and furniture to ourselves, is witnessed here in its most sustained and elaborate endeavor. He responded by producing the first persuasive public art of the early space age. The Launch Control Center prompted Rauschenberg to the following reflection: "Launching control aware of two ideologies man and technology responsive responsible control and counter control."²⁴

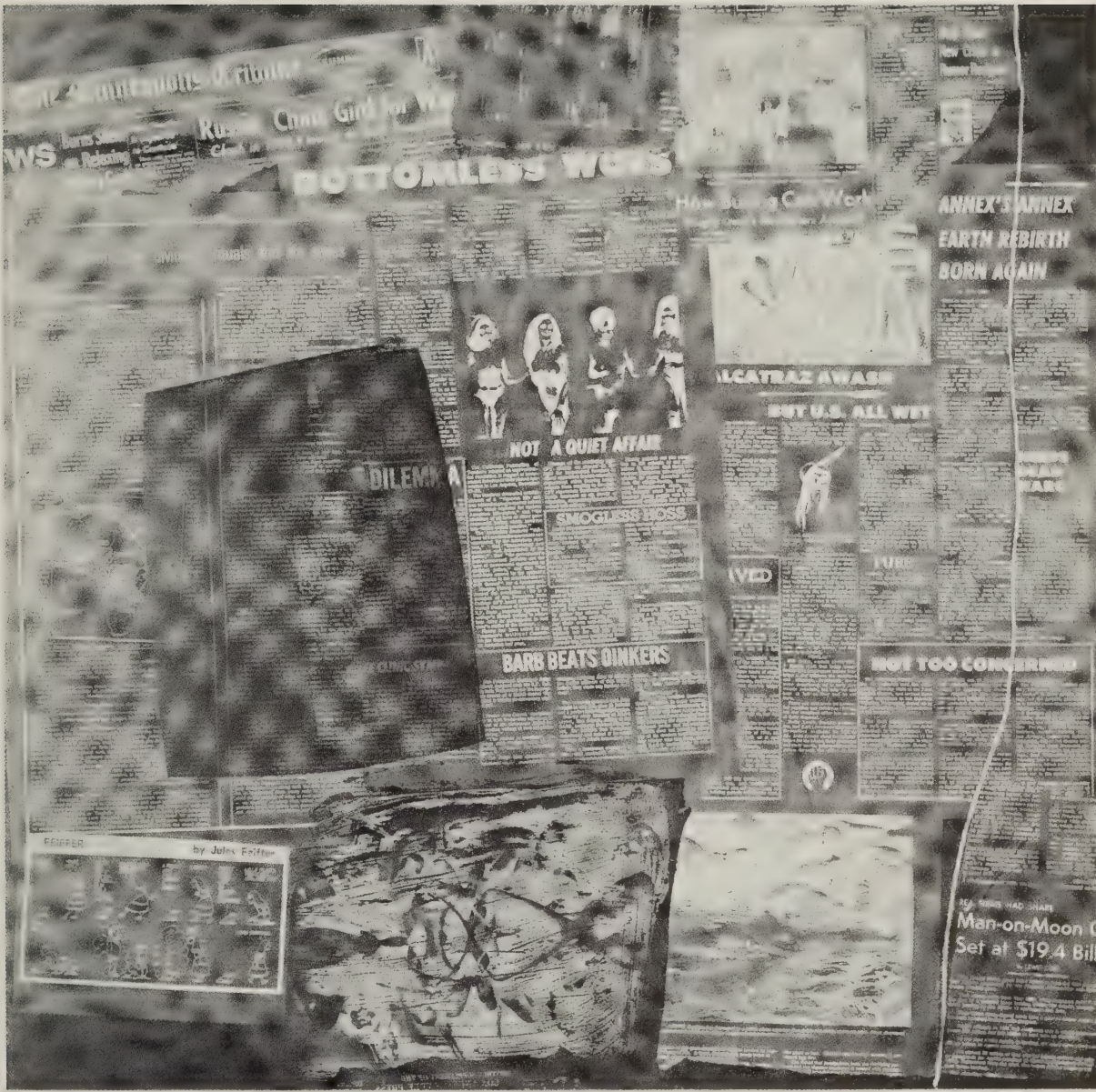
Later in 1969 Rauschenberg produced a series of collages for silkscreen prints, "Currents," that dealt not with industrial triumph but with industrial breakdown. Much of the imagery — sports images, street scenes, man-equipment interaction — could have occurred in earlier works, but the tone is different. The collages consist of newspapers cut, torn, or folded. To quote the artist, "The

world condition permitted me no choice of subject or color and method composition.”²⁵ Typical headlines and headings are “Runoff Flushes Raw Sewage to River,” “How Potholes are Formed,” “Chi 5 Are Slapped with 2 Other 5s,” “New Ritual Slayings,” “Arabs Boast: We Bombed Jet,” “Panther Brawl Rocks Court,” “Bus Our Kids?”. The subject is the mechanized urban milieu at its points of collapse, without “responsive responsible control and counter control.” And to quote Rauschenberg again, “By working together sharing information technology and art could be a way of awakening the conscience of people to avoid a crucial disaster.”²⁶

It seems clear that Rauschenberg’s expectations of technology are related to his experiences in performance: in both cases the artist is engaged in collaboration, with dancers or with engineers. *Autobiography* is packed with the occasions of cooperation. He has noted that “working in community lessens the danger of selfish ego trips into stylization and functions as an antidote to corrosive pride.”²⁷ There is also the challenge of instant decision-making, working by reflex according to changing situations. Referring to his tour with the Merce Cunningham Dance Company in 1964, he wrote: “Some of the sets and costumes had to be made in the particular environment. The lighting was done spontaneously because of esthetics and practicality” (*Autobiography*). Finally, one more quotation is offered to indicate the satisfactions of public improvisation: “Theatre remains one of the most demanding and purest forms of art. There is no separation of life and work. The individual is the medium.”²⁸ This is not the place to discuss his performances, but I remember remarkable sequences, in one of which (*Map Room II*, 1965, cat. no. 196), Steve Paxton rolled across the stage inside a large tire to end up on a bedspring frame that turned out to be wired for sound. But Rauschenberg also uses technology in the fabrication of large sculptures. In *Oracle* (1965, cat. no. 105), urban junk — a car door, a bathtub, ventilating ducts, window frames — contain variably scanning radios, and there are three extensions of the silkscreen paintings into mechanized forms. In the first, the *Revolver* (1967, cat. no. 110), colored silkscreen imagery printed on plexiglass discs rotate, achieving in real time the effects of flux and fusion that characterize his overlaid imagery anyway. Next is the *Soundings* (1968, cat. no. 112), in which lights, cued by ambient sound, flare in a layered relief of chair images printed on plexiglass. Finally, there is the *Carnal Clocks* of 1969, a group of boxes with a time switch that flashes lights on to reveal erotic details of anatomy. Taken together they represent a program to relate visual art to movement, to spectator involvement, and to interrupted reading in time.

STRUCTURES

The newspapers in “Currents,” compared to the complex interlacing and tonal subtlety of Rauschenberg’s drawings, are raw and direct. The quoted material is comparatively unmediated in the collages (though in the silkscreens made from them, various modifications, such as moiré pattern and color, are introduced). On the whole, Rauschenberg’s later work tends toward this kind of directness, with a reduction of the inner complexity of his earlier work. The cardboards of the early seventies, however, demonstrate all his habitual sensitivity to materializing imagery. He works by a series of rapid decisions based on the developing state of the materials in hand. The cardboard, usually after it has been used as a container, is opened out, flattened, ripped, and punched in a new form of Rauschenberg’s attachment to the cycle of changing the use of objects. These works carry



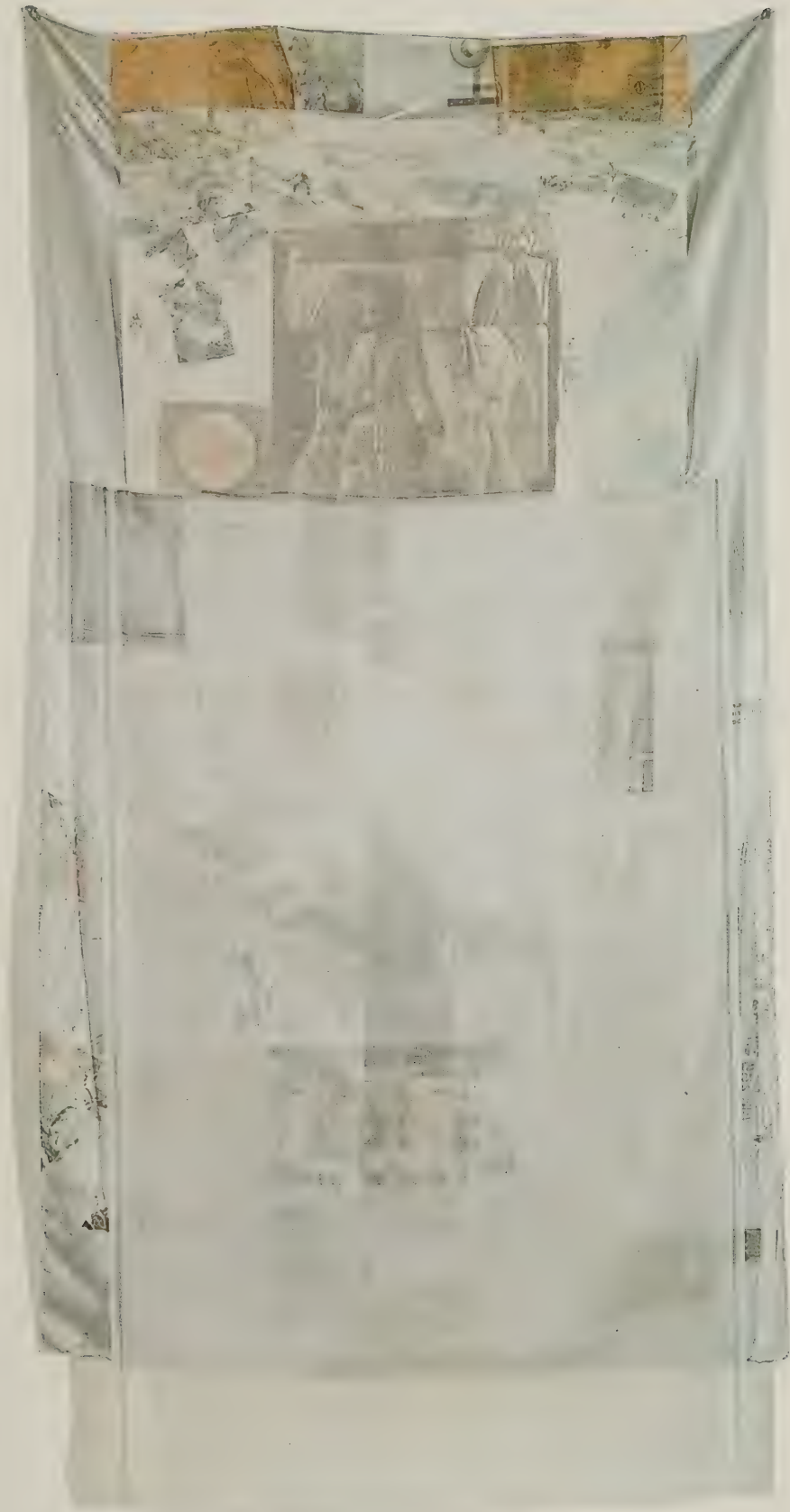
Surface Series #45, 1970, cat. no. 158.



Pilot (Jammer), 1975, cat. no. 135.

no imagery, nor does the “Jammer” series, 1975–76. One link between the combine-paintings and the later work is Rauschenberg’s attitude toward materials, which he still regards as a collaboration. “Making a work is an unpredictable dialogue with the substance, the technique and the artist, preferably mute”; and, “materials have a reserve of possibilities built into them.”²⁹ The sag and pulpiness of old cardboard, the transparencies of thin new cloth, the response of light drapery to gravity or the angle at which a pole can resist gravity, are all aptly characterized in the new work.

The “Jammers” are constructions which set up delicate tensions between pinned fabric and leaning poles. They are frontal but tenuous, factual but pale. Soft creases and natural edges combine with a persistent rectangularity, but one that flutters at the displacement of air when somebody passes. Rauschenberg has used fabrics before, of course, in *Charlene* and *Red Interior*, 1954, for instance, but in the earlier works the fabrics were usually fixed in place; in most of the new pieces they hang loose. *Pilot* (1975, cat. no 135) is characteristic: a pole, caught at the top by a cord and leaning outward, supports a pale blue length of light fabric hanging at right angles to patches of yellow and white fabric. It is the technology of the clothesline used with the concentration of *japonaiserie*. Let me describe one balancing feat. A leaning pole, a glass of water at the top, and a tuft of red material near the floor, joined by a crinkly wire (*Frigate*, 1975, cat. no. 134).



Ledger (Hoarfrost), 1975, cat. no. 132.

In 1974–75 Rauschenberg combines his eloquent imagery with pliable, see-through fabrics. He wrote: “*Hoarfrost* series is done on silk, cotton, or cheesecloth presenting the imagery in the ambiguity of freezing into focus or melting from view.”³⁰ At the end of that sentence he wrote, but deleted, “with the weightlessness of light.” The last expression is apt for although of great specificity, these evanescent images are hardly there. Seen against objects and space, ruffled by the slightest wind, they are as illusive as minute ice needles on cooled surfaces. The transparency that Rauschenberg achieved with plexiglass in *Revolver* is here presented with a lyricism that makes the work, even untouched, as natural as a shawl or a scarf or a curtain. Throughout his work Rauschenberg has shown a way with words, from his declarative to his evocative titles, and the name of this series (“Hoarfrost”) is of pinpoint accuracy. Such is also the case with the works in which he dropped the imagery and concentrated on the properties of fabric, the “Jammer” series. There is no entry for this word in the Random House Unabridged Dictionary, but its associations are rich. One who jams (thrusts, improvises, as in jazz); to jam (head a sailing vessel into the wind); windjammer (sailing boat). The maritime allusions are there: individual Jammers are called *Sea Dog*, *Gear*, *Frigate*, *Pilot*, *Reef* and certainly, in the sense of improvisation, Rauschenberg is one who jams.

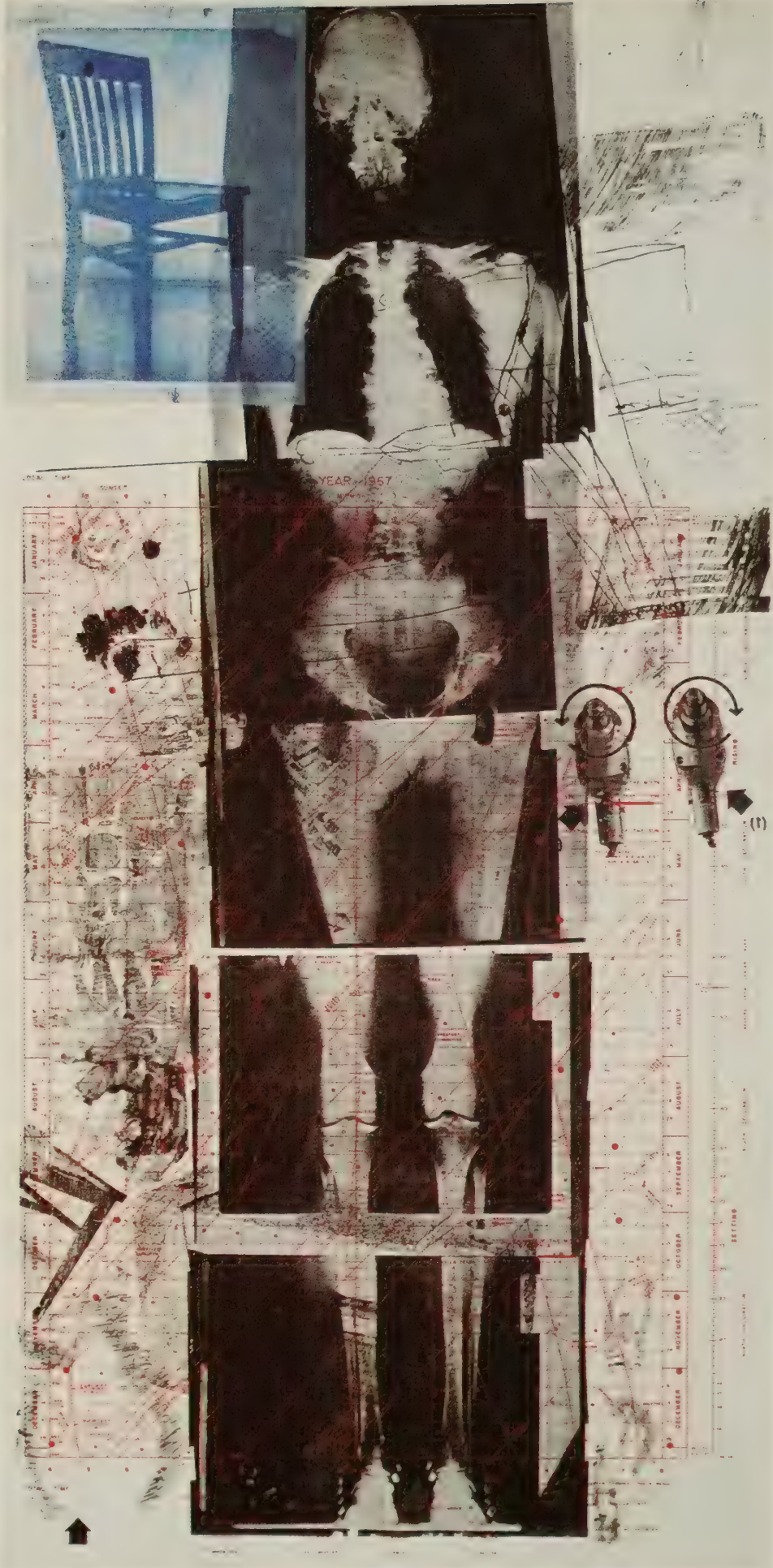
Rauschenberg developed as an artist at a time when restriction was for many artists the only way to work. Drawing, modeling, textural contrast — all the devices of representation were rejected. It is part of his subtlety and dexterity to have opposed and not opposed these strictures. One was not supposed to draw because the hand introduced fictional spaces; Rauschenberg avoided drawing as line but found ways of depositing images directly into his work, by collage, by frottage, by silkscreen. By “insisting the object material keep its identity” (*Autobiography*), he achieved his own version of concreteness. Rauschenberg, in his first interview with Parinaud, observed: “At one time, perspective was considered an actuality. Now we know it is an illusion. In the same way, these combinations [of objects] are now actualities.”³¹

Factualness of material has been both the method and cover of Rauschenberg’s painterly mode of work. For instance, *Allegory* (1959–60, cat. no. 76) is as remarkable for its coloristic unification as for the conspicuous red parasol and crinkled drapery (actually a late state in the life of a tin ceiling). The brute materials at first distract one from their painterly fusion. Rauschenberg’s inventiveness and persistence have enabled him to follow lines of development in his art far more complex than those endorsed by his supporters at any particular moment.

LAWRENCE ALLOWAY

NOTES

1. John Cage, *Silence* (Middletown, Conn.: Wesleyan University Press, 1961), p. 102.
2. Robert Rauschenberg to Betty Parsons in letter from Black Mountain College, postmarked October 18, 1951.
3. Quoted in André Parinaud, "Un 'Misfit' de la Peinture New Yorkaise se Confesse," *Arts*, no. 821 (May 10, 1961).
4. Ibid.
5. Cage, *Silence*, p. 101.
6. Alan R. Solomon, *Robert Rauschenberg* (New York: The Jewish Museum, 1963).
7. Quoted in Gene R. Swenson, "Rauschenberg Paints a Picture," *Art News* 62, no. 2 (April 1963): 45.
8. Quoted in Calvin Tomkins, *The Bride and The Bachelors* (New York: Viking Press, 1965), p. 204.
9. Solomon, *Rauschenberg*.
10. Quoted in Tomkins, *Bride and Bachelors*, p. 196.
11. For illustration see William C. Seitz, *The Art of Assemblage* (New York: The Museum of Modern Art, 1961), p. 63.
12. Rauschenberg, "Random Order," *Location* 1, no. 1 (1963): 27–31.
13. Quoted in *16 Americans* (New York: The Museum of Modern Art, 1959).
14. Solomon, *Rauschenberg*.
15. Cage, *Silence*, p. 101.
16. Rauschenberg, statement for unreleased film *Mostly about Rauschenberg* (produced by Reiner Moritz, 1974–75).
17. Leo Steinberg, *Other Criteria* (New York: Oxford University Press, 1972), p. 85.
18. Max Kozloff, *Renderings* (New York: Simon and Schuster, 1968), p. 253.
19. Swenson, *Art News* (1963): 67.
20. Bitite Vinklers, "Why Not Dante?" *Art International* 12, no. 6 (Summer 1968): 101.
21. Tomkins, *Bride and Bachelors*, p. 235.
22. Quoted in Parinaud, "Un Intervista con Rauschenberg," *Le Arti* 1–2 (January–February 1969): 26.
23. Ibid.
24. Rauschenberg, "Notes on Stoned Moon," *Studio International* 178, no. 917 (1969): 246–47.
25. Rauschenberg, *Currents* (Minneapolis: Dayton's Gallery 12, and New York: Castelli Graphics, 1970).
26. Rauschenberg, statement for film.
27. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
31. Rauschenberg quoted in Parinaud, *Arts* (1961).



CHRONOLOGY

Italicized comments are by Robert Rauschenberg.

The chronology includes major one-man exhibitions through 1976 and important group exhibitions in which Rauschenberg participated through 1959. A separate list of selected group exhibitions from 1960 through 1976 follows the chronology.

Rauschenberg's dances and performances, briefly mentioned in the chronology, are described in more detail in the last section of the Catalogue of Works.

1925

Born October 22. (Christened Milton, Rauschenberg adopted the name "Bob" while at the Kansas City Art Institute in the late 1940s and subsequently became known as "Robert.") Grew up in Port Arthur, Texas, an oil refinery town on Gulf of Mexico near Louisiana border. Was first child and only son of Ernest and Dora Rauschenberg; parents were of Dutch, Swedish, German, and Cherokee stock. Father employed by Gulf States Utilities, a local light and power company. Entire family active in Church of Christ. One sister, Janet, born in 1936. *At the age of sixteen, Janet was celebrated as Louisiana Yam Queen.*

Attended public schools in Port Arthur.

1942

Graduated from Jefferson High School. *I excelled in poor grades.* Planned to study pharmacy and enrolled in fall at University of Texas. *I was expelled within six months for not dissecting a frog in anatomy class.*

Drafted into United States Navy and received basic training at boot camp in Farragut, Idaho; was voted honor man.

Transferred to Navy Hospital Corps in San Diego, California, and was trained as neuropsychiatric technician. During free time, hitchhiked up and down West Coast. Was stationed for two and a half years at various hospitals in California. *This is where I learned how little difference there is between sanity and insanity and realized that a combination is essential.*

While stationed in San Diego, stumbled onto Henry E. Huntington Library and gardens in San Marino near Pasadena and there saw original paintings for first time. These included Thomas Gainsborough's *The Blue Boy*, 1770, Joshua Reynolds's *Sarah Siddons as the Tragic Muse*, 1784, and Thomas Lawrence's "Pinkie," 1795, a portrait of Sarah Moulton-Barett. *This was my first encounter with art as art.*



Susan Weil Rauschenberg in Central Park, New York, 1951.

1945

Discharged from Navy and returned to Port Arthur to find that his family had earlier moved to Lafayette, Louisiana.

1946

Returned to California and sought work in Los Angeles. While there met Pat Pearman, who suggested that he study art under G.I. Bill of Rights, at Kansas City Art Institute.

1947

Enrolled at Kansas City Art Institute in February and remained through February 1948. Studies included art history, design and composition, sculpture, music appreciation, anatomy, pictorial design, and fashion design. Worked at many odd jobs while attending school, including preparing window displays and fabricating movie sets and photographers' props. Saved money to study in Paris. *I was certain that one had to study in Paris if one were an artist. I think I was at least fifteen years too late.*

1948

Sailed from New York to Paris early in year and enrolled in Académie Julian. There became friends with fellow student Susan Weil, who was later to become his wife. *We each agreed that the other was the worst artist in the class.* While frequenting museums and galleries in Paris, saw his first paintings by such artists as Picasso and Matisse.

Deeply impressed by article in August issue of *Time* about disciplined approach to art of painter Josef Albers. Decided to return to United States in fall to attend Black Mountain College in North Carolina, where Albers taught. *I realized that energy and feelings alone could not get me past that dead end of material indulgence.*

1949

Attended Black Mountain College through spring semester, studying with Albers and his wife, Anni. *This was Albers' last year of teaching at Black Mountain and was reported to be his best by older students.* Left North Carolina with Susan Weil in spring and settled in New York on East Eighty-seventh Street. *It seemed important to be exposed to New York City activity after the rural isolation.* Through 1952 attended Art Students League, where he studied first under Morris Kantor and then under Vaclav Vytlacil. Visited Black Mountain College at intervals during these years, and came in contact with members of department of music and dance, including choreographer Merce Cunningham, composer John Cage, pianist David Tudor, and composer Lou Harrison.



John Cage in Model A Ford, circa 1949-52.



Cy Twombly, Black Mountain College, circa 1951.

1950

Married Susan Weil in spring and spent summer with her family at their home on Outer Island, Connecticut.

Returned to New York and took apartment in West Nineties.

Did freelance work, designing window displays for Bonwit Teller and Tiffany department stores. Used photographic blueprints for works such as *Female Figure*, circa 1949. *Sue and I were experimenting with the photographic blueprint process, partially because of the economy. This period was exciting and prolific even if quality was erratic. We were both doing a minimum of five works a day. Clyfford Still came to the house to select a show with Betty Parsons. I was so naïve and excited that by the time of the opening several months later, the selected show had been painted over dozens of times and was a completely different concept. Betty was surprised.*



Robert Rauschenberg, *Should Love Come First?*, 1950-51, oil on canvas with collage, approximately 30 x 36 inches (destroyed).



1951

Participated in “Artists Annual” exhibition at Ninth Street Gallery, New York, showing two “White Paintings.”

Robert and Susan Rauschenberg’s “Blueprints” featured in three-page article, “Speaking of Pictures,” *Life*, April 9, pp. 22–24. *Sue and I then contacted our friend Alexander Liberman and Alexey Brodovitch, hoping to get some work after our quick notoriety. Lots of provocative promises, no jobs.*

First one-man exhibition of seventeen paintings held May 14–June 2 at Betty Parsons Gallery, New York. Included were 22 *The Lily White*, circa 1950; *Crucifixion and Reflection*, 1951; *Mother of God*, circa 1951; *Stone, Stone, Stone*, 1950; and *Should Love Come First?*, circa 1950–51. After exhibition, some of these paintings were stored at Weil summer home on Outer Island and were later destroyed by a fire there.

Susan and Robert Rauschenberg’s son, Christopher, born July 16. Spent late summer and fall at Black Mountain College.

With John Cage, made *Automobile Tire Print* in New York.

Illustrated Joel Oppenheimer’s poem, “The Dancer,” published at Black Mountain College by Jonathan Williams as the second publication in the Jargon Press series.

1952

Returned to North Carolina in spring and spent summer painting at Black Mountain College. Renewed relationship with John Cage, Merce Cunningham, Buckminster Fuller, Jack Tworokov, Robert Motherwell, and Franz Kline.



David Tudor and Merce Cunningham in Cunningham’s studio, New York, circa 1952.



Rauschenberg in Fulton Street studio, New York, 1953. Left: *White Painting* (seven panels), 1951; right: *Red Painting or Black Painting*, 1953 (whereabouts unknown).

While at Black Mountain, participated in *Theater Piece #1* by John Cage. Descriptions of this event vary. Rauschenberg recalls that Merce Cunningham improvised a dance around and through the audience, John Cage read a lecture on Meister Eckhart, M. C. Richards recited from a ladder, David Tudor played the piano, and he himself projected slides of his paintings onto a screen while playing old records on a handwound Victrola.

Went to Europe in fall with Cy Twombly and traveled with Twombly in Italy, France, and Spain. Continued alone to North Africa and worked in Casablanca, Morocco, for Atlas Construction Company.

1953

Became ill and in February left North Africa for Italy.

Was given two exhibitions in Italy of small objects, called *Scatole contemplative e feticci personali* made in North Africa. First exhibition opened March 3 at Galleria dell'Obelisco in Rome; second opened March 14 at Galleria d'Arte Contemporanea in Florence. Upon advice of local critic, threw most of works exhibited into Arno River. *It saved the packing problem.*

Returned to New York in spring, and moved into studio on Fulton Street. Began "red" paintings.

Concurrent exhibitions of works by Rauschenberg and Cy Twombly held September 15–October 3 at Stable Gallery, New York. Rauschenberg exhibited "White Paintings" and "Black Paintings," as well as rock and wood sculpture.

Participated in "Second Annual Exhibition of Painting and Sculpture," which opened January 11 at Stable Gallery, New York; show was a continuation of earlier Ninth Street Gallery exhibitions.

Designed costumes for Merce Cunningham's dance, *Septet*.

1954

Began long working relationship with Merce Cunningham, designing sets and costumes for the Merce Cunningham and Dance Company until 1965. Designed set for Cunningham dance, *Minutiae*.

Assisted Paul Taylor in putting on a recital of seven dances presented at Hunter College, New York. For one piece, *Resistance*, Rauschenberg used a dog whose function was to cue beginning and end of dance.

Participated in "Third Annual Exhibition of Painting and Sculpture" held January 27–February 20 at Stable Gallery, New York. Exhibited one "Black Painting" and one "grass painting." *The grass painting was earth, seeded and watered into growth. Only one example of this work was kept and cared for until it was exhausted by the cold in the Fulton Street studio.*

Work brought by artist Jack Tworokov to attention of Charles Egan, an art dealer in New York. One-man exhibition of "red" paintings held December 1954–January 1955 at Egan Gallery; two were purchased by John Blair Lynn Goodwin, half-brother of sculptor David Hare. Rauschenberg arranged for concert by composer Morton Feldman to be held in Egan Gallery on Christmas Day. Event has since become known as "Morton Feldman Concert with Paintings."

1955

Moved in January from Fulton Street to new studio on Pearl Street in lower New York. Artist Jasper Johns had studio in same building and became a close friend. With Johns, attempted to support work by preparing window displays for Tiffany and Bonwit Teller department stores. With Emile de Antonio as agent, both artists realized other freelance possibilities.

Exhibited in "Fourth Annual Exhibition of Painting and Sculpture," held April 26–May 21 at Stable Gallery, New York. Works shown included his *Short Circuit*, which contains a painting by Susan Weil, a collage by Ray Johnson, and a flag painting by Jasper Johns.

Designed costumes for two Paul Taylor dance performances, and for Taylor's dance, *Circus Polka*.

1956

Designed sets and costumes for a Cunningham production, *Nocturnes*.

Designed costumes for Paul Taylor dances, *3 Epitaphs*, *4 Epitaphs*, and *Untitled Duet*, and provided taped score and costumes for *The Least Flycatcher*, performed by the Paul Taylor Dance Company at Henry Street Settlement Playhouse.

Participated in "Fifth Annual Exhibition of Painting and Sculpture," held May 22–June 16 at Stable Gallery, New York.

1957

Continued collaboration with Paul Taylor and Merce Cunningham. Constructed set for *The Tower* (costumes by Jasper Johns) and provided sets and costumes for *Seven New Dances* for Taylor's dance company. Both productions were presented at the Kaufman Concert Hall of the YM–YWHA at Ninety-second Street, New York.

Participated in "Artists of the New York School: Second Generation" exhibition held March 10–April 28 at The Jewish Museum, New York.

1958

Moved from Pearl Street to new studio on Front Street, near Wall Street.

Exhibited for first time at Leo Castelli Gallery, New York, in one-man exhibition held March 3–29. Works shown included *Bed*, 1955; *Rebus*, 1955; *Interview*, 1955; *Factum I* and *Factum II*, both 1957; and *Memorandum for Bids*, 1956.

Participated in exhibition, "Collage International, from Picasso to the Present," held February 27–April 6 at Contemporary Arts Museum, Houston.

With Jasper Johns and Emile de Antonio, organized retrospective concert of music of John Cage, covering previous twenty-five years. Concert, held in May, was financed by ticket sales and contributions of \$1,000 each from the three organizers.

Invited to participate in "Festival of Two Worlds" in Spoleto, Italy. Submitted *Bed*, which shocked officials who refused to show it in the main gallery. *Bed* was placed, instead, in storage room of exhibition building.



Rauschenberg in Pearl Street studio, New York, circa 1955. Left: *Charlene*, 1954; right: *Untitled* (combine), 1955 [early state].

Designed sets and decor for two Merce Cunningham productions, *Antic Meet* and *Summerspace*.
Designed sets and costumes for Paul Taylor's production, *Rebus*.

In late 1958 or early 1959 began work on series of drawings based on the thirty-four cantos of the "Inferno," from Dante Alighieri's *The Divine Comedy*. Devoted almost two years to completing project, with several months of intensive concentration spent in small fishing village near Saint Petersburg, Florida.

Participated in "The 1958 Pittsburgh International Exhibition of Contemporary Painting and Sculpture," held December 5, 1958–February 8, 1959, at Carnegie Institute.

Participated in "Beyond Painting: An Exhibition of Collages and Constructions," held December 29, 1958–January 24, 1959, at The Alan Gallery, New York.

1959

Designed costumes for Merce Cunningham's dance, *Rune*.

Albright-Knox Art Gallery, Buffalo, obtained *Painting with Red Letter S*, 1957, for its collection; reputedly first painting by Rauschenberg to be acquired by an American museum.

One-man exhibition of drawings opened May 30 at Galleria de Tartaruga, Rome.

Participated in following group exhibitions:

"Art and the Found Object," The American Federation of Arts, New York. Traveling exhibition; opened in Time-Life Building, New York, January 12–30.

"Three" (Rauschenberg, Bluhm, and Dubuffet), April, Leo Castelli Gallery, New York

"The Newport Jazz Festival Exhibition," summer, Rhode Island

Documenta II: Kunst nach 1945, July 11–October 11, Museum Fridericianum, Kassel, West Germany

V Bienal de São Paulo, September 21–December 2, Museu de Arts Moderno, Brazil

Première Biennale de Paris: manifestation biennale et internationale des jeunes artists, October 2–25, 1959, Musée d'art Moderne de la Ville de Paris

"Out of the Ordinary: The Audience as Subject," November 26–December 27, Contemporary Arts Association of Houston

"School of New York: Some Younger Artists," December 15, 1959–January 9, 1960, Stable Gallery, New York

Exposition Internationale de Surréalisme, December 15, 1959–February 1960, Galerie Daniel Cordier, Paris

"Sixteen Americans," December 16, 1959–February 14, 1960, The Museum of Modern Art, New York

[Selected group exhibitions after 1959 are separately listed in next section.]

1960

Introduced by Nicolas Calas to Marcel Duchamp.

Held one-man exhibition of paintings March 29–April 16 at Leo Castelli Gallery, New York.

Exhibition of drawings for Dante's "Inferno" held April 22–May 30 at Galerie 22, Düsseldorf; and December 6, 1960–January 7, 1961, at Leo Castelli Gallery, New York.



Rauschenberg in Front Street studio, New York, 1958. Left to right: *Interview*, 1955; *Untitled* (combine), 1955 [final state]; *Bed*, 1955; *Odalisque*, 1955-58 [early state]; foreground: *Monogram* [second state], circa 1956.

Won \$3,000 for *Inlet* (combine painting, 1959), in "Society for Contemporary American Art Annual Exhibition XX and 20th Anniversary Exhibit at The Art Institute of Chicago," May 17-June 18.

Moved from Front Street to studio on Broadway, New York, some time between 1960 and 1961.

1961

Became lighting director and stage manager of Merce Cunningham and Dance Company, New York. Until 1965, traveled with company when it toured.

One-man exhibitions held in April at Galerie Daniel Cordier, Paris; in October at Galleria dell'Ariete, Milan; and November 7–December 5 at Leo Castelli Gallery, New York.

Participated in group exhibition, *Les 41 presentent Iris Clert*, which opened May 15 at Galerie Iris Clert, Paris. Having forgotten to make a promised portrait of the director of the gallery, he sent a telegram that was included in the show. It read: "This is a portrait of Iris Clert if I say so.—Robert Rauschenberg."

Participated in performance arranged by gallery director Dorothea Speyer on June 20 at American Embassy, Paris. Simultaneous events were staged by pianist David Tudor, and artists Niki de Saint-Phalle, Jean Tinguely, Jasper Johns, and Rauschenberg. As his contribution, Rauschenberg created a painting, amplifying sound of its construction with contact microphones attached to canvas.

Participated in symposium held October 19 at The Museum of Modern Art in conjunction with exhibition "Art of Assemblage." Other panelists were Lawrence Alloway, Richard Huelsenbeck, Marcel Duchamp, William Seitz (moderator), and Roger Shattuck. *Marcel was writing during the symposium, and I was curious to know what he found so interesting. I questioned him later, and he showed me a sheet of paper with intense doodling. The only recognizable image was an ear. It became one of the most important works in my collection.*

Designed cover for *Art International* 8 (October 20, 1961).

1962

One-man exhibition held March 4–31 at Dwan Gallery, Los Angeles.

Performed in play by poet Kenneth Koch, *Construction of Boston*, which opened May 5 at Maidman Playhouse, New York. Merce Cunningham was director, and cast included Irving Blum, Oyvind Fahlström, Henry Geldzahler, Billy Klüver, Niki de Saint-Phalle, and Jean Tinguely. (In his book *The Bride and the Bachelors*, Calvin Tomkins describes Rauschenberg's contribution, which was to construct "a set resembling a furnished apartment and have two dancers. . . go through the routine of an ordinary day, which included being rained on by an elaborate Rauschenberg rainmaker.")

Commissioned by Tatyana Grosman of Universal Limited Art Editions (U.L.A.E.) to make his first lithograph (color), *Abby's Bird*, for New York Hilton Hotel.

Won Ohara Museum Prize at "Third International Biennial Exhibition of Prints," held at National Museum of Modern Art, Tokyo.

Designed sets and costumes for Paul Taylor dance, *Tracer*, performed at Theatre Lutèce, Paris.

Participated in exhibition, *Dylaby (Dynamische Labyrinth)*, held in September at Stedelijk Museum, Amsterdam.

1963

Participated in February in exhibition at Allan Stone Gallery, New York, for benefit of Foundation for Contemporary Performance Arts. Proceeds from sales of works donated by artists were used to aid avant-garde performers and composers.



Rauschenberg and Carolyn Brown performing in *Pelican*, Washington, D.C., 1963.

Consecutive exhibitions held in Paris by Galerie Sonnabend: *Première Exposition*, held February 1–16, included works from 1954–62; *Seconde Exposition*, held February 20–March 9, included works from 1962–63.

Invited to Dartmouth College, Hanover, New Hampshire, as visiting artist during spring semester. While there, held one-man exhibition of paintings, February 3–28.

Major exhibition of works from 1949–63 held March 31–May 12 at The Jewish Museum, New York. Exhibition organized by Alan Solomon, who also wrote essay for catalogue.

Participated in “Pop Festival,” organized by Alice Denney of The Washington Gallery of Modern Art, Washington, D.C., April 18–June 2. Gave premiere performance May 9 of *Pelican*, first dance production he choreographed and designed, at roller-skating rink, America on Wheels.

Exhibition of "black and white" silkscreen paintings of 1962 and 1963 exhibited October 26 – November 21 at Leo Castelli Gallery, New York.

Won first prize with *Accident* (U.L.A.E. lithograph, 1962) in "Fifth International Exhibition of Prints" at Gallery of Modern Art, Ljubljana, Yugoslavia.

Worked as lighting director for Yvonne Rainer's performance of *Terrain*.

Designed costumes and sets for Cunningham dance production, *Story*, first performed in Los Angeles. All objects used in sets were found in local areas where dance was performed. *Neither dancers nor choreographers ever knew what to expect until curtain.*

1964

Major retrospective exhibition, "Robert Rauschenberg, Paintings, Drawings and Combines," held in February at Whitechapel Gallery, London.

Profile of Rauschenberg presented February 2 on BBC television program, "Monitor," in London.

First presented and performed *Shotput* on February 10 and 17 in New York at Surplus Dance Theater, Stage 73, in two programs at "Sur +" theatrical evenings. Also performed in *Colorado Plateau* by Alex Hay and provided costumes and a prop for Deborah Hay's *All Day Dance with Two*. Served as lighting director for this series of programs.

Won grand prize of \$3,200 for painting at XXXII *Esposizione Biennale Internazionale d'Arte Venezia*, held June 20 – October 18. (Rauschenberg was the third American to win this prize, after James Abbott McNeil Whistler and Mark Tobey.)

With John Cage, traveled with Merce Cunningham and Dance Company to Europe and Asia. Was in charge of decor, costumes, and lighting for dance company. Itinerary (June 3 – December): Paris, Strasbourg, Bourges, Venice, Milan, Vienna, Mannheim, Cologne, Les Baux, London, Stockholm, Copenhagen, Helsinki, Warsaw, Brussels, Leverkusen, Antwerp, Toulon, Baroda, Ahmedabad, Delhi, Calcutta, Tokyo, Honolulu, Seattle, Eugene, and Vancouver. While in Stockholm, gave only performance of *Elgin Tie* and performed *Shotput* during series of events entitled "Five New York Evenings" held September 13 at Moderna Museet. Repeated *Shotput* in November at Sogetsu Art Center, Tokyo.

One-man exhibitions held, at Art Moderna, Turin, in June; and at Galerie Sonnabend, Paris, in May.

Painting *Buffalo II* used for jacket of book entitled *Of Poetry and Power*, edited by Erwin A. Glikes and Paul Schwabe (New York: Basic Books, Inc., 1964).

Exhibition of paintings held September 12 – October 18 at Museum Haus Lange, Krefeld, West Germany.

Installed silkscreen painting *Skyway* (oil on canvas mounted on masonite, 18 x 16 feet), at New York World's Fair. (*Skyway* is now in the Art Museum of South Texas, Corpus Christi.)





Rauschenberg's dog Laika, circa 1964.

1965

Purchased building (former orphanage) on Lafayette Street, New York; finished converting it into a studio about a year later.

Guest of honor at "Purim in Venice Ball" held March 27 at The Jewish Museum, New York, as grand prize winner of Thirty-second Venice Biennial of 1964.

One-man exhibition of drawings held January 8–April 2 at Amerika Haus, West Berlin.

Won William A. Clark gold medal and prize of \$2,000 for *Axle* (1964) at "The 29th Biennial Exhibition of Contemporary American Painting," held February 26 – April 18 at Corcoran Gallery of Art, Washington, D.C.

Performed in "Two Evenings of Modern Dance by Yvonne Rainer," held March 6 and 7 at Wadsworth Atheneum, Hartford, Connecticut.

One-man exhibition of drawings opened April 13 at Dwan Gallery, Los Angeles.

Set of prints illustrating Dante's "Inferno" exhibited April 22–30 at Sperone Gallery, Turin.

Major retrospective, "Robert Rauschenberg, Paintings 1953–1964," held May 3–June 6 at Walker Art Center, Minneapolis.

Helped sponsor series of dance concerts for "First New York Theater Rally," held at television studio on Eighty-first Street and Broadway, New York. First performed his piece *Spring Training* in "Dance Concert II," held May 11–13. During "Dance Concert III," held May 24–26, he performed *Pelican*. In honor of Theater Rally organizers Steve Paxton and Alan Solomon, collaborated in "Dark Horse Concert," a series of surprise performances held simultaneously with regular program of dance concerts. Upon being asked to submit statement about his role in these events, Rauschenberg wrote: *About Dance or Anything Else: 1965. I am sick of talking about What and Why I am doing. I have always believed that the WORK is the word. Action is seen less clearly through reason. There are no shortcuts to directness.*

Exhibited *Oracle* May 15–June 19 at Leo Castelli Gallery, New York, with Billy Klüver as engineer.

Repeated *Spring Training* on September 18 in Ann Arbor, Michigan, and later in year at Milwaukee Art Center.

Performed his *Map Room (I)* in November at Goddard College, Plainfield, Vermont.

Premiere performance of his *Map Room II* presented in New York at “Film-Makers Cinematheque” held December 1–3 and 16–18.

Exhibition of drawings for Dante’s “Inferno” held December 21, 1965 – May 6, 1966, at The Museum of Modern Art, then circulated throughout Europe under auspices of International Council of The Museum of Modern Art.



Rehearsal for Rauschenberg’s *Spring Training*, 1965. Left to right: Alex Hay, Rauschenberg, Steve Paxton, and Trisha Brown.



Artists and staff of E.A.T.'s "9 Evenings," at 69th Regiment Armory, New York, 1966.

1966

Participated April 13, 20, 22 in "Five Choreographers in Three Dance Concerts," sponsored by Los Angeles County Museum of Art. Performed *Map Room II* (1965) on April 13, and *Pelican* (1963) on April 20 in Rollerdrome, Culver City, just outside Los Angeles.

Participated April 26–May 1 in "Now Festival," organized by Private Arts Foundation, Washington, D. C. and on April 26 gave premiere performance of *Linoleum* at National Roller Skating Rink, same city. (A film version of *Linoleum* was included in a National Educational Television program, "Matisse to the Scene.") Participated April 29 in Deborah Hay's *Serious Duet*.

Made film *Canoe* by re-editing a found film. (*Canoe* was originally intended to be a sound track for performances, but has been shown independently.)

Designed cover for *Art in America* 54 (May–June).

Participated in organizing, and performed in, "9 Evenings: Theatre & Engineering," a series of events held October 13–23 at 69th Regiment Armory, New York. Premiere performance of his *Open Score* performed October 14 and 23.

With Billy Klüver, a research scientist, Robert Whitman, and Fred Waldhauer, cofounded Experiments in Art and Technology (E.A.T.) in November. A written statement of the organization's goals sets forth "the possibility of a work which is not the preoccupation of either the engineer, the artist or industry but a result of the exploration of the human interaction between these three areas."

Designed program cover for National Symphony Ball held December 9 in Washington, D. C., to benefit National Symphony Orchestra.

As part of the "Artists Series" National Educational Television produced film *Robert Rauschenberg*.

1967

Presented performance (title unknown) on March 17 at Loeb Student Center of New York University.

In May appeared in NBC television broadcast, "The American Image."

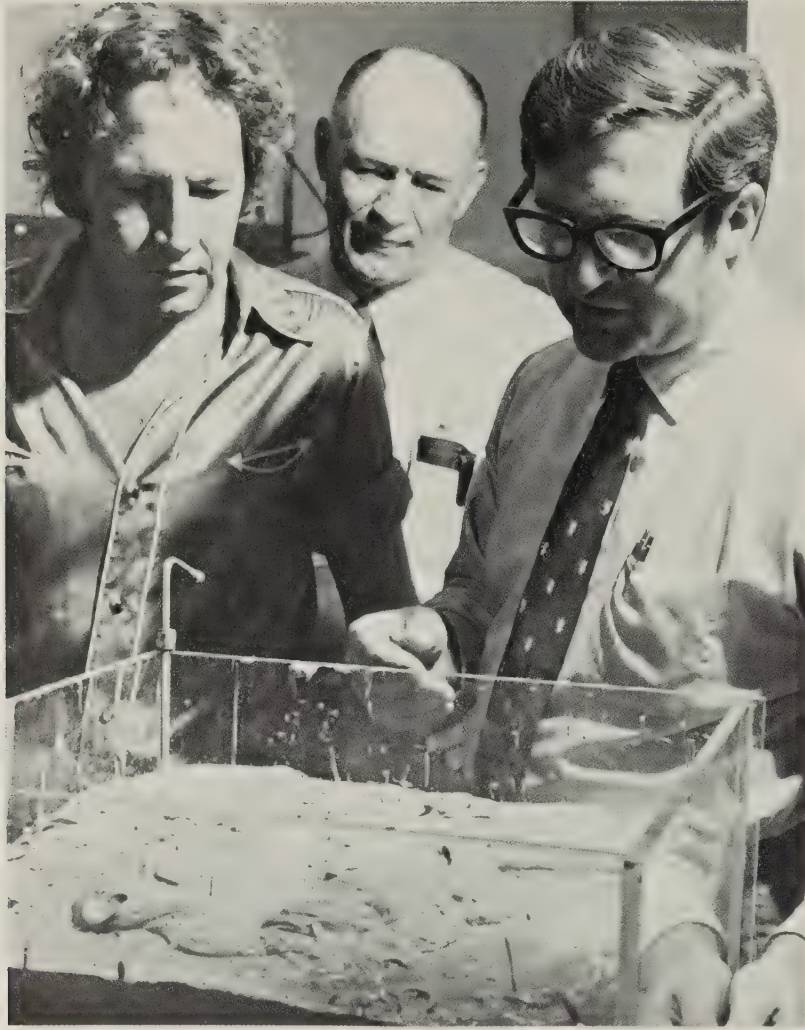
Held one-man exhibition, "Revolvers," May 13–June 10 at Leo Castelli Gallery, New York.

Exhibition and auction, "Giant Model Airplanes," organized by Christie's of London for E.A.T.; held in Rauschenberg's Lafayette Street studio.

Began long working relationship with Gemini G.E.L., a printing and publishing firm in Los Angeles, with series of lithographs entitled "Booster and 7 Studies." Series exhibited July 5–31 at Douglas Gallery, Vancouver.

In October received honorary degree, Doctor of Humane Letters, from Grinnell College, Iowa. *Martin Luther King was also a recipient. I was privileged to share an intimate, unforgettable two-hour cardtable lunch with him, then he was flown back to jail.*

Participated in "Fall Gallery Concerts," organized by School of Visual Arts, New York; performed his piece *Urban Round* on November 10 and 19. Participated on November 20 in Elaine Sturtevant's performance, *Picabia's Ballet Relâche*.



Rauschenberg and Teledyne engineers viewing *Mud-Muse* experiment, 1969.

“Revolvers” featured in CBS television broadcast “Eye on New York: The Walls Come Tumbling Down.”

Designed cover for book, *Poems* by John Giorno (New York: Mother Press, 1967).

Designed cover for *Time* issue of December 8.

1968

Autobiography first exhibited January 2 at Whitney Museum of American Art, New York.

Soundings shown in one-man exhibition held February 23–April 7 at Stedelijk Museum, Amsterdam. Exhibition circulated to Kölnischer Kunstverein, Cologne, April 19–May 26; and to Musée d’art Moderne de la Ville de Paris, June 7–July 14.

Exhibition of paintings held March 7–April 14 at Peale Galleries of Pennsylvania Academy of the Fine Arts, Philadelphia.

On May 28 participated in “Spring Gallery Concert” by performing his *Linoleum*; concert held in studio of painter Bert Stern, New York.

Began collaborating in September with Teledyne, Inc., for construction of *Mud-Muse*, *With brilliant and pleasurable assistance by Frank La Haye and Lou Elmore.*

Exhibition of drawings held in October at Galerie Sonnabend, Paris.

Exhibition, "White Paintings, 1951," held October 12–27 at Leo Castelli Gallery, New York.

Exhibition, "Soundings," held October 22, 1968–January 26, 1969, at The Museum of Modern Art, New York.

1969

First showing in America of *Solstice* in one-man exhibition held January 5–February 2 at Fort Worth Art Center, Texas.

Exhibition, "Carnal Clocks," held April 26–May 17 at Leo Castelli Gallery, New York; and April 25–May 17 at Ace Gallery, Los Angeles.

"Stoned Moon" edition of lithographs exhibited on November 13 at Castelli Graphics, New York. Lithographs were inspired by visit that Rauschenberg had made previous summer, at invitation of NASA, to Kennedy Space Center in Florida, where he viewed launching of *Apollo 11*. They were made at Gemini G.E.L.

Exhibition "Rauschenberg in Black and White: Paintings 1962–63, Lithographs 1962–67" organized by Newport Harbor Art Museum, Balboa, California; shown there December 10, 1969–January 18, 1970. Circulated February 3–March 15 to Phoenix Art Museum; April 6–May 3 to University of New Mexico, Albuquerque; and May 22–June 21 to Seattle Art Museum.

1970

Founded Change, Inc., foundation to aid artists in coping with financial emergencies.

Designed cover for *Arts* magazine, vol. 45, issue for November 1970.

Important one-man exhibitions during 1970 included:

"Rauschenberg: Graphic Art" organized by Institute of Contemporary Art, University of Pennsylvania, Philadelphia, and shown there April 1–May. Circulated July 1–August 14 to Art Gallery, State University of New York, Albany; August 30–October 4 to Marion Koogler McNay Art Institute, San Antonio; October 31–December 31 to Museum of Contemporary Art, Chicago.

"Currents" series of silkscreen prints published by Dayton's Gallery 12, Minneapolis, and Castelli Graphics, New York. Exhibited April 4–May 2 at Dayton's Gallery 12. Circulated June 5–June 27 to Castelli Graphics; June 4–28 to Automation House, New York; July 7–September 6 to Pasadena Art Museum, California.

"Currents" and selection of graphics shown during summer at The New York Cultural Center.

Exhibition, "Robert Rauschenberg: Prints 1948/1970," held August 6–September 27 at Minneapolis Institute of Arts.

Selections of graphics shown August 29–September 27 at Kunstverein, Hannover, West Germany; September 29–October 25 at Fort Worth Art Center; October 30–December 6 at Kunstmuseum Basel, Switzerland.

Exhibition of drawings held November 17–December 16 at Visual Arts Gallery, School of Visual Arts, New York. Circulated January 4–29, 1971, to The Art Institute of Chicago; and May 1971 to Dayton's Gallery 12, Minneapolis.



Lithographic press, "Grasshopper," in Rauschenberg's Untitled Press studio, Captiva Island, Florida.

1971

Exhibition of "Currents" series of silkscreen prints held in January at Galerie Sonnabend, Paris.

Began spending much time on Captiva Island, Florida, where he built a studio. Established Untitled Press, Inc., there with Robert Petersen. First series of prints at Untitled Press made by Cy Twombly in April.

Exhibition of "Cardboard" series of assemblages held in June at Dayton's Galley 12, Minneapolis; and October 16–November 6 at Castelli Graphics and Castelli Gallery, New York.

1972

Began close working relationship with Graphicstudio, directed by Donald Saff, at University of South Florida, Tampa.

Series of prints made at Untitled Press, Inc., by Brice Marden February–April; David Bradshaw worked there January–March.

Exhibition of “Cardboard” series of assemblages held in May at Galerie Sonnabend, Paris.

“Made in Tampa” prints and clay pieces published by Graphicstudio; exhibited December 2–24 at Leo Castelli Gallery, New York.

Appeared in film *Painters Painting*, directed by Emile de Antonio.

1973

Under auspices of Gemini G.E.L. and in collaboration with Marius Peraudeau, made “Pages and Fuses,” series of multiples, at Moulin à Papier Richard de Bas in Ambert, France. Edition of “Pages and Fuses” issued 1974.

Prints made at Untitled Press, Inc., by Robert Petersen, Robert Whitman, and Hisachika Takahashi.

Appeared in film *American Art in the Sixties*, written and narrated by Barbara Rose, produced by Blackwood Productions, Inc.

Comprehensive exhibition of prints, “Robert Rauschenberg: Prints,” held January 7–26 at University Galleries, Southern Illinois University, Carbondale.

“Venetian Series” of assemblages exhibited March 31–April 21 at Leo Castelli Gallery, New York.

Exhibition, “White Paintings, 1951,” held in April at Ace Gallery, Los Angeles; and in June at Ace Gallery, Vancouver.

Exhibition of drawings held April 18–May 12 at The Mayor Gallery, London.

Other one-man exhibitions were held at Jack Glenn Gallery, San Diego, during summer; and at Galerie Sonnabend, Paris, in September.

1974

Under sponsorship of U.L.A.E., began collaboration with Alain Robbe-Grillet to publish book, *Traces Suspectes en Surface*. Book completed in 1976.

Appeared in film *America’s Pop Collector: Robert C. Scull—Contemporary Art at Auction*, codirected by John Schott and E. J. Vaughn.

Series of prints made at Untitled Press, Inc., in February by Susan Weil.

Exhibition, “Rauschenberg in Israel,” held in May at Israel Museum in Jerusalem. Rauschenberg spent a month of preparation in Israel before exhibition. He was assisted by Robert Petersen, Mayo Thompson, Hisachika Takahashi, and Christine Kozlov.

Other important museum exhibitions during 1974 included:

“Rauschenberg at Graphicstudio,” held January 11–February 15 at University of South Florida, Tampa.

“Pages and Fuses,” series of multiples, held October 22, 1974–January 26, 1975, at Los Angeles County Museum of Art.

“Robert Rauschenberg,” held December 1, 1974–January 19, 1975, at Museum Haus Lange, Krefeld, West Germany.

Other gallery exhibitions included: Galerie Sonnabend, Geneva, April; Jared Sable Gallery, Toronto; Lucio Amelio Modern Art Agency, Naples, November; Galerie Mikro, West Berlin; and Ace Gallery, Venice, California, September.

Exhibition of “Hoarfrost” series held December 7–28 at Leo Castelli and Sonnabend galleries, New York.

1975

Traveled in June to Ahmedabad, India, under sponsorship of Gemini G.E.L.; worked at Gandhi Ashram on constructions and series of multiples, “Bones and Unions.” Edition of “Bones and Unions” issued in 1975.

Exhibition of “Bones and Unions” multiples held in August at Gemini G.E.L.; and November 1–15 at Castelli Graphics.

Important museum exhibitions held during 1975 included:

“Robert Rauschenberg: Drawings,” held February 24–April 2 at Visual Arts Gallery, School of Visual Arts, New York.

“Robert Rauschenberg,” held September 6–October 6 at Museo d’Arte Moderna Ca’ Pesaro, Venice.

“Robert Rauschenberg: Twenty-Six Years of Printmaking,” held October 6–31 at Visual Arts Museum, School of Visual Arts, New York.

Other one-man exhibitions held during 1975 included:

Exhibitions of “Hoarfrosts” held at Allesandra Castelli, Milan, in October; at Galerie Sonnabend, Paris, in May; Dayton’s Gallery 12, Minneapolis, February 15–March 27.

Exhibition of prints, “Hoarfrost Editions,” shown at Margo Leavin Gallery, Los Angeles, in January; and at Galerie Tavit, Munich, October 3–31.

1976

Series of prints made at Untitled Press, Inc., in January by Peter Wirth.

Exhibitions of selections from “Jammers” series held at Leo Castelli Gallery, New York, February 21–March 13; and at Ace galleries in Los Angeles and Venice, California; Vancouver, September.

On June 13 received Honorary Degree of Fine Arts at University of South Florida, Tampa, together with physicist Willard F. Libby, who received a degree in science.

Lobbied on June 22 on Capitol Hill in Washington, D.C., with James Rosenquist and Rubin Gorewitz, for bill to reinstate law regarding tax-exempt status of works donated by artists to nonprofit, educational, and other institutions.

One-man exhibition of “Hoarfrosts” and “Jammers” opened September 11 in Forte Belvedere, Florence, Italy.

Worked with Pyramid Arts, Ltd., in Florida on “Tracks” multiples.



The chapel, Lafayette Street studio, New York, 1976. Left to right: *Early Egyptian* work, unidentified *Hoarfrost*, *Dig Site (Spread)*, and *Cardboard* works.

Selected Group Exhibitions, 1960–1976

This list contains references to selected group exhibitions and is arranged chronologically, from 1960 through 1976. Group exhibitions before 1960 in which Rauschenberg participated are noted in the chronology.

An asterisk preceding an entry indicates that a publication for the exhibition is unavailable or that none exists. The bibliography contains references to catalogues of group exhibitions containing written material that relates specifically to Robert Rauschenberg's work.

Contemporary American Painting, Columbus (Ohio) Gallery of Fine Arts, January 14–February 18, 1960.

Some Younger Americans, New York: Stable Gallery, March 1960.

Society for Contemporary American Art Annual Exhibition XX and 20th Anniversary Exhibit at The Art Institute of Chicago, May 17–June 18, 1960.

New Media–New Forms, New York: Martha Jackson Gallery, June 6–24, 1960.

International Surrealist Exhibition, New York: D'Arcy Galleries, November 28, 1960–January 14, 1961.

Abstract Drawings and Watercolors: USA, organized by the International Council of The Museum of Modern Art, New York. Circulated through Latin America, 1961–63.

Sixty-fourth American Exhibition of Paintings and Sculpture, The Art Institute of Chicago, January 6–February 5, 1961.

Movement in Art, Stockholm: Moderna Museet, May–September 1961. Circulated to Louisiana Museum, Humlebaek, Denmark, September–October 1961.

Les 41 presentent Iris Clert. Paris: Galerie Iris Clert, opened May 15, 1961.

American Vanguard, organized by United States Information Agency, Washington, D.C. Circulated through Europe, June 1961–62.

Art of Assemblage, New York: The Museum of Modern Art, October 2–November 12, 1961. Circulated to Dallas Museum for Contemporary Art, January 9–

February 11, 1962; and San Francisco Museum of Art, March 5–April 15, 1962.

American Abstract Expressionists and Imagists, New York: The Solomon R. Guggenheim Museum, October 13–December 31, 1961.

The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, October 27, 1961–January 7, 1962.

Annual Exhibition: Contemporary American Painting, New York: Whitney Museum of American Art, December 1961.

Third International Biennial Exhibition of Prints, Tokyo: National Museum of Modern Art, 1962.

4 Amerikanare, Stockholm: Moderna Museet, March 17–May 6, 1962. Circulated to Stedelijk Museum, Amsterdam, May–June 1962; Kunsthalle Bern, Switzerland, July–August 1962.

Art Since 1950, American and International, Seattle World's Fair, April 21–October 21, 1962.

Dylaby (Dynamisch Labyrinth), Amsterdam: Stedelijk Museum, September 1962.

Art: USA: NOW (S. C. Johnson & Son Collection), Milwaukee Art Center, September 20–October 21, 1962. Circulated through Europe, 1963–65.

My Country 'Tis of Thee, Los Angeles: Dwan Gallery, November 15–December 18, 1962.

Fifth International Exhibition of Prints, Ljubljana, Yugoslavia: 1963.

Schrift und Bild, Amsterdam: Stedelijk Museum, May

3–June 10, 1963. Circulated to Staatliche Kunsthalle, Baden-Baden, West Germany, June 14–August 4, 1963.

Sixty-sixth American Annual Exhibition: Directions in Contemporary American Painting and Sculpture, The Art Institute of Chicago, January 11–February 10, 1963.

**According to the Letter*, New York: Thibaut Gallery, January 15–February 9, 1963.

Twenty-eighth Biennial Exhibition, Washington, D.C.: Corcoran Gallery of Art, January 18–March 3, 1963.

Exhibition for the Benefit of the Foundation for Contemporary Performance Arts, New York: Allan Stone Gallery, February 1963.

Six Painters and the Object, New York: The Solomon R. Guggenheim Museum, March 14–June 12, 1963.

The Popular Image, Washington (D.C.) Gallery of Modern Art, April 18–June 2, 1963.

Pop Art USA, Oakland (California) Art Museum, September 7–29, 1963.

The Popular Image, London: Institute of Contemporary Art, October 24–November 23, 1963.

Annual Exhibition of Painting, New York: Whitney Museum of American Art, December 11, 1963–February 2, 1964.

Black and White, New York: The Jewish Museum, December 12, 1963–February 5, 1964.

For Eyes and Ears, New York: Cordier & Ekstrom Gallery, January 3–25, 1964.

Boxes, Los Angeles: Dwan Gallery, February 2–29, 1964.

The American Conscience, New York: New School Art Center, March 3–April 4, 1964.

**Recent American Paintings*, Austin: University of Texas, University Art Museum, April 15–May 15, 1964.

Quattro American, Milan: Galleria dell'Ariete, June 1964.

Nieuwe Realisten, The Hague: Haags Gemeentemuseum, June 24–August 20, 1964.

Documenta III, Kassel, West Germany: Museum Fridericianum, June 27–October 5, 1964.

XXXII Esposizione Biennale Internazionale d'Arte Venezia, Venice: June 20–October 18, 1964.

American Contemporary Drawings, New York: The Solomon R. Guggenheim Museum, September 18–October 25, 1964.

The Painter and the Photograph, organized by the University of New Mexico, Albuquerque, 1964. Circulated

to Rose Art Museum, Waltham, Massachusetts, October 5–November 2, 1964; Museum of Art, Indiana University, Bloomington, November 15–December 20, 1964; The Art Gallery, State University of Iowa, Iowa City, January 3–February 10, 1965; Isaac Delgado Museum of Art, New Orleans, February 28–March 22, 1965; University of New Mexico, Albuquerque, April 1–May 7, 1965; Santa Barbara (California) Museum of Art, May 19–June 21, 1965.

The 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, October 30, 1964–January 10, 1965.

Man: Glory, Jest and Riddle, San Francisco: M. H. de Young Memorial Museum, November 10, 1964–January 3, 1965.

Three Generations, New York: Sidney Janis Gallery, November 24–December 26, 1964.

Pop Art, Nouveau Realism, etc., Brussels: Palais des Beaux-Arts, February 5–March 1, 1965.

The New American Realism, Worcester (Massachusetts) Art Museum, February 18–April 4, 1965.

The 29th Biennial Exhibition of Contemporary American Painting, Washington, D.C.: Corcoran Gallery of Art, February 26–April 18, 1965.

Pop Art and The American Tradition, Milwaukee Art Center, April 9–May 5, 1965.

A Decade of American Drawings, 1955–65, New York: Whitney Museum of American Art, April 28–June 6, 1965.

VI Exposition Internationale de Gravure, Ljubljana, Yugoslavia: Gallery of Modern Art, May 1965.

Virginia Dwan Collection, Los Angeles: The UCLA Art Galleries, October 3–24, 1965.

Annual Exhibition of Contemporary American Painting, New York: Whitney Museum of American Art, December 8, 1965–January 30, 1966.

The Other Tradition, Philadelphia: University of Pennsylvania, January 27–March 7, 1966.

Drawing &. Austin: University of Texas, University Art Museum, February 6–March 15, 1966.

Master Drawings-Pissaro to Lichtenstein, Cincinnati: Contemporary Arts Center, February 7–26, 1966.

**Weiss aus Weiss*, Kunsthalle Bern (Switzerland), May–June 1966.

American Painting, 1966, Richmond: Virginia Museum of Fine Arts, May 16–June 12, 1966.

Sixty-eighth American Exhibition, The Art Institute of Chicago, August 19–October 16, 1966.

Two Decades of American Painting, organized under the auspices of the International Council of The Museum of Modern Art. Circulated to Japan: National Museum of Modern Art (opening), Tokyo, October 15–November 27, 1966, and National Museum of Modern Art, Kyoto; India: Lalit Kala Academy, New Delhi; Australia: National Gallery of Victoria, Melbourne, and Art Gallery of New South Wales, Sydney. Closed August 20, 1967.

Art in the Mirror, New York: The Museum of Modern Art, November 21, 1966–January 1967. Circulated in United States for one year.

Ten Years, New York: Leo Castelli Gallery, February 4–26, 1967.

**Drawings by Americans*, Seattle: Henry Art Gallery, University of Washington, February 12–March 19, 1967.

**Artists for SEDF (School, Education, Defense Fund for Racial Equality)*, New York: March 1967.

Art in Process: The Visual Development of a Collage, New York: Finch College Museum of Art, opened March 9, 1967. Circulated under the auspices of the American Federation of Arts.

**Twentieth Century American Paintings*, Grand Rapids (Michigan) Art Museum, April 1–30, 1967.

American Sculpture of the Sixties, Los Angeles County Museum of Art, April 28–June 25, 1967. Circulated to Philadelphia Museum of Art, September 18–October 19, 1967.

American Painting Now, Montreal: Expo '67, United States Pavilion, April 28–October 27, 1967. Circulated to Horticultural Hall, Boston, December 15, 1967–January 10, 1968.

Environment USA: 1957–1967, Ninth São Paulo (Brazil) Biennial, September 22, 1967–January 8, 1968. Circulated to Brandeis University, Waltham, Massachusetts, February 19–March 23, 1968.

The 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, October 27, 1967–January 7, 1968.

Kompass 3, Eindhoven, The Netherlands: Stedelijk van Abbemuseum, November 9–December 17, 1967. Circulated to Frankfurter Kunstverein, December 30, 1967–February 11, 1968.

Contemporary Graphics Published by Universal Limited

Art Editions, Minneapolis: Dayton's Gallery 12, February 21–March 6, 1968.

Dada, Surrealism, and Their Heritage, New York: The Museum of Modern Art, March 27–June 9, 1968. Circulated to Los Angeles County Museum of Art, July 16–September 8, 1968, and The Art Institute of Chicago, October 19–December 8, 1968.

L'Art Vivant 1965-68, St. Paul-de-Vence, France: Fondation Maeght, April 13–June 30, 1968.

Directions '68: Options, Milwaukee Art Center, June 22–August 18, 1968. Circulated to Museum of Contemporary Art, Chicago.

Documenta 4: Internationale Ausstellung, Kassel, West Germany: Museum Fridericianum, June 27–October 6, 1968.

Initial Exhibition, New York: William Zierler, Inc., October 1968.

Signals in the Sixties, Honolulu Academy of Arts, October 5–November 10, 1968.

**Illusionism*, New York: The Alan Gallery, November 23–December 24, 1968.

The Machine As Seen at the End of the Machine Age, New York: The Museum of Modern Art, November 25, 1968–February 9, 1969. Circulated to University of St. Thomas, Houston, March 25–May 10, 1969; San Francisco Museum of Art, June 23–August 24, 1969.

The New Vein: The Human Figure, 1963–1968, organized by the National Collection of Fine Arts International Art Program, Washington, D.C. Circulated to Museum of Modern Art, Belgrade, December 30, 1968–February 2, 1969; Kölnischer Kunstverein, Cologne, February 23–March 23, 1969; Staatliche Kunsthalle, Baden-Baden, West Germany, April 11–May 15, 1969; Musée d'art et histoire, Geneva, July 11–September 4, 1969; Palais de Beaux-Arts, Brussels, October 21–November 16, 1969; Museum des 20. Jahrhunderts, Vienna, November 28–December 28, 1969; Galleria d'arte Moderna, Padiglione d'arte Contemporanea, Milan, January 22–February 21, 1970.

The Disappearance and Reappearance of the Image: American Painting Since 1945, organized by the National Collection of Fine Arts International Art Program, Washington, D.C., 1969. Circulated to Romania: Sala Dalles, Bucharest, January 17–February 2, 1969; Muzeul Banatului, Timisoara, February 14–March 1, 1969; Galerie de Arte, Cluj, March 14–April 2, 1969;

Czechoslovakia: Slovak National Gallery, Bratislava, April 14–June 15, 1969; Wallenstein Palace, Prague, July 1–August 15, 1969; Belgium: Palais des Beaux-Arts, Brussels, October 21–November 16, 1969.

New York 13, Vancouver (Canada) Art Gallery, January 21–February 16, 1969.

Sammlung 1968 Karl Ströher, Berlin: Neuen National Galerie, March 1–April 14, 1969. Circulated to Städtische Kunsthalle, Düsseldorf, April 25–June 17, 1969; and Kunsthalle Bern, Switzerland, July 12–September 28, 1969.

New York: The Second Breakthrough, 1959-1964, Irvine: University of California, Irvine Art Gallery, March 18–April 27, 1969.

New-Dada e Pop Art Newyorkesi, Turin, Italy: Galleria Civica d'Arte Moderna, April 2–May 4, 1969.

Superlimited: Books, Boxes and Things, New York: The Jewish Museum, April 6–June 29, 1969.

Pop Art, London: The Hayward Gallery, July–August 1969.

Prints by Five New York Painters, New York: The Metropolitan Museum of Art, October 18–December 8, 1969.

New York Painting and Sculpture: 1940-1970, New York: The Metropolitan Museum of Art, October 18, 1969–February 8, 1970.

Contemporary American Drawings, Fort Worth Art Center, October 28–November 30, 1969.

Art by Telephone, Chicago: Museum of Contemporary Art, November 1–December 14, 1969.

Painting in New York: 1944-1969, Pasadena Art Museum, November 24, 1969–January 11, 1970.

Expo '70, Osaka, Japan: The Expo Museum of Fine Arts, March 15–September 13, 1970.

**Artists and Photographs*, New York: Multiples Gallery, spring 1970.

American Painting 1970, Richmond: Virginia Museum of Art, May 4–June 7, 1970.

American Art Since 1960, New Haven: Princeton University Art Museum, May 6–27, 1970.

L'Art Vivant aux Etats-Unis, St. Paul-de-Vence, France: Fondation Maeght, July 16–September 30, 1970.

Monumental American Art, Cincinnati: Contemporary Arts Center, September 13–November 1, 1970.

Against Order: Chance and Art, Philadelphia: Institute

of Contemporary Art, November 14–December 22, 1970.

Duchamp, Johns, Rauschenberg, Cage, Cincinnati: Contemporary Arts Center, January 12–February 1971.

Multiples: The First Decade, Philadelphia Museum of Art, March 5–April 4, 1971.

**Works for New Spaces*, Minneapolis: Walker Art Center, May–July 1971.

Depth and Presence, Washington, D. C.: Corcoran Gallery of Art, May 3–30, 1971.

Technics and Creativity: Gemini G.E.L., New York: The Museum of Modern Art, May 5–July 6, 1971.

Art and Technology, Los Angeles County Museum of Art, May 11–August 29, 1971.

Selected Artists in Residence at Dartmouth, organized by Hopkins Center for Creative and Performing Arts at Dartmouth College, Hanover, New Hampshire. Exhibited at New City Hall, Boston, October 14–30, 1971.

Oversize Prints, New York: Whitney Museum of American Art, November 2–December 12, 1971.

White on White, Chicago: Museum of Contemporary Art, December 18, 1971–January 30, 1972.

Seventieth American Exhibition, The Art Institute of Chicago, June 24–August 20, 1972.

1973 Biennial Exhibition, New York: Whitney Museum of American Art, January 10–March 18, 1973.

3D Into 2D: Drawing For Sculpture, The New York Cultural Center, January 19–March 11, 1973. Circulated to The Vancouver Art Gallery; The National Gallery of Canada, Ottawa; Allen Memorial Art Museum, Oberlin, Ohio; University of California, Santa Barbara.

Twenty-Five Years of American Painting 1948-1973, Des Moines Art Center, March 6–April 22, 1973.

American Drawings, 1963-1973, New York: Whitney Museum of American Art, May 25–July 22, 1973.

American Art: Third Quarter Century, Seattle Art Museum, August 22–October 14, 1973.

Festival d'Automne, Paris: Musée Galleria, September–October 1973.

Prints from The Untitled Press, Captiva, Florida, Hartford, Connecticut: Wadsworth Atheneum, October 17–November 18, 1973. Circulated in the United States.

New York Collection for Stockholm, Moderna Museet, October 27–December 2, 1973.

Contemporanea, Rome: Parcheggio di Villa Borghese, November 1973–February 1974.

Idea and Image in Recent Art, The Art Institute of Chicago, March 23–May 5, 1974.

American Pop Art, New York: Whitney Museum of American Art, April 6–June 16, 1974.

**Cy Twombly and Robert Rauschenberg*, New York: Leo Castelli Gallery, May 4–25, 1974.

**Works from Change Inc.*, New York: The Museum of Modern Art, September 25–November 25, 1974.

Castelli at Berggruen, San Francisco: John Berggruen Gallery, October 30–December 7, 1974.

American Works on Paper: 1944–1974, New York: William Zierler, Inc., November 2–30, 1974.

Contemporary Collage, Poughkeepsie, New York: Vassar College Art Gallery, November 18–December 21, 1974.

Poets of the Cities: New York and San Francisco, 1950–1965, Dallas Museum of Fine Arts, November 20–December 29, 1974. Circulated to San Francisco Museum of Art, January 31–March 23, 1975; and Wadsworth Atheneum, Hartford, April 23–June 1, 1975.

A Decade of Collecting, Los Angeles County Museum of Art, April 8–June 29, 1975.

American Art Since 1945, organized by The Museum of Modern Art, New York. Opened at Worcester Art Museum, October 20–November 30, 1975. Circulated in the United States.

**Formative Years: Early Works by Prominent New York Artists*, New York: Visual Arts Museum, School of Visual Arts, November 1975.

Drawing Now, New York: The Museum of Modern Art, January 22–March 9, 1976. Circulated in Europe under the auspices of the International Council of The Museum of Modern Art.

Seventy-second American Exhibition, The Art Institute of Chicago, March 13–May 9, 1976.

The Great American Rodeo, Fort Worth Art Museum, January 25–April 11, 1976.

Lenders to the Exhibition

- Ace Gallery, Los Angeles, California
Princess Vicky Alliata di Villafranca, Milan, Italy
Lucio Amelio, Naples, Italy
The Art Institute of Chicago, Illinois
Michael Balog, Chatsworth, California
Anthony Berlant, Santa Monica, California
Mrs. Byron Begneaud, Lafayette, Louisiana
Dodi Booth, Captiva, Florida
Karen Booth, Captiva, Florida
Mr. and Mrs. Peter M. Brant, Greenwich,
Connecticut
Trisha Brown, New York, New York
Mr. and Mrs. Leo Castelli, New York, New York
Castelli Graphics, New York, New York
Douglas Christmas, Los Angeles, California
Corcoran Gallery of Art, Washington, D. C.
Michael Crichton, Los Angeles, California
Francois de Ménéil, New York, New York
Alice M. Denney, Washington, D. C.
Des Moines Art Center, Iowa
Guy Dill, Venice, California
Mrs. Marcel Duchamp, La Chapelle-la Reine, France
Sidney and Rosamund Felsen, Los Angeles,
California
Mr. and Mrs. Daniel Fendrick, Chevy Chase,
Maryland
Charles and Mary Jo Frederick, Sanibel, Florida
Mr. and Mrs. Victor W. Ganz, New York, New York
Henry Geldzahler, New York, New York
Gemini G.E.L., Los Angeles, California
Susan Ginsburg, New York, New York
Rubin and Freide Gorewitz, West Nyack, New York
The Grinstein Family, Brentwood, California
Tatyana Grosman, West Islip, New York
Walter Hopps, Washington, D. C.
Robert Hughes, New York, New York
Pontus Hultén, Paris, France
James Corcoran Gallery, Los Angeles, California
Edwin Janss, Thousand Oaks, California
Mr. and Mrs. William C. Janss, Sun Valley, Idaho
Marion Javits, New York, New York
Marion Javits, Broadside Art, Inc., New York, New
York
Jasper Johns, New York, New York
Mr. and Mrs. Donald Karshan, Zürich, Switzerland
Klaus Kertess, Captiva, Florida
R. Krebs, Washington, D. C.
Kunsthau, Zürich, Switzerland
Kunstsammlung, Nordrhein-Westfalen, Düsseldorf,
West Germany
Leo Castelli Gallery, New York, New York
Jeffrey Lew, New York, New York
Roy and Dorothy Lichtenstein, South Hampton,
New York
The Albert A. List Family, Byram, Connecticut
Lois Long, New York, New York
Mr. and Mrs. Leon Lyon, Newport Beach, California
Brice Marden, New York, New York
Helen Harrington Marden, Captiva, Florida
The Mayor Gallery, London, England
Dr. and Mrs. John Meyerhoff, Salt Lake City, Utah
Robert and Jane Meyerhoff, Phoenix, Maryland
Mitchell, Hutchins, Inc., New York, New York
Moderna Museet, Stockholm, Sweden
Museum Ludwig, Cologne, West Germany
The Museum of Modern Art, New York, New York
Annalee Newman, New York, New York
Reinhard Onnasch, West Berlin
Clifford Petersen, Whittier, California
Robert Petersen, Captiva, Florida

Tim and Sheryl Pharr, Captiva, Florida
Philadelphia Museum of Art, Pennsylvania
Pyramid Arts, Ltd., Tampa, Florida
Mr. and Mrs. Alexander E. Racolin, Briarcliff Manor,
New York
Christopher Rauschenberg, Portland, Oregon
Mrs. Dora Rauschenberg, Lafayette, Louisiana
Robert Rauschenberg, New York, New York
Mr. and Mrs. Adi Rischner, New York, New York
James Rosenquist, Tampa, Florida
Rachel Rosenthal, Tarzana, California
Ruth and Don Saff, Tampa, Florida
San Francisco Museum of Modern Art, California
Mr. and Mrs. Sidney Singer, Mamaroneck, New
York
Viola Farber Slayton, New York, New York
Mr. and Mrs. Michael Sonnabend, Paris, France
Marcia Stice, Captiva, Florida
Fred Stimpson, Vancouver, Canada
Mr. and Mrs. Michael G. Sundell, Washington, D.C.
Hisachika Takahashi, New York, New York
Mr. and Mrs. Al C. Taylor, New York, New York
Telamon Editions Limited, West Islip, New York

Cy Twombly, Rome, Italy
Dr. Marc Vechsler, New York, New York
Wadsworth Atheneum, Hartford, Connecticut
Paul and Diane Waldman, New York, New York
Walker Art Center, Minneapolis, Minnesota
Richard Warner and Katherine Warner, Greenwood,
Virginia
Bettina Webb, Los Angeles, California
James L. Webb, Jr., Los Angeles, California
Susan Weil, New York, New York
Mr. and Mrs. Frederick R. Weisman, Beverly Hills,
California
David White, New York, New York
Whitney Museum of American Art, New York, New
York
Nicholas Wilder, Los Angeles, California
Peter Wirth, Captiva, Florida
Mr. and Mrs. Bagley Wright, Seattle, Washington
Yale University Art Gallery, New Haven,
Connecticut
Charles Yoder, New York, New York
William Zierler, New York, New York

CATALOGUE OF WORKS

The catalogue is divided into four parts: Paintings, Three-Dimensional Works, and Drawings; Prints, Photographs, and Works of Limited Multiple Edition; Posters, Announcements, and Prints of Mass Edition; and Dance and Performance. The entries are arranged chronologically according to media, except for several instances in which a strict chronological sequence was disregarded so that works with significant stylistic and thematic affinities could be grouped together.

Dimensions are in inches, with height preceding width and depth. Depth dimensions are given for all works, including paintings, in which three-dimensional structures or objects have been incorporated. The method of measurement is the conventional one used for measuring sculpture and indicates the distance between proximal and distal points, with the physical supports of the work included.

Of the 200 works listed and described in this section, 158 were exhibited at the National Collection of Fine Arts. Forty-two additional descriptions have been also included for the purpose of presenting a more comprehensive picture of Rauschenberg's art and activities. The entry numbers for the additional works, none of which were presented at the National Collection of Fine Arts, are 7, 22, 26, 27, 29, 37, 38, 39, 40, 49, 50, 52, 53, 55, 60, 64, 66, 73, 80, 82, 85, 89, 94, 95, 104, 105, 111, 112, 117, 119, 131, 133, 191-200.

The notations "AF" and "MIA" that follow many of the catalogue entries refer, respectively, to Andrew Forge's book *Rauschenberg* (New York: Harry N. Abrams, 1969) and to *Robert Rauschenberg: Prints 1948/1970*, a catalogue for an exhibition organized by Edwin Foster for the Minneapolis Institute of Art, 1970. The initials are followed by numbers, which refer either to a plate or to a catalogue number in the book indicated.

Paintings, Three-Dimensional Works, and Drawings

The media for many of the works listed below are identified according to conventional categories, such as painting, drawing, and collage. The media for other works, however, are identified in terms of special designations of the artist's invention, such as combine painting and transfer drawing, which indicate particular physical formats or techniques. All works on canvas are on wood strainer bars, unless otherwise indicated.

1. Female Figure (Blueprint) circa 1949

Made with Susan Weil

monoprint: blueprint paper

105 x 36

Owned by the artist

MIA 2

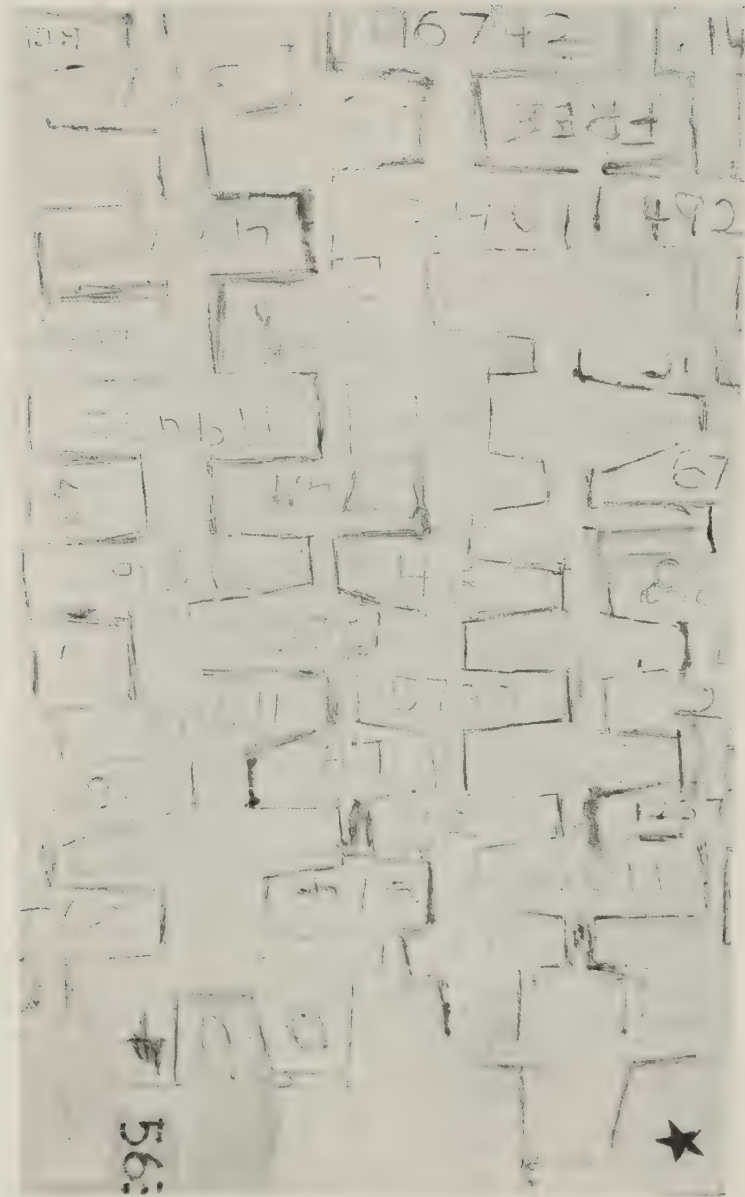
In this work the image was obtained by shining a sun lamp around a nude model as she lay on a large sheet of blueprint paper. When the paper was developed, the exposed areas turned blue, leaving a monotype impression of the model (Pat Pearman).

Between 1949 and 1951 Rauschenberg and Susan Weil experimented with the blueprint process "partially because of the economy." An article with photographs of their blueprint experiments appeared in the "Speaking of Pictures" feature section of *Life*, April 19, 1951.

One of their blueprints was shown at the Museum of Modern Art, New York, from May to July 1951, in an exhibition entitled "Abstraction in Photography." The work was listed as *Blueprint: Photogram for Mural Decoration*.

Female Figure is the only known extant blueprint—the others were subsequently destroyed by Rauschenberg.





2. 22 *The Lily White* circa 1950
(formerly known as *White Painting with Numbers*,
1949)
painting: oil and pencil, on canvas
39½ x 23¾
Owner: Mr. and Mrs. Victor W. Ganz, New York,
New York
AF 172

The Lily White was begun while Rauschenberg was a student in the life drawing class taught by Morris Kantor at the Art Students League in New York City. It is the best-known example of the few works that survive from Rauschenberg's first one-man exhibition at the Betty Parsons Gallery, May 14–June 2, 1951.

Incised in the painted surface are lines that set up an irregular maze containing a great variety of numbers. These numbers, according to Rauschenberg, serve as a device to activate the surface. Incised also are the title of the work and the word "FREE." The title derives from a popular song, remembered from the artist's youth in Port Arthur. At the upper right of the composition, the word "FREE" is set off in a box, noticeably regular in shape, that seems to be the goal of a complex game alluded to by the pattern of lines and numbers. Having learned that galleries mark purchased works with red stars, Rauschenberg included a red, five-pointed star in the lower right, playfully anticipating the sale of his work.

None of the paintings were sold, however, and Rauschenberg was faced with the problem of storing them after the show. Some were broken up and left with the trash in the basement of the gallery. Rauschenberg saved only those works that he could fit into his car. He stored most of them at the Weil's summer home in Outer Island, Connecticut, where they were later destroyed in a fire. Only a few works, which he had lent to friends, survived.

3. **Untitled** circa 1950

painting: oil, paper, lock of hair, glass, metal, on canvas

16 x 18

Owner: Jasper Johns, New York, New York

Disparate techniques of picture making are combined here: the painted on, the printed on, and the attached. The imprinted textures at the left, for example, are from monoprint applications, while the collage area on the right includes two small frames from photographs of boxers. From the latter detail dates Rauschenberg's recurring use of double and multiple images, and his sports-related imagery.

This is the earliest-known surviving work in which Rauschenberg combined abstract elements with collage and found objects. The artist recalls that this work was exhibited at the Betty Parsons Gallery in 1951.



4. **Automobile Tire Print** 1951

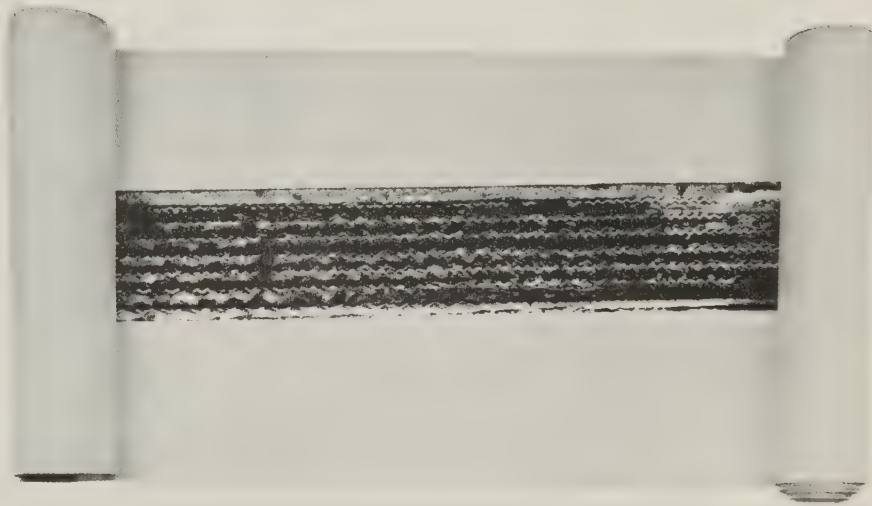
monoprint: ink on paper mounted on canvas

16½ x 264½ (fully extended)

Owned by the artist

MIA 3

Rauschenberg worked with John Cage in making this monoprint. They began by placing twenty sheets of paper, pasted together, in a long strip on the pavement on Fulton Street in lower Manhattan. As Rauschenberg inked a section of the pavement, Cage drove a Model A Ford through the ink and onto the paper.





5. White Painting 1951

painting: oil on canvas

48 x 48

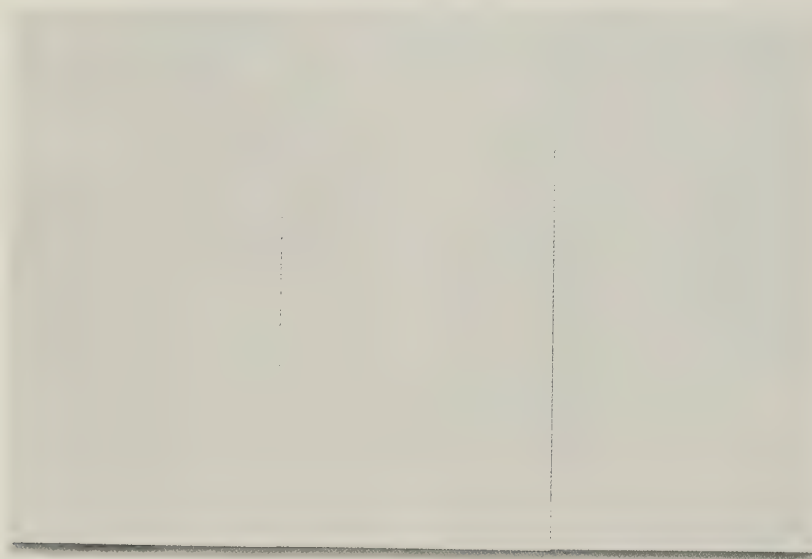
Owned by the artist

6. White Painting 1951

painting: oil on canvas

72 x 108 (three panels, 72 x 36 each)

Owned by the artist



The original series of monochromatic “White Paintings” was made in 1951. Each is painted with ordinary house paint, which Rauschenberg applied with a roller to canvas panels joined to make up the painting. The panels within each work are identical in size and there is nothing in their proportions or surface to call attention to a conspicuously defined relationship of parts or composition.

The “White Paintings” were meant to be intensely white, and Rauschenberg knew from the outset that they would have to be remade when the paint had yellowed. Among those who have worked with him in the past to repaint the white canvases is Brice Marden. As Rauschenberg remarked in a letter to Betty Parsons (October 1951), “It is completely irrelevant that I am making them—today is their creator.” When he was short of canvas, Rauschenberg felt free to reuse the earlier white panels in other paintings, such as *Trophy II (for Teeny and Marcel Duchamp)* (see cat. no. 86) and *Stripper*.

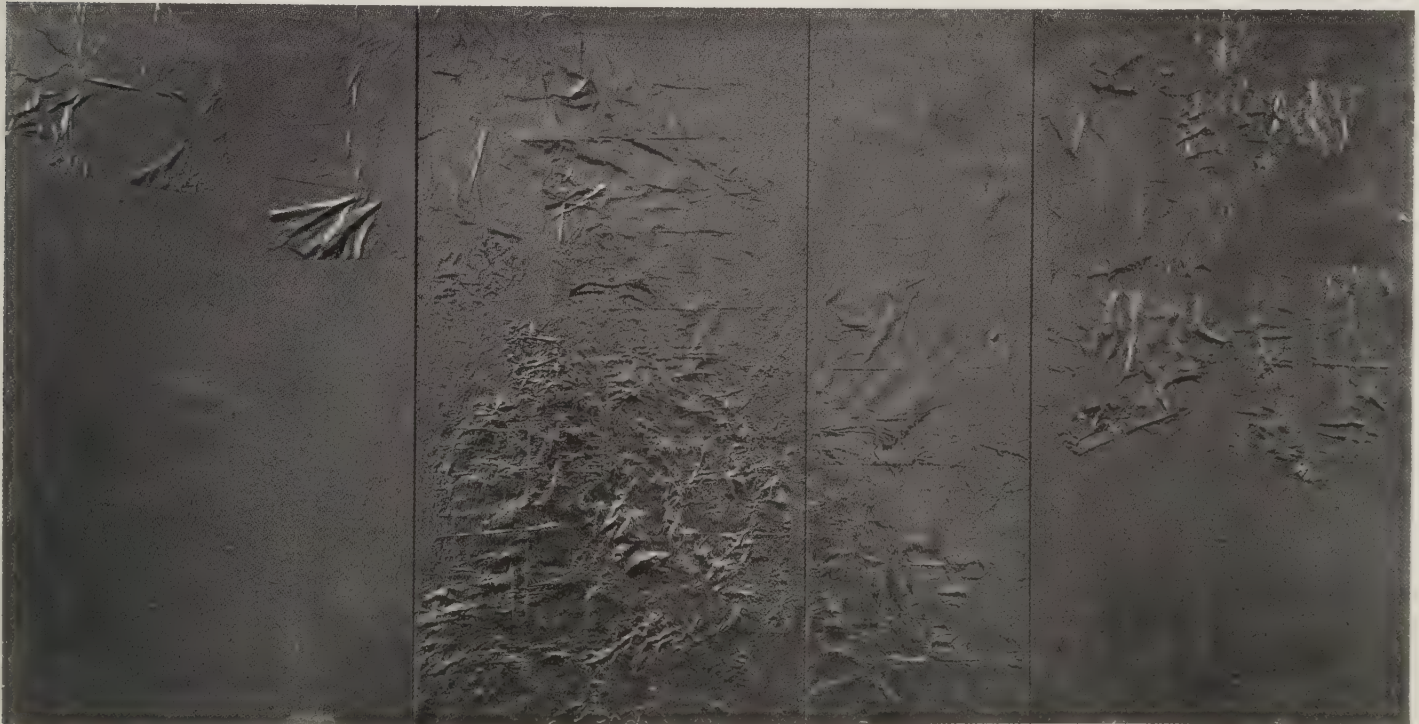
In almost all contemporary critical commentary, the “White Paintings” have been interpreted as conceptual exercises or “neo-dada” gestures. Actually, their whiteness was meant to be perceived as open uninflected color, incorporating the shifting light and shadow of their environment onto the surface of the canvas.

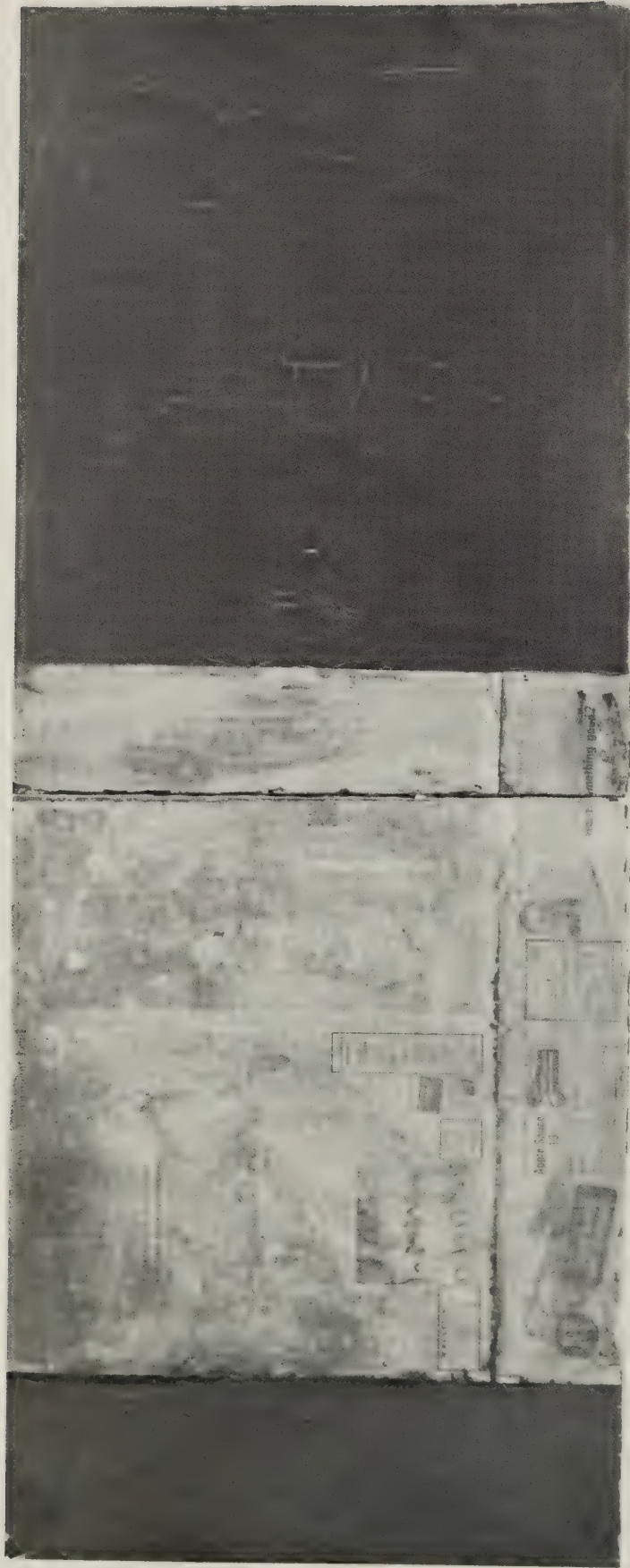
The “White Paintings” in this exhibition were made later, in 1971, and exhibited at the Ace Gallery in both Los Angeles and Vancouver, Canada, in 1973.



7. Black Painting 1951-52
painting: oil and paper, on canvas
71½ x 52¾
Owned by the artist

8. Black Painting 1951-52
painting: oil and newsprint, on canvas
overall: 87 x 171 (four panels, widths from left to
right: 50⅛, 47¼, 27¼, 46⅛)
Owned by the artist





CAT. NO. 10

Illustrated in color on page 4.



9. **Black Painting** 1951–52

painting: oil and newsprint, on canvas
72 x 28½ (two panels, 36 x 28½ each)

Owned by the artist

10. **Black Painting** 1951–52

painting: oil and newsprint, on linen stapled to wood
supports

80½ x 58

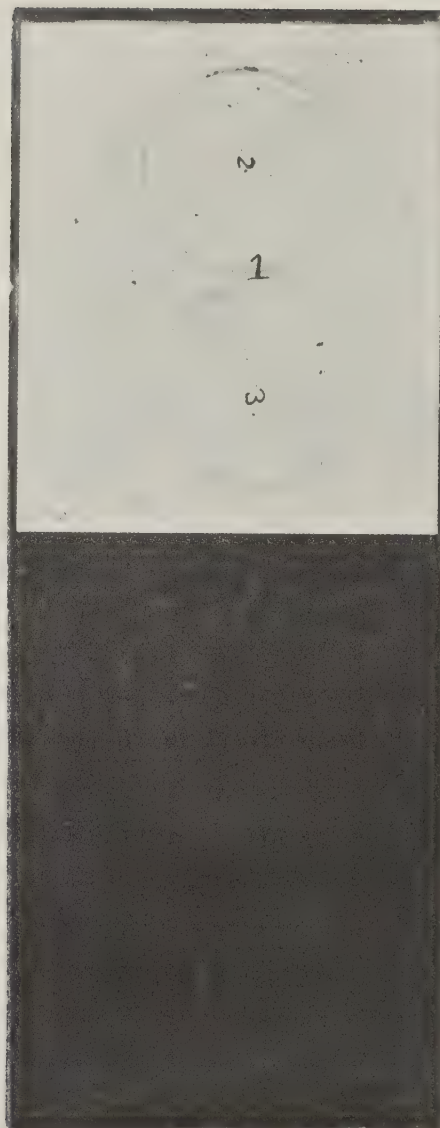
Owner: The Mayor Gallery, London, England

The “Black Paintings” were worked on as a group from late 1951 to 1952. During this period, the initially monochromatic, shiny surfaces of the paintings changed to mat black. Texture was introduced into all of the black paintings, with the later ones revealing more of their paper collage elements. The proportions of the “Black Paintings,” unlike those of the “White Paintings,” were not based upon sets of modular units.

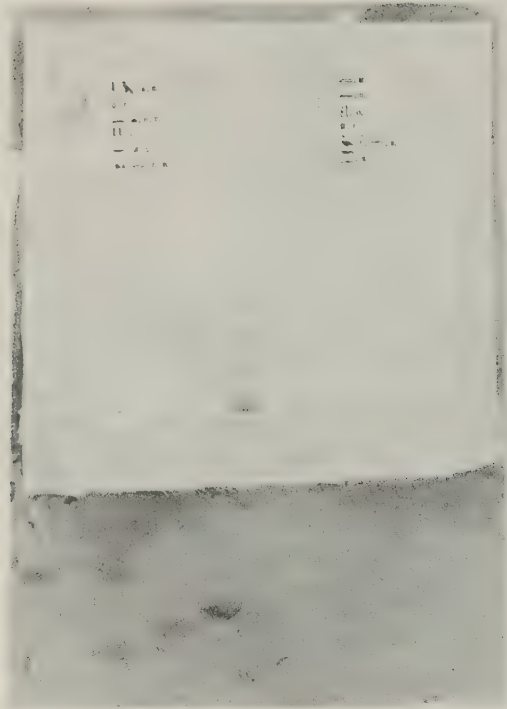
Black Painting (cat. no. 10) was stapled directly onto the front surface of its wood supports rather than being stretched across them.



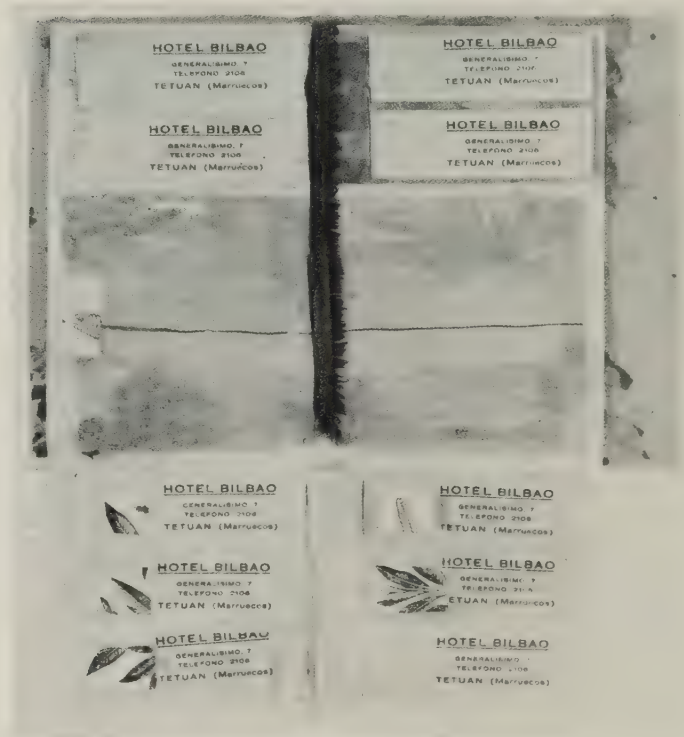
11. **Untitled** circa 1952
drawing: gouache, newsprint, pencil, on cardboard
11 x 5½
Owned by the artist



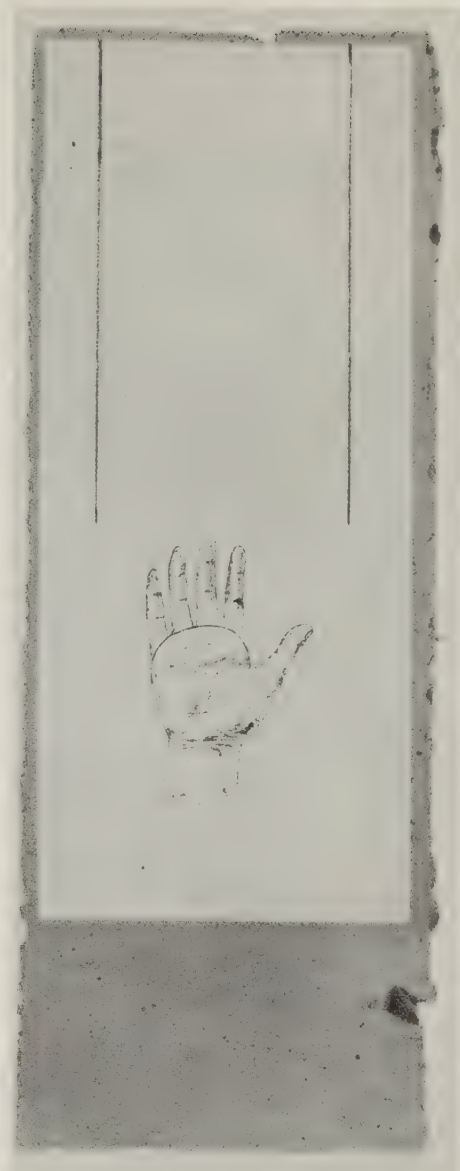
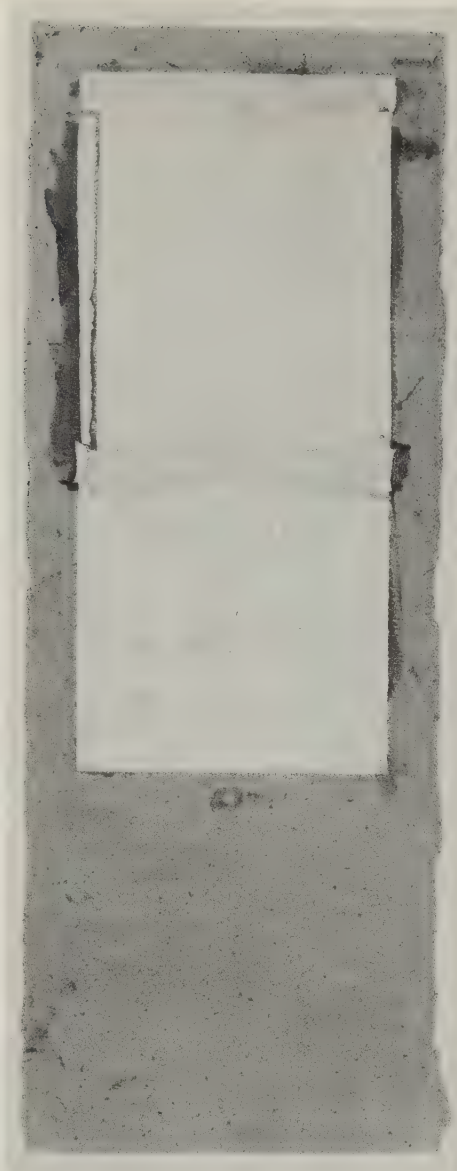
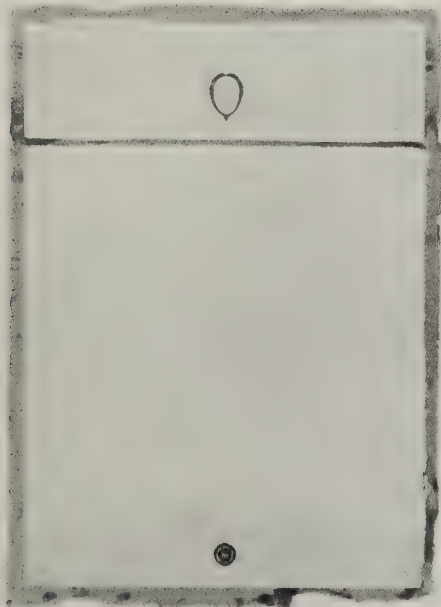
12. **Untitled** circa 1952
drawing: pencil, ink, paper, on cardboard
8 x 3⅛
Owned by the artist



13. Untitled circa 1952
 collage with two vertically hinged leaves: paper, fabric, feathers, glue, on paper
 10 x 6 $\frac{7}{8}$
 Owned by the artist



14. Untitled circa 1952
 collage with horizontally hinged leaf: paper, fabric, glue, pencil, on paper
 11 $\frac{1}{8}$ x 10 $\frac{1}{8}$ (open); 7 $\frac{1}{4}$ x 10 $\frac{1}{8}$ (closed)
 Owned by the artist

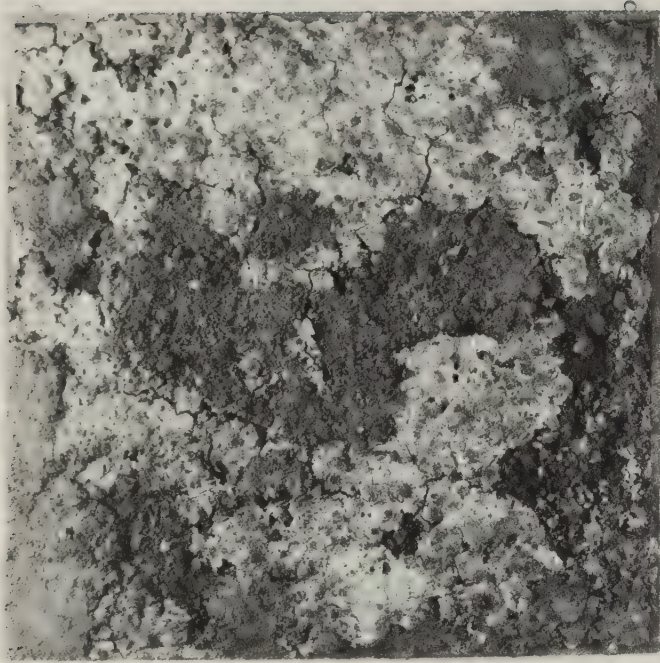


15. **Untitled** circa 1952
collage: paper and glue, on paper
10 x 7
Owned by the artist
16. **Untitled** circa 1952
collage: paper, fabric, glue, pencil, on paper
14 x 5¼
Owned by the artist
17. **Untitled** circa 1952
collage: paper, glue, pencil, on paper
14 x 5¼
Owned by the artist

During the course of his travels in North Africa in 1952–53, Rauschenberg made small collages and drawings (cat. nos. 11–17) from materials that he found or carried with him. They were probably not included in the two exhibitions of his work in Rome and Florence in 1953, and they have never been exhibited in the United States.

The collage listed as catalogue number 13 is hinged along a central vertical spine and opens to reveal a red feather on the left and a green feather on the right. That listed as catalogue number 14 opens horizontally at the bottom edge of the paper to expose additional collage underneath the fold.

This group of collages looks both backward and ahead—back to the visual poetry of collages by Joseph Cornell and forward to the work of younger artists, such as George Brecht and Bruce Conner.

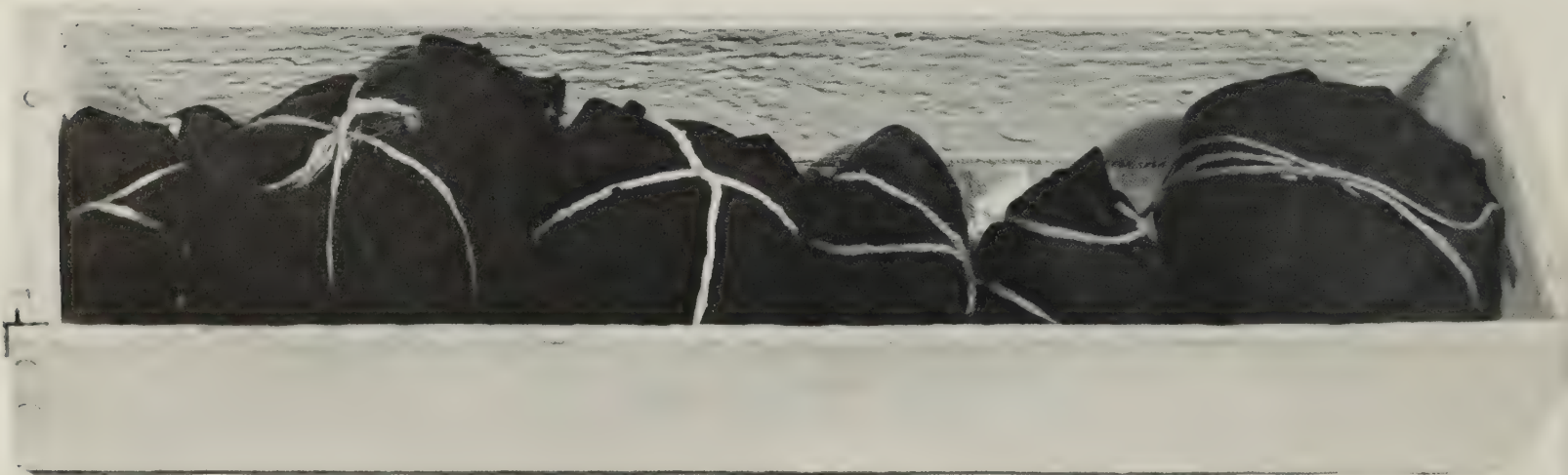


18. Dirt Painting (for John Cage) 1952
painting: dirt and mold, on wood box
15½ x 16 x 2½
Owned by the artist

19. Soles 1952
assemblage: mud wrapped with fabric and string, in
painted wood box
3 x 17 x 4½

Owner: Jasper Johns, New York, New York

This small piece, made in New York City, is similar to a group of rope objects and boxes that Rauschenberg made in Europe. It was not, however, included with the others in the *Scatole contemplative e feticci personali* exhibitions held in Rome and Florence in 1953.





20. **Untitled** circa 1953

assemblage: fabric and balsa wood cube, in wood box with lid

7¼ x 7⅛ x 7

Owner: Rachel Rosenthal, Tarzana, California

The muslin-covered cube rests in the weathered, rough wood box with its loosely fitting lid. The muslin scrim is the earliest example of the kind of fabric that appears variously in the later combines and as a major element in the “Hoarfrost” series (see cat. nos. 128–132).



21. **Music Box** 1953

assemblage: wood box, nails, three stones

11 x 7½ x 9½

Owner: Jasper Johns, New York, New York

This is the second of two works known as “music boxes.” They are intended to be picked up and gently moved so that small stones will fall across antique hand-wrought steel nails to create idiosyncratic musical tones. In all likelihood, Rauschenberg was not aware that Joseph Cornell had earlier done the same thing in his own way with small rectangular wood boxes with collage of stamps and pages from books on all six sides. Each box contained an assortment of pins, nails, and balls that produced sounds when the container was handled.

22. **Untitled** circa 1953

collage: gold and silver leaf, fabric, cardboard, glue, in wood and glass frame

10½ x 11½ x 1⅜

Owned by the artist

Rauschenberg initially made three collages with gold and in some cases silver leaf that were included in his one-man show at the Stable Gallery in 1953. These works are often referred to as the “gold leaf paintings.” At least two others were made at later dates; one of these is described in catalogue number 23.





23. **Untitled** 1956

collage: gold leaf, fabric, cardboard, in wood and glass frame

10½ x 10⅞ x 1½

Owner: Francois de Ménil, New York, New York

Inscribed on the back of this work is the artist's studio address followed by "July '56." Despite the dating, it is not known whether this work belongs to the first group of collages made with gold leaf (see cat. no. 22) or is one of those made after 1953. In several instances, Rauschenberg's works have been dated not at the time they were completed, but at the time they were signed or inventoried.



24. Erased de Kooning Drawing 1953

drawing: traces of ink and crayon, on paper, in gold-leaf frame

19 x 14½ (sheet size)

25¼ x 21¾ (with frame)

Owned by the artist

This work developed from Rauschenberg's interest in using the eraser "as a drawing tool" (*Interview*, May 1976, p. 36). He had considered using one of his own drawings for the project, but realized that his work, if erased, "would return to nothing" (*Interview*, May 1976, p. 36). Believing that he needed a drawing already recognized as art, Rauschenberg approached Willem de Kooning, who agreed, with some alarm, to the younger artist's project. He understood that his contribution was not to be an insignificant sketch, but a drawing important enough for him to miss, and one that was difficult to erase. The drawing that de Kooning selected had a surface covered with thick crayon, grease pencil, ink, and pencil markings. After Rauschenberg had spent almost a month in erasing the drawing, only slight traces of the original markings, which had been absorbed by the paper, remained. He then hand-lettered the title, date of the

work, and his name on a label and placed the drawing in a gold-leaf frame bought specifically for it.

As Rauschenberg has subsequently noted, "I was trying both . . . to purge myself of my teaching and at the same time exercise the possibilities so I was doing monochrome no-image." (*Interview*, May 1976, p. 36.)

25. Red Painting 1953

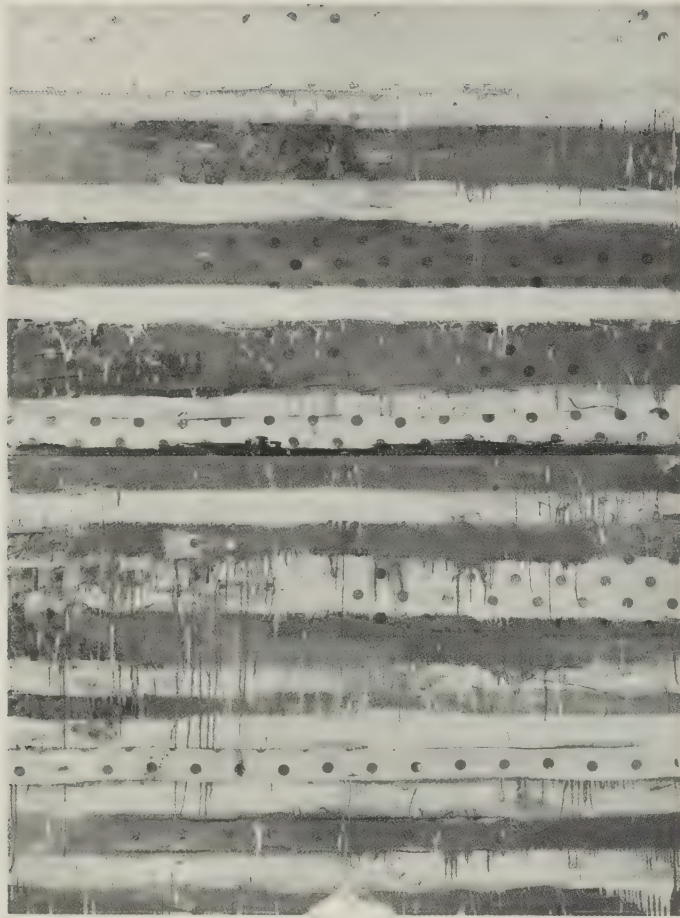
painting: oil, fabric, newsprint, on canvas

76 x 51 x 2¾

Owner: Mr. and Mrs. Frederick R. Weisman, Beverly Hills, California

This is one of the four "red" paintings that were first shown at the Egan Gallery in 1954–55. One of the other works was painted on a screen door, the screen of which had been replaced by a piece of pink silk. (Reproduced in *Art News*, April 1955, p. 27.)





26. Yoicks 1953

painting: oil, fabric, paper, on canvas
96 x 72

Owner: Whitney Museum of American Art, New York, New York

This is the earliest painting in which the material and pattern of fabric collage are important elements of the composition.



27. Untitled circa 1953

painting with shelf and illuminated colored glass: oil, fabric, paper, on canvas, plus wood and electric light fixtures

75 x 56½ x 18

Owner: Andre Bernheim, Paris, France

This is probably the earliest painting in which Rauschenberg included an electrical device. In this instance, the work is rendered virtually self-illuminating. The shelf at the lower edge bears the spatters of the painting process.



Illustrated in color on page 10.

28. *Collection* 1953–54

(formerly *Untitled*)

painting: oil, paper, fabric, wood, metal, mirror, on
three wood panels

79 x 95³/₈ x 3³/₄

Owner: San Francisco Museum of Modern Art,
California; Gift of Mr. and Mrs. Harry W. Anderson
AF 175

Collection began as three panels painted, from left to right, red, yellow, and blue. Using this structure as a skeleton, Rauschenberg partially submerged it with collage and repainting. It is probably the first work in which Rauschenberg incorporated the full range of art-making techniques that have come to be associated with his combines. The material and collage which he introduced retain their literal value and remain separately identifiable.

There is a nice irony in the fact that Rauschenberg achieves in *Collection* a high level of art approached through the use of crude mass-produced color reproductions of accepted artistic masterpieces.

Formerly untitled, *Collection* was given its present name by the artist in June 1976.



29. *Charlene* 1954

painting: oil, paper, fabric, wood, metal, on wood panels

89 x 112

Owner: Stedelijk Museum, Amsterdam, The Netherlands

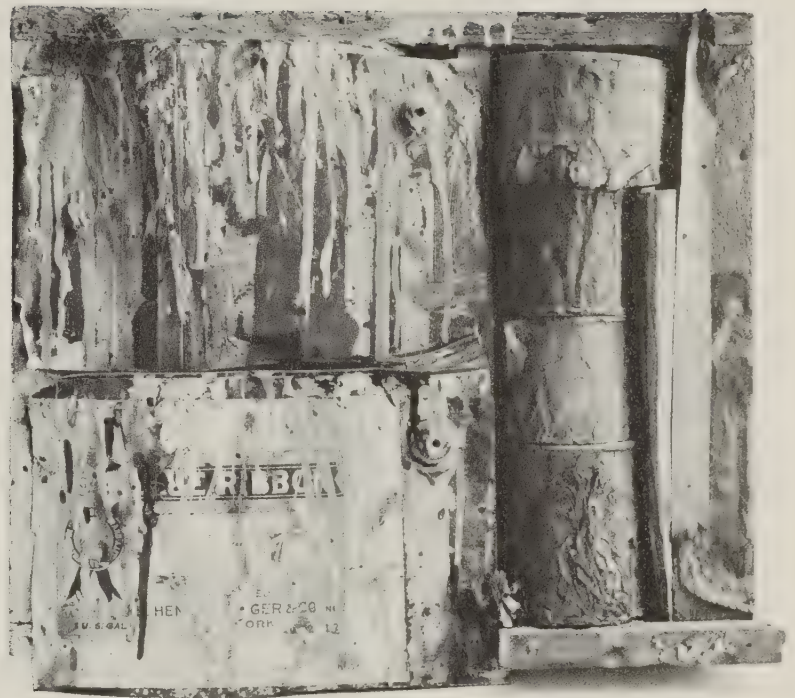
AF 176

Charlene is the most widely known of Rauschenberg's early works, as well as his largest and most ambitious statement of the ideas, imagery, and techniques with which he was preoccupied while making the "red" paintings (see cat. no. 25).

Until this time most of the artist's works had been untitled. At the insistence of friends, Rauschenberg quite literally chose a "name" — *Charlene* — for this painting.



30. **Untitled** circa 1954
 painting: oil, paper, fabric, dried grass, on wood box
 15¼ x 15¼ x 2⅛
 Owner: Edwin Janss, Thousand Oaks, California



31. **Paint Cans** 1954
 painting in relief: oil, paper, fabric, on metal and
 wood
 15¼ x 16¼ x 4¼
 Owner: Jasper Johns, New York, New York
 AF 3



32. *Minutiae* 1954

freestanding construction: oil, fabric, paper, metal,
plastic, wood, with mirror on string

84³/₄ x 81 x 30¹/₂

Owned by the artist

Using the materials, techniques, and structures characteristic of his work during this period, Rauschenberg made *Minutiae* as a freestanding stage construction for a dance performed by Merce Cunningham and his company. The dance, *Minutiae*, with choreography by Merce Cunningham, music by John Cage, and costumes by Remy Charlip, was first performed at the Brooklyn Academy of Music on December 8, 1954. It was performed again at the Henry Street Playhouse on May 27, 1955, and at the Brooklyn Academy of Music on January 12, 1957. Excerpts were videotaped in mid-November 1976 for the television program "Dance in America," produced by WNET.

33. Red Interior 1954

painting: oil, fabric, newsprint, on canvas with plastic, metal, porcelain, string, pebbles, on wood supports

55⁵/₈ x 61 x 2⁵/₈

Owner: Mr. and Mrs. Victor W. Ganz, New York, New York

AF 38



34. Bantam 1954

painting: oil, paper, cardboard, fabric, pencil, on canvas

11⁵/₈ x 14⁵/₈

Owner: Mr. and Mrs. Donald Karshan, Zürich, Switzerland





35. *Rebus* 1955

painting: oil, pencil, paper, fabric, on canvas

96 x 130½ x 1¾

Owner: Mr. and Mrs. Victor W. Ganz,
New York, New York

AF 177

Webster defines the word “rebus” as “a kind of puzzle consisting of pictures of objects, signs, letters, etc., the combination of whose names suggests words or phrases.” Rauschenberg’s friezelike sweep of combined images bears allusions to the rebus, although no specific riddle or sequence is charted by the images he has selected.

Rebus has often been cited as one of Rauschenberg’s most significant pictures. Less overtly nostalgic than those in the earlier collage and combine paintings, the

images in *Rebus* include active figures derived from sources that might be encountered casually in an urban environment. The images are direct and specific rather than evocative of mood: photographs of running athletes and a comic strip. Throughout the composition, the variety and kinds of images of women that recur are noteworthy. Prominent in its centrality is a reproduction of Botticelli’s *Birth of Venus*.

Rauschenberg has referred to *Rebus* as one of his “pedestrian series,” in which color and image jostle each other without dominance as they might for a person walking down the street. A veiled reproduction of an elegant self-portrait by Dürer vies for attention with a crude but hopeful rendering of a woman. For all its “pedestrian” complexity, however, there is a deliberate compositional structure and a monumental poise in *Rebus*.

36. *Bed* 1955

combine painting: oil and pencil on pillow, quilt, sheet, on wood supports

75¼ x 31½ x 6½

Owner: Mr. and Mrs. Leo Castelli, New York, New York

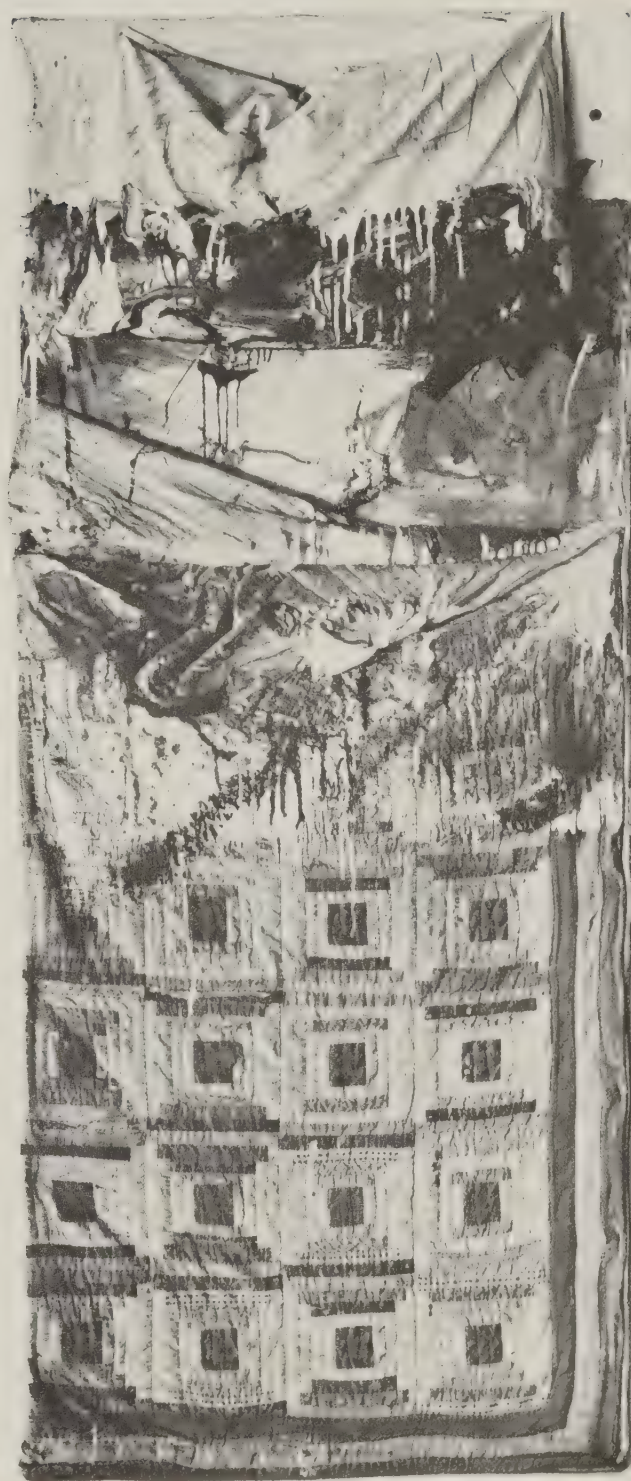
AF 180

In 1955 Rauschenberg coined the term “combine” to describe a new format that was to characterize much of his work from that time until the mid-sixties. The combine incorporates objects in and onto its support medium to a degree surpassing that of traditional collage. Most combines consist of individually distinct elements brought together in unexpected associations.

Bed was made during the spring of 1955 at a time when Rauschenberg found himself short of canvas and as a substitute, used a pillow, sheet, and patchwork quilt from his own bed. This is but one of many pieces that indicate Rauschenberg’s willingness to appropriate from his surroundings, whatever the limitations imposed by circumstance, objects and materials that he could incorporate as structural elements into his work. *Bed* is essentially different from most of Rauschenberg’s combines because its materials relate directly to an acknowledged configuration.

Although the piece hangs vertically on a wall like a painting and ceases to function as a place to sleep, it retains its identity as a bed. At the same time, the mounted pillow, sheet, and quilt serve as a formal framework for the completed work, a bold and colorful painting with its own coherence and energy.

Since its initial showing at Rauschenberg’s one-man exhibition at the Leo Castelli Gallery in March 1958, *Bed* has stirred heated controversy. In that same year the work was barred from the main exhibition area in the building housing the “Festival of Two Worlds” in Spoleto, Italy, and instead was installed in one of the building’s storage rooms. It was conspicuous at the *Exposition Internationale du Surréalisme* at the Galerie Daniel Cordier in Paris (December 1959–February 1960) and was still considered to be shocking as late as 1963, when it was included in the artist’s retrospective at the Jewish Museum. This response has done much to earn a certain notoriety for Rauschenberg as an *enfant terrible*.



Bed was also exhibited at the Thirty-second Venice Biennial in 1964, and in the exhibition “Dada, Surrealism and Their Heritage” at the Museum of Modern Art, New York City, March 27–June 9, 1968; the Los Angeles County Museum of Art, July 16–September 8, 1968; and the Art Institute of Chicago, October 19–December 8, 1968.



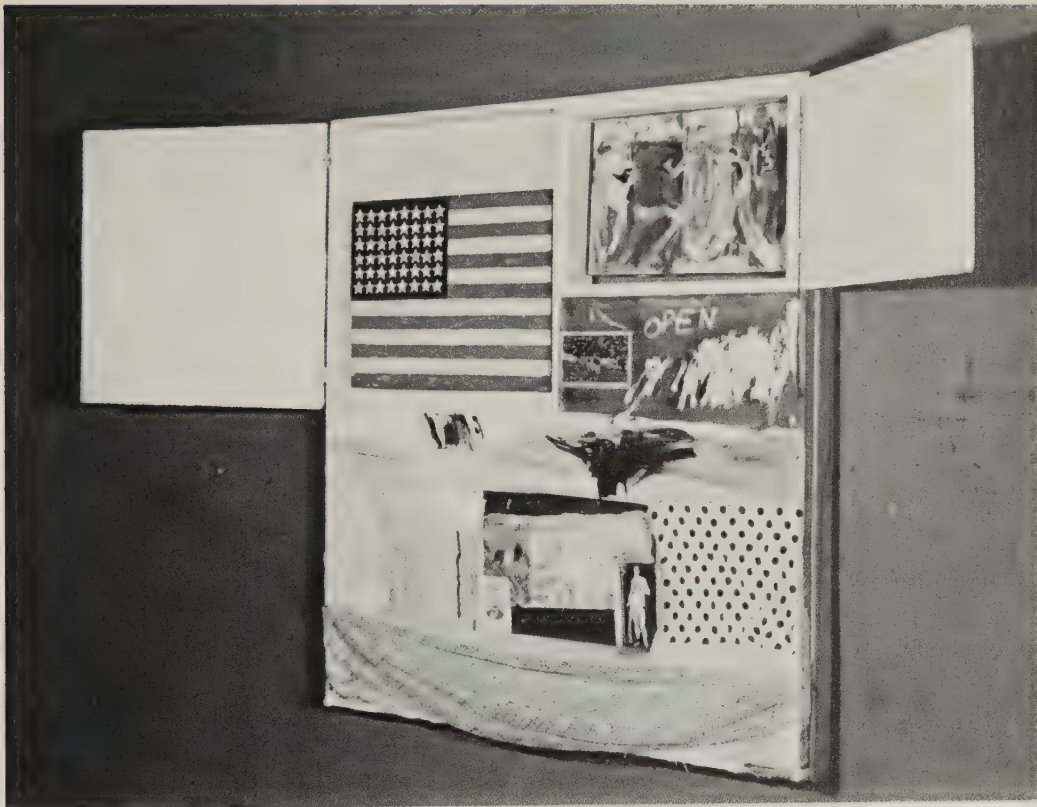
37. Interview 1955

combine painting: oil, fabric, hinged wood door,
brick with string, baseball, on wood support

66 x 49 x 12

Owner: Dr. Giuseppe Panza, Milan, Italy

AF 16



38. Short Circuit 1955

combine painting: oil, fabric, paper, on wood supports and cabinet with two hinged doors

49¾ x 46½ x 5

Owned by the artist

This work was made for the Fourth Annual at the Stable Gallery in 1955. The proprietor of the gallery was Eleanor Ward, who followed the precedent of the "Ninth Street" exhibition of 1951 by making the Stable annuals artists' invitationals. The usual practice was for established artists to show relatively modest examples of their current work, and for younger, lesser known artists to be invited to exhibit their more ambitious works.

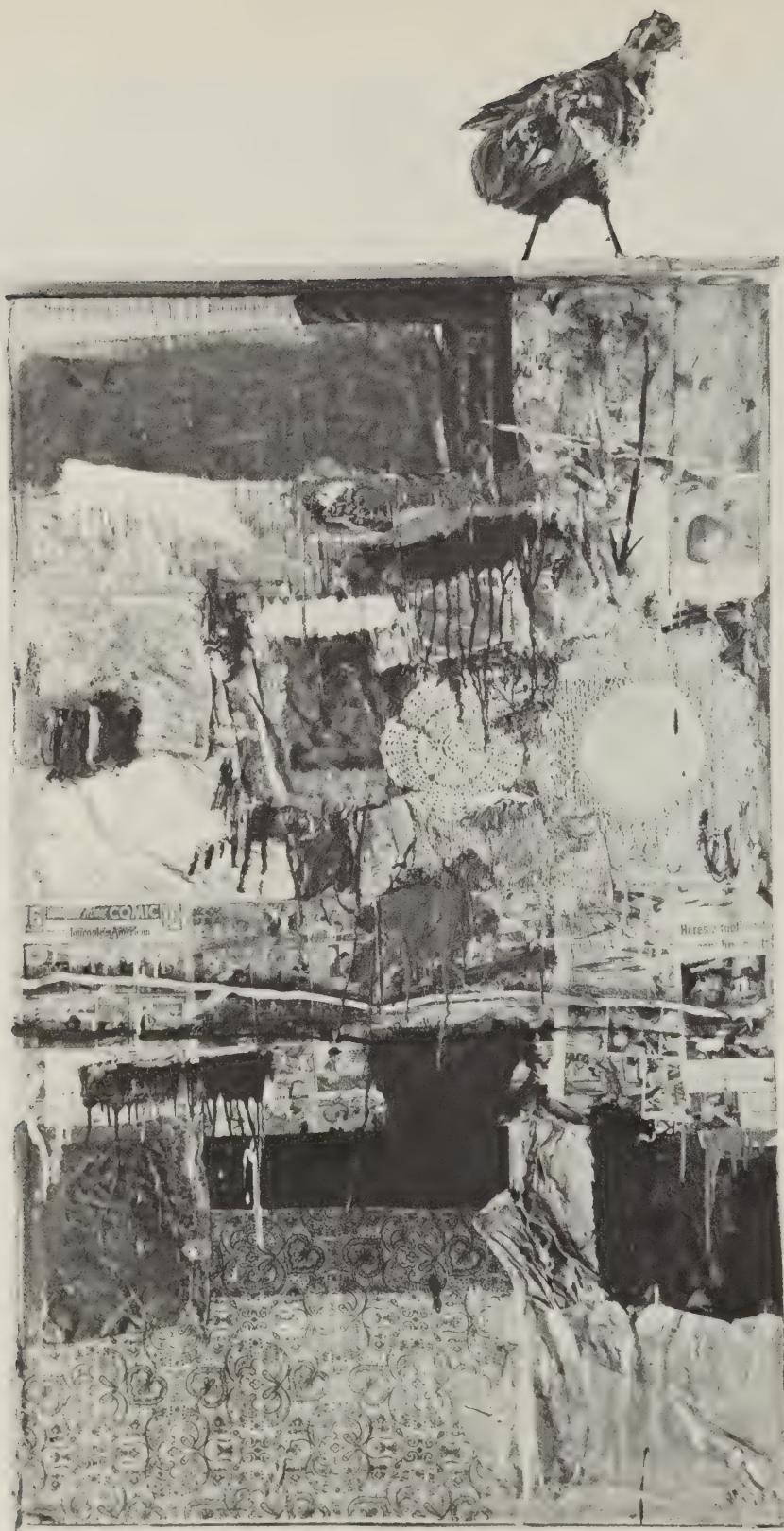
Rauschenberg had exhibited at the "Ninth Street" show in 1951 and at the subsequent Second and Third annuals held at the Stable Gallery in 1953 and 1954. His entry for the 1955 annual, *Short Circuit*, protested the absence of work by artists who had not exhibited in the previous annuals.

Rauschenberg invited four artists to collaborate in his piece: Jasper Johns, Susan Weil, Ray Johnson, and Stan Vanderbeek. With the exception of Vanderbeek, who failed to participate, the other artists contrib-

uted works of art that were physically incorporated into the cabinetlike structure of *Short Circuit*. At the upper right is an oil painting by Susan Weil, at the upper left an encaustic image of a flag by Jasper Johns, and at the lower center, a collage by Ray Johnson. The piece includes additional collage and painting by Rauschenberg, as well as a program from an early John Cage concert and Judy Garland's autograph.

The original flag painted by Jasper Johns was subsequently stolen and was replaced by a replica painted by Elaine Sturtevant at the time of the exhibition "Art in Process: The Visual Development of a Collage," held at the Finch College Museum of Art in March 1967. In his statement for the exhibition catalogue, Rauschenberg commented, "This collage is a documentation of a particular event at a particular time and is still being affected. It is a double document."

For Rauschenberg the work remains "a double document" of the past and the ongoing present. Recently, in commenting on the stolen encaustic, he has stated, "Some day I will paint the flag myself to try to rid the piece of the bad memories surrounding the theft. Even though Elaine Sturtevant did a beautiful job, I need the therapy."



39. Satellite 1955

combine painting: oil, fabric, paper, wood, on canvas, plus stuffed pheasant without tail

80 x 42½

Owner: Claire Zeisler, Chicago, Illinois

AF 216



40. *Untitled* 1955

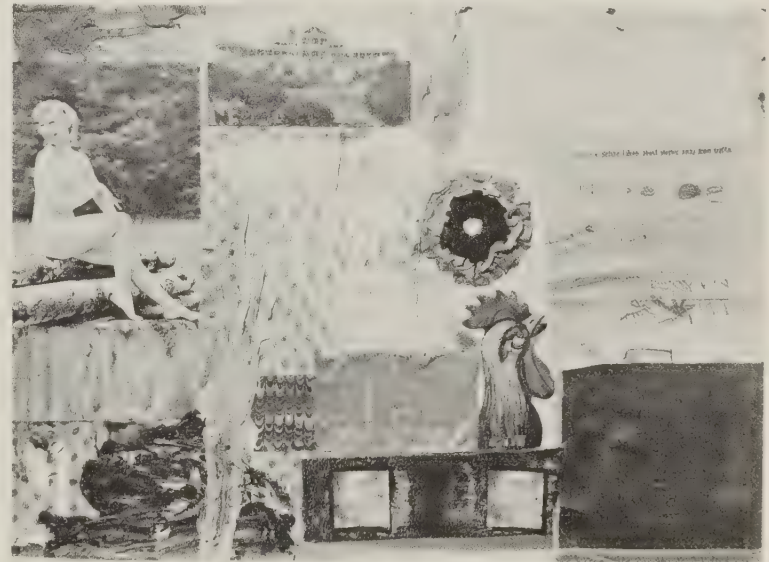
freestanding combine: oil, fabric, paper, photographs, wood, glass mirror, on wood structure with white leather shoes and stuffed hen

86 x 38 x 26½

Owner: Dr. Giuseppe Panza, Milan, Italy

AF 28

Although not visible in the photograph, a pair of Rauschenberg's white oxford shoes have been situated in the enclosure in the upper portion of this piece. They are the same kind of shoes as those in the photograph of the standing male figure in the lower left. Although the stuffed bird in the lower right is a hen, male imagery predominates. All of the elements chosen for the collage have overtones of family recollections, both real and imagined.



41. *Untitled* 1955

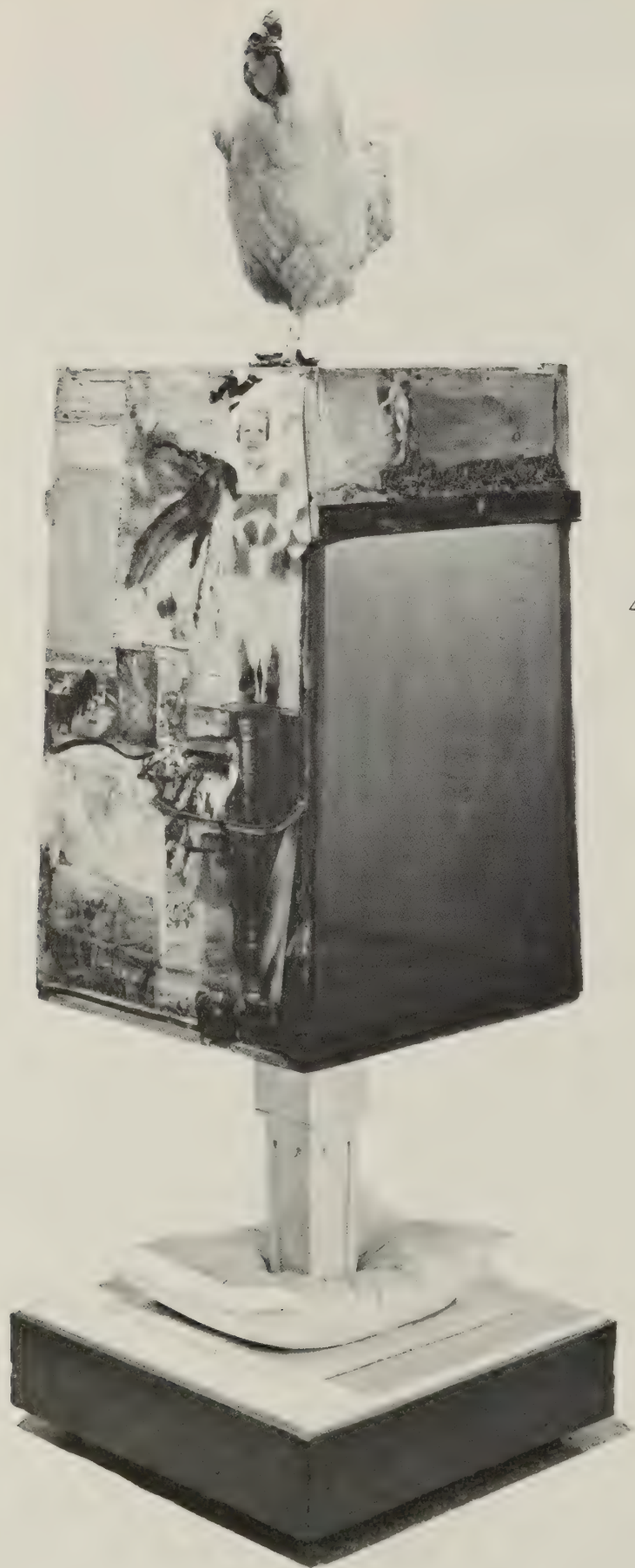
combine painting: oil, pencil, fabric, paper, photographs, cardboard, on wood panel

15½ x 20¾ x ½

Owner: Jasper Johns, New York, New York

AF 14

In imagery and technique this work is a small companion piece to *Odalisque* (cat. no. 42). It is not a study either before or after the fact.



42. *Odalisque* 1955–58

freestanding combine: oil, watercolor, pencil, fabric, paper, photographs, metal, glass, electric light fixtures, dried grass, steel wool, necktie, on wood structure with four wheels, plus pillow and stuffed rooster

83 x 25 ¼ x 25 ⅛

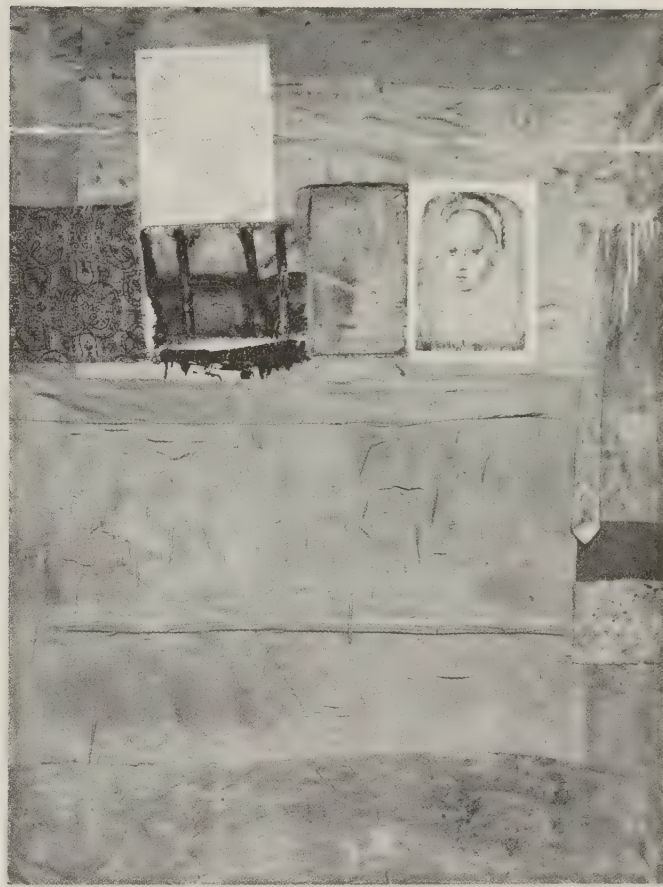
Owner: Museum Ludwig, Cologne, West Germany
AF 21, 22, 23, 24, 179

The word “odalisque” or “odalisk” is of Turkish origin and refers to a female slave or concubine in an Oriental harem. It has come to represent as well a tradition of reclining nude female figures in the history of Western art. Rauschenberg’s *Odalisque* alludes, in terms both of its title and content, to the long line of reclining nudes painted by Titian, Goya, Ingres, Manet, and Matisse.

Images of women, including a photograph, *Female Figure (Blueprint)* (see cat. no. 1), abound in this large, freestanding combine. The requisite pillow, which is generally used to cushion the pampered head of the traditional reclining nude, here receives the thrust of the post supporting the structure. Ironically, the work is dominated by a stuffed bird of the male sex—a rooster.

With its female imagery, *Odalisque* refers back to the combine *Untitled* of 1955 (see cat. no. 40), with its predominantly male allusions. The supporting wood post recurs in both works, as does the stuffed bird—in the case of the untitled combine, a hen.

Illustrated in color on page viii.



43. Hymnal 1955

combine painting: oil, paper, fabric, wood, on wood supports, plus section of telephone directory with metal bolt on string

64 x 49¼ x 7¼

Anonymous owner, Paris, France

AF 178

In the upper half of the work, a section of a Manhattan telephone directory is set into a niche, like a sacred object in a reliquary. The fabric covering the surface of the combine painting is a paisley shawl, a common but treasured household object of the 1920s.

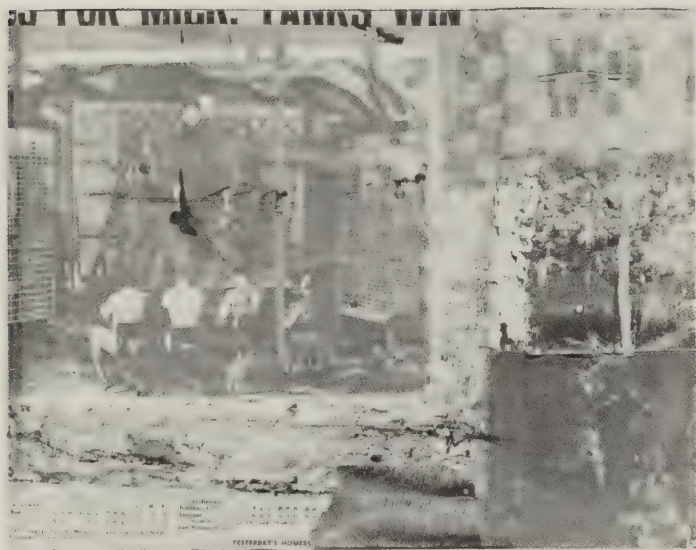
44. Levee 1955

(formerly *Untitled*)

combine painting: oil, fabric, paper, on canvas, plus necktie

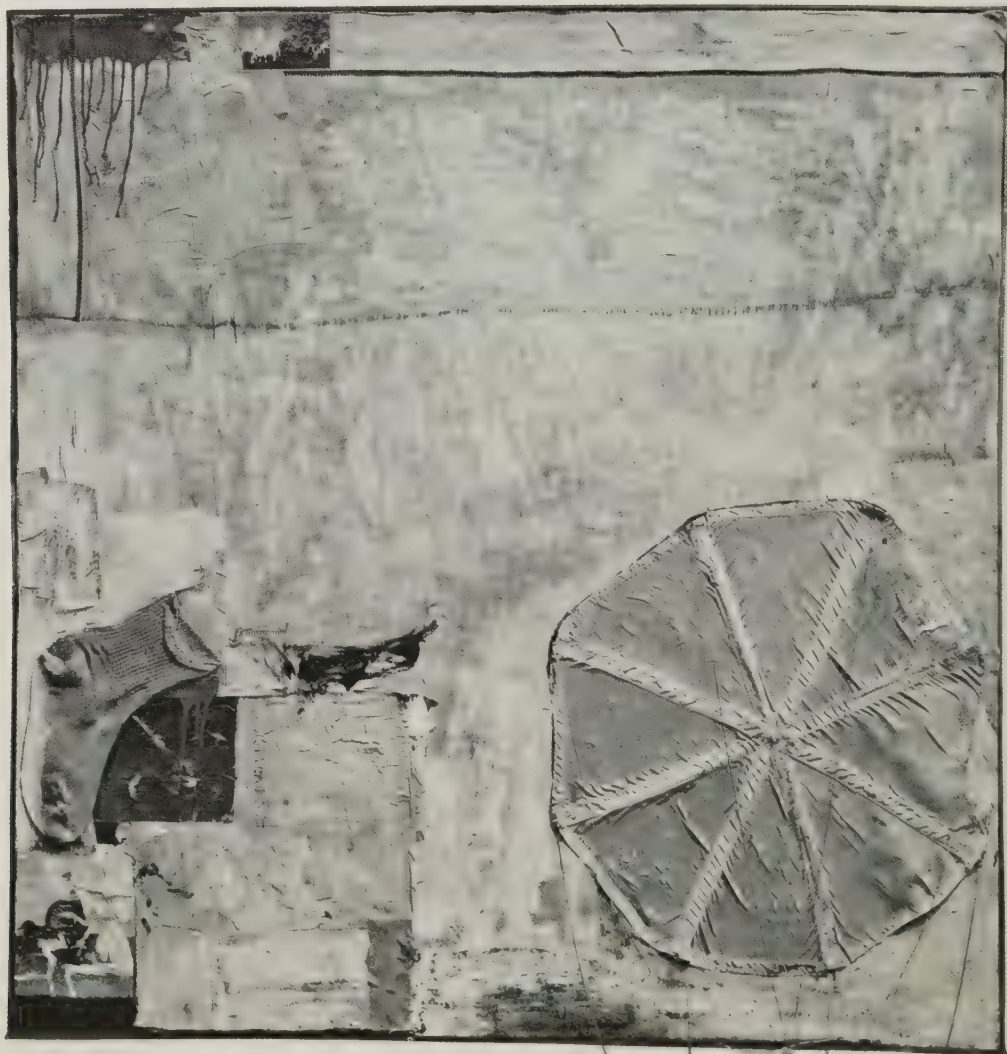
55 x 42¾

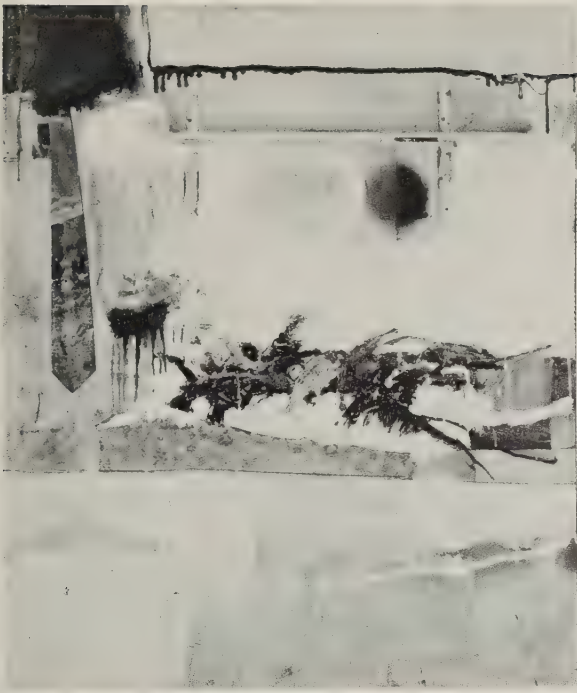
Owner: Lois Long, New York, New York



45. Opportunity #7 1956
 collage: oil, pencil, paper, fabric, glue, on newsprint
 10¼ x 13¼ (mat opening)
 Anonymous owner

46. Untitled 1956
 combine painting: oil, fabric, paper, on canvas, plus
 sock and small parachute with hanging strings
 57 x 56½
 Owner: Jasper Johns, New York, New York; Cour-
 tesy Yale University Art Gallery, New Haven,
 Connecticut
 AF 6





47. Rhyme 1956

combine painting: oil, pencil, fabric, paper, on canvas, plus necktie

48 1/4 x 41 3/4

Anonymous owner

AF 68



48. Interior 1956

combine painting: oil, pencil, paper, wood, embossed metal, on canvas, plus hat and nails

45 1/4 x 46 1/2 x 7 1/2

Anonymous owner, Paris, France

AF 30

49. Gloria 1956

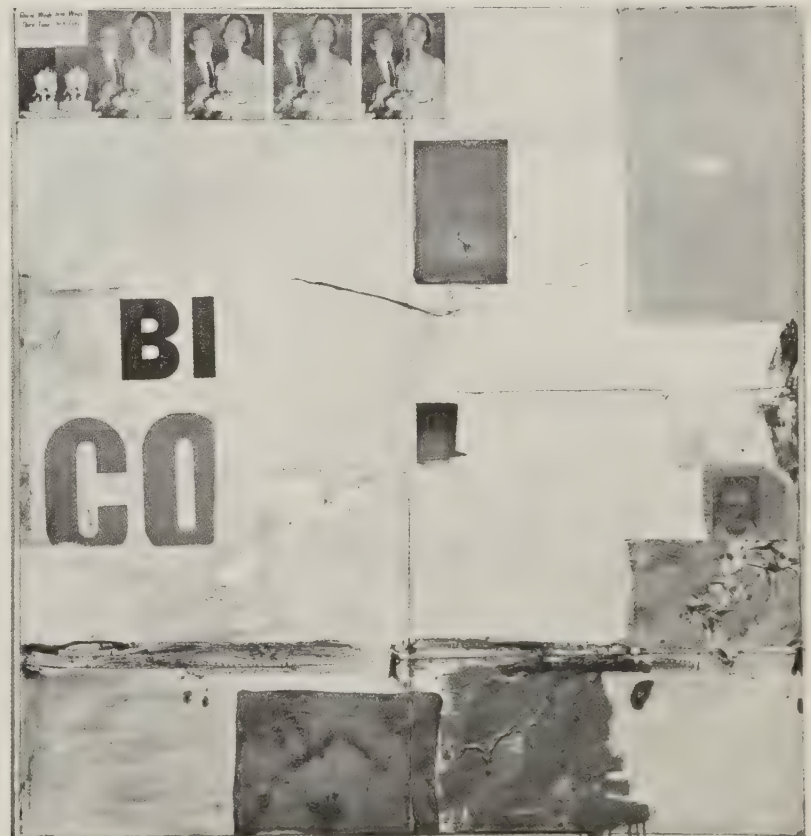
painting: oil, paper, fabric, on canvas

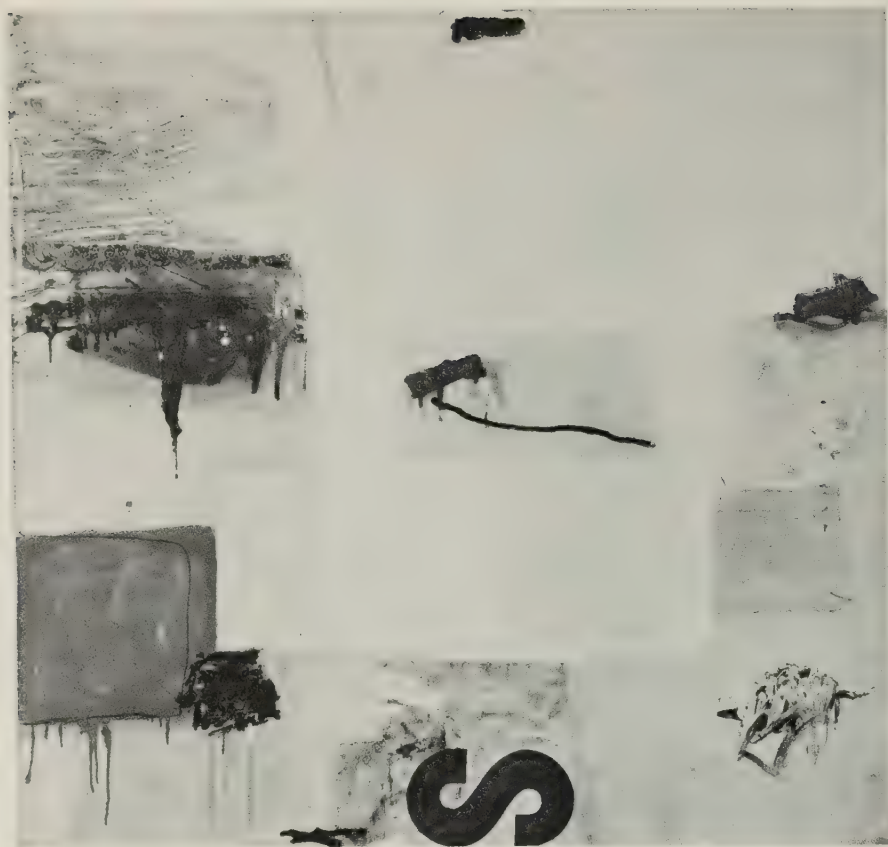
66 1/2 x 63 1/4

Owner: The Cleveland Museum of Art, Ohio; Gift of the Cleveland Society for Contemporary Art

AF 181

The title refers to Gloria Vanderbilt. The iconography and the use of the repeated image as a visual device in this painting were of consequence to artists such as Andy Warhol.





50. *Painting with Red Letter S* 1957

painting: oil, paper, fabric, on canvas

50 x 52

Owner: Albright-Knox Art Gallery, Buffalo, New York

AF 52

Painting with Red Letter S is the first in a series of works in which Rauschenberg adopted a painterly approach to his medium and employed his collage materials chiefly in an abstract manner, making use particularly of letters of the alphabet. This approach to his work reached a culmination in 1962 with the large studio painting *Ace* (see cat. no. 94).

In 1959 *Painting with Red Letter S* became the first painting by Rauschenberg to be acquired by an American museum. The Museum of Modern Art had, however, acquired some of his photographs as early as 1952 (see cat. no. 141).

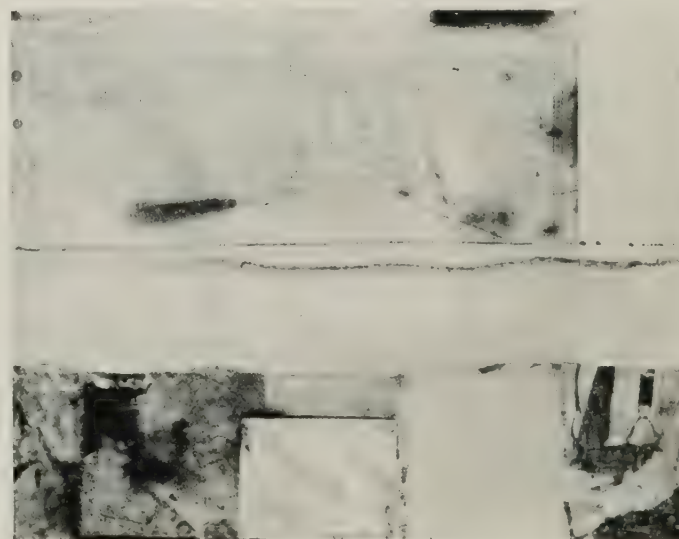
51. *Collage with Letter* 1957

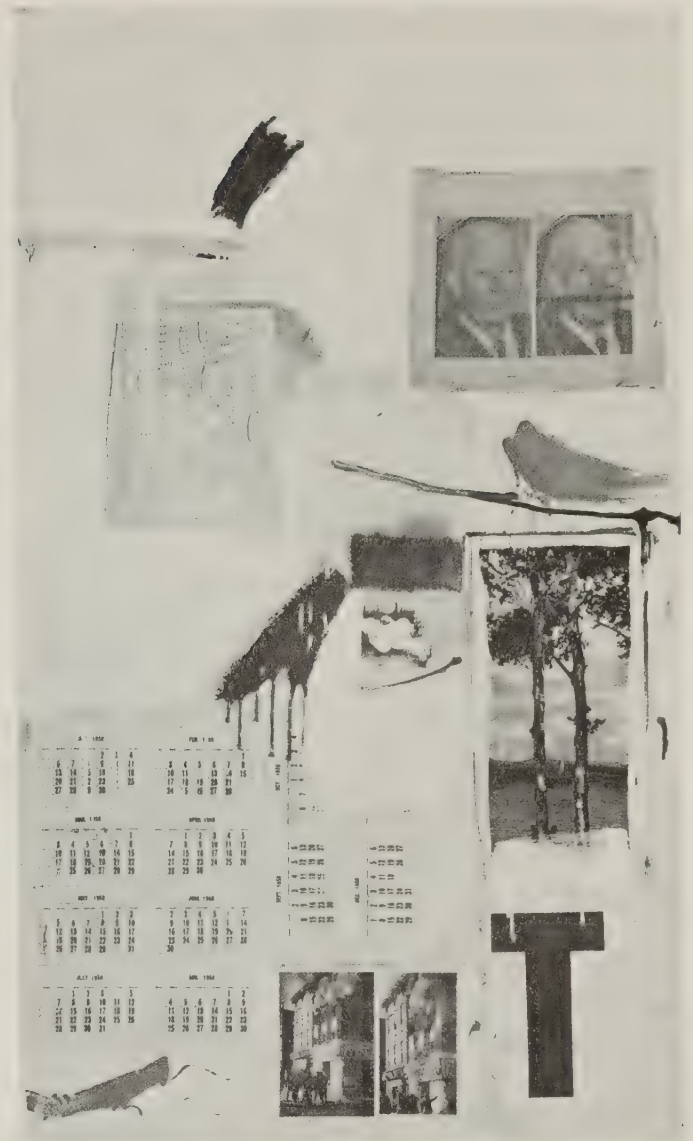
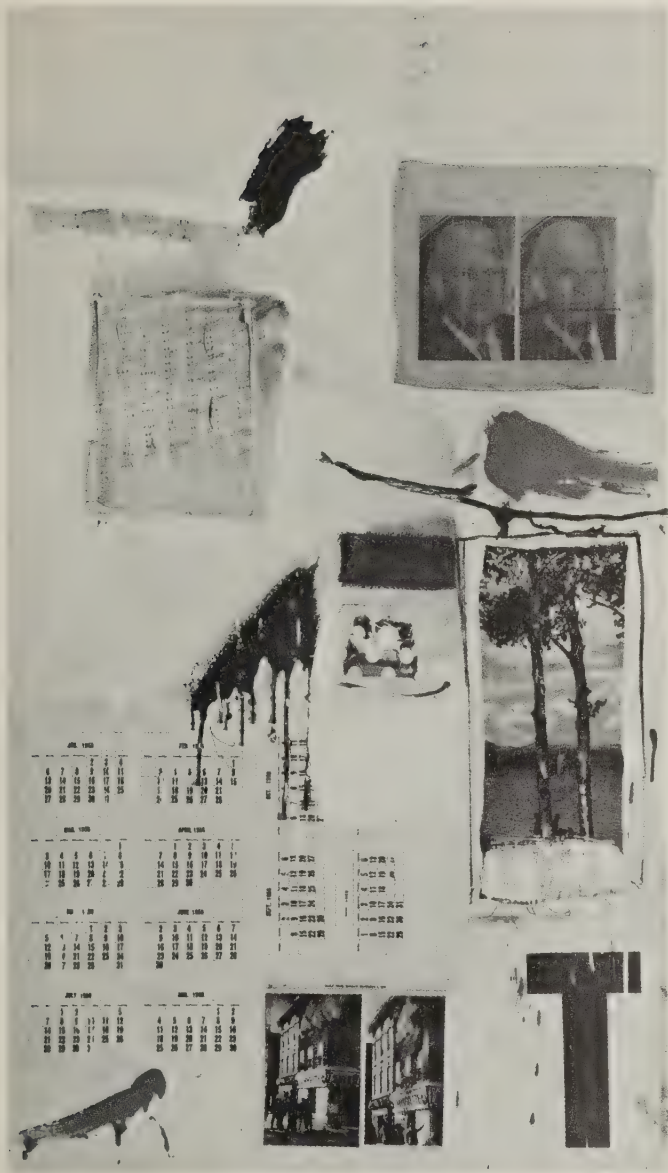
combine painting: oil, pencil, fabric, paper, on canvas, plus sealed envelope with letter, in wood and glass frame

16 x 20

Owner: Mr. and Mrs. Michael G. Sundell, Washington, D. C.

AF 34

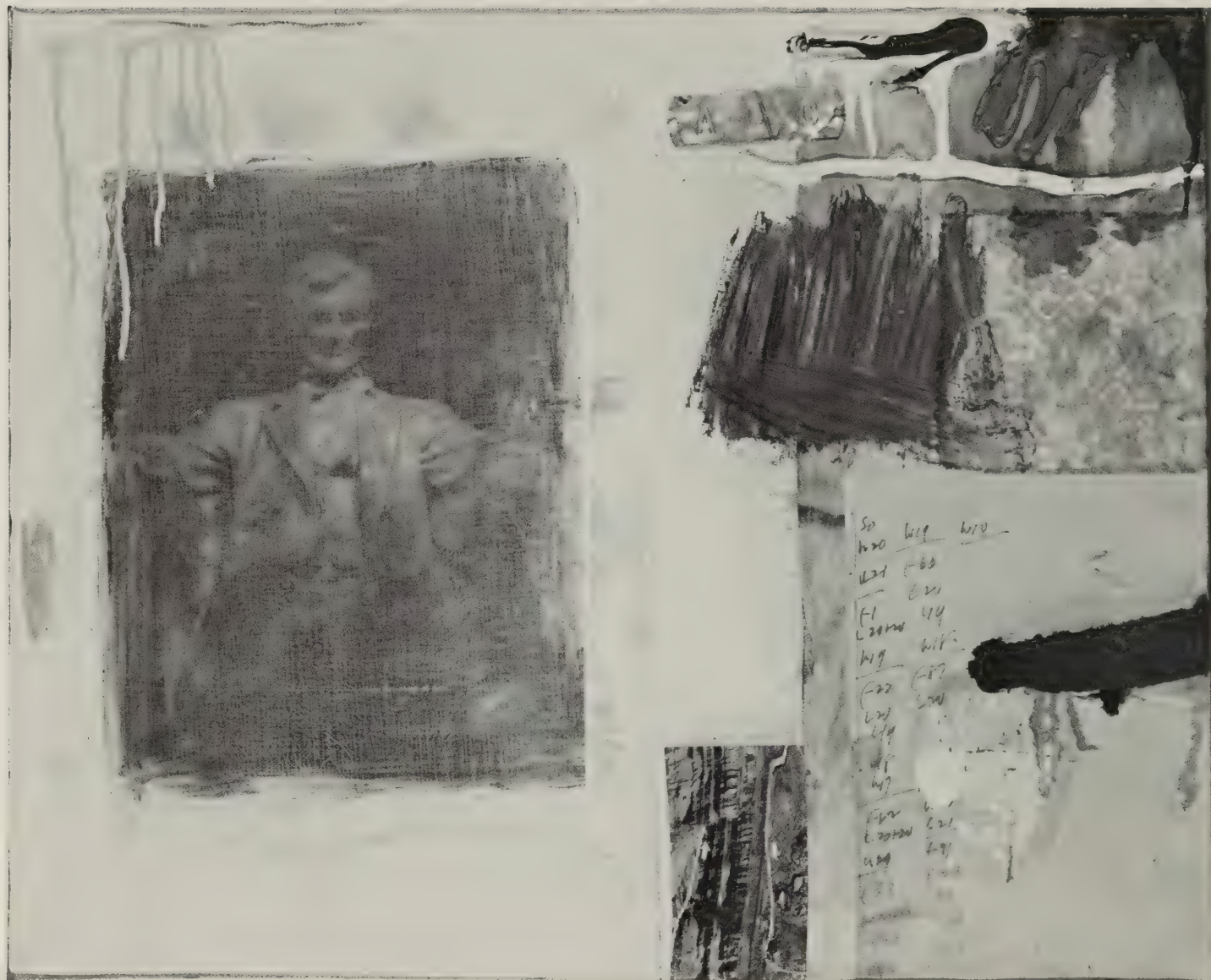




52. *Factum I* 1957
 painting: oil, paper, fabric, on canvas
 62 x 35 1/2
 Owner: Dr. Giuseppe Panza, Milan, Italy
 AF 49

53. *Factum II* 1957
 painting: oil, paper, fabric, on canvas
 62 x 35 1/2
 Owner: Mr. and Mrs. Morton Neumann, Chicago, Illinois
 AF 48

In *Factum I* and *Factum II* Rauschenberg investigates the distinction between spontaneity and accident in making a work of art. He emphasizes this distinction by reiterating the effects and images in both paintings. Each work is the product of careful choices and a deliberate process in which, however, an element of the spontaneous and the accidental is maintained. The aesthetic redundancy and pairing of the two works, reinforced by the internally paired images in each "Factum," provoke the viewer to look again at what is presumably the same image.



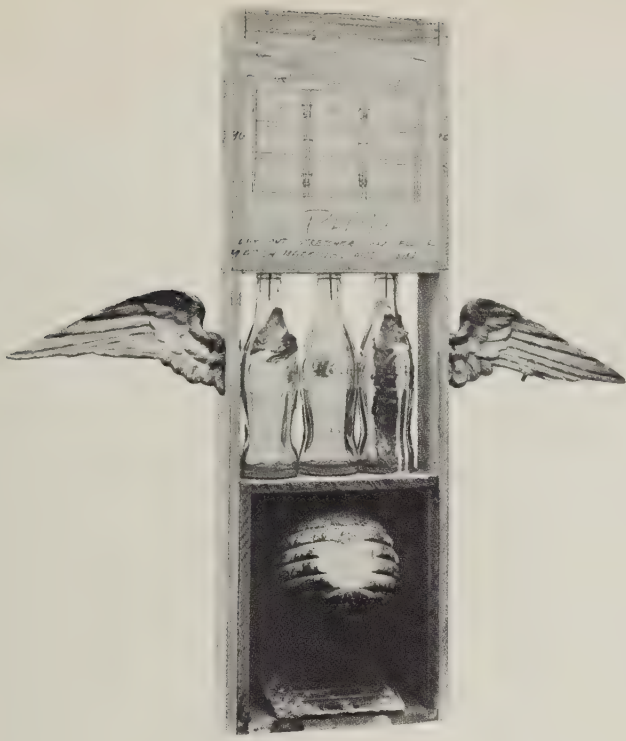
54. Lincoln 1958

painting: oil, watercolor, paper, fabric, metal, on canvas

17 x 20 7/8

Owner: The Art Institute of Chicago, Illinois; Gift of Mr. and Mrs. Edwin E. Hokin

The portrait of Abraham Lincoln is the first of a group of works in which Rauschenberg has concerned himself with political leaders and public figures.



55. *Coca Cola Plan* 1958

freestanding combine: oil, pencil, paper, wood, metal,
plus three Coca Cola bottles

27 x 26 x 6

Owner: Dr. Giuseppe Panza, Milan, Italy

AF 184

More explicitly than in any of Rauschenberg's previous works of art, *Coca Cola Plan* celebrates the ordinary American artifact as a cultural icon. It represents Rauschenberg's only use of hieratic bilateral symmetry. His choice of this format is as significant as the number and kind of bottles he selected — the number three having spiritual associations for the artist. The importance of Coca Cola (a Southern invention) in the history of American popular culture would not have been lost on anyone growing up in east Texas.

The wings suspended from the wood supports at the right and left of the work carry implications of triumph and apotheosis for these three humble bottles. The wings may well recall, with some irony, the winged Victory of Samothrace installed so commandingly in the Louvre as a testament to the preeminence of classical and Western European high culture.

On the upper third of *Coca Cola Plan*, Rauschenberg has affixed a diagram with instructions for the construction of the work. Thus the plan of construction itself becomes a separate visual element in the final composition.



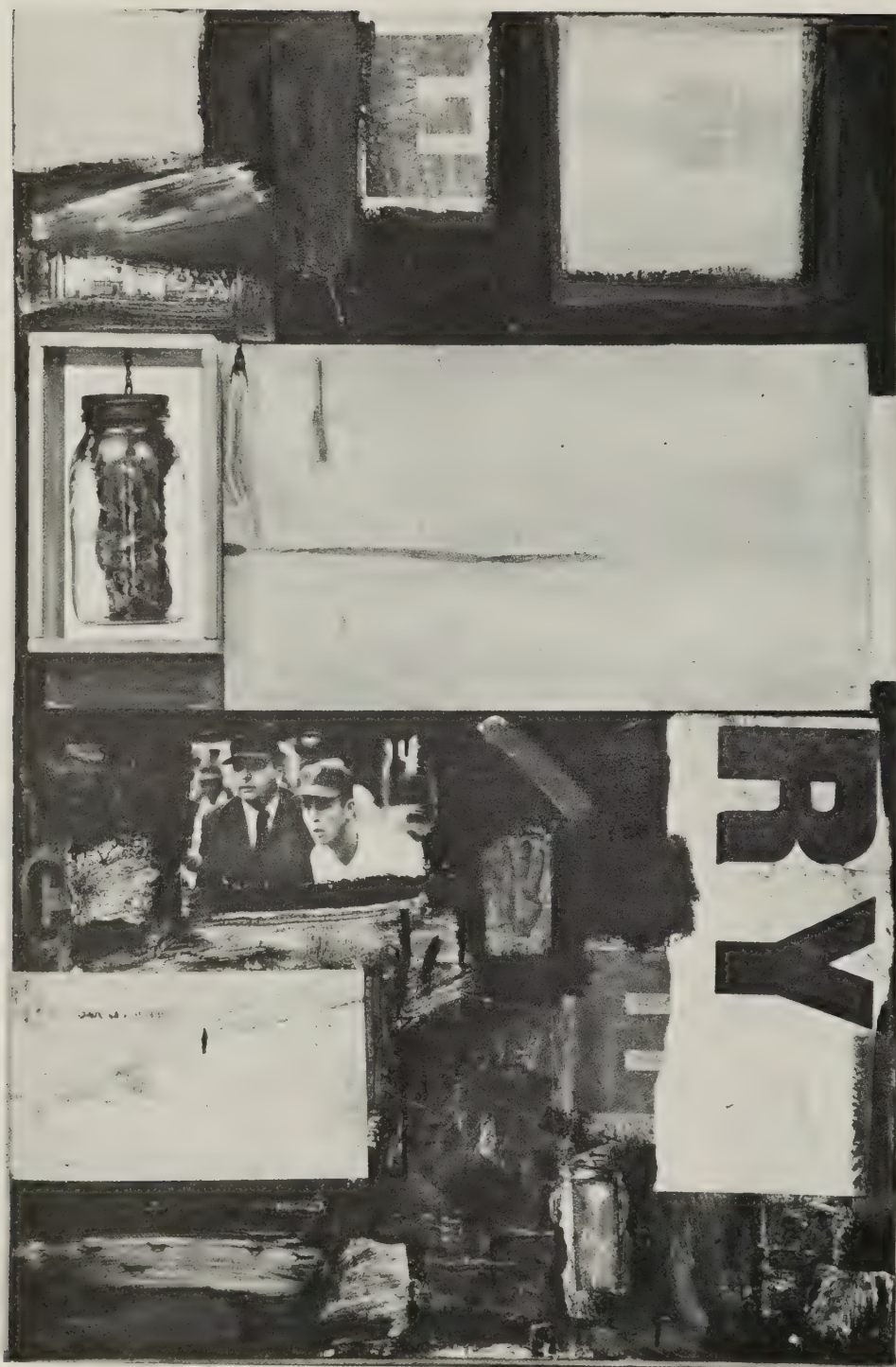
56. *Curfew* 1958

combine painting: oil, paper, fabric, on canvas and
wood, plus four Coca Cola bottles, one bottle cap,
unidentified substance

56½ x 39½ x 2⅝

Owner: Mr. and Mrs. Peter M. Brant, Greenwich,
Connecticut

AF 183



57. Talisman 1958

combine painting: oil, pencil, paper, fabric, metal, on canvas and wood, plus glass jar on metal chain, containing unidentified substance

42¼ x 28 x 3⅞

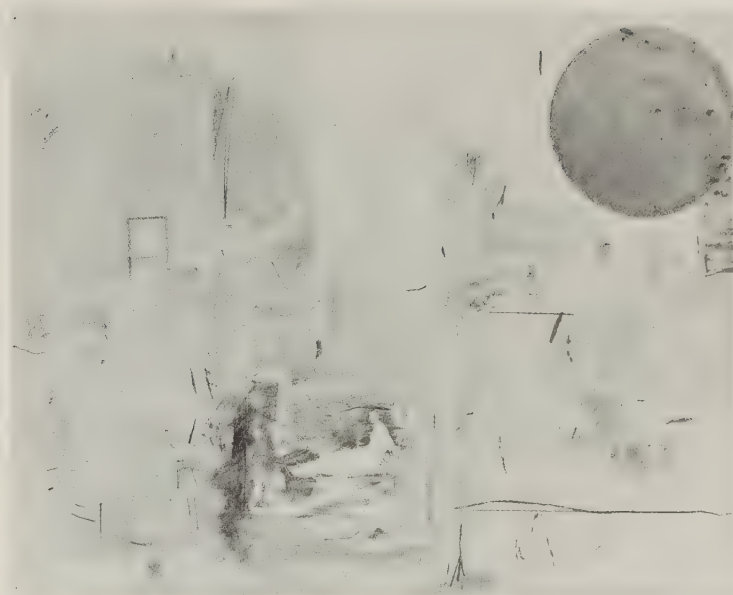
Owner: Des Moines Art Center, Iowa; Coffin Fine Arts Trust Fund

58. Cage 1958

transfer drawing: ink, pencil, watercolor, gouache,
crayon, paper, cardboard, on cardboard

19³/₄ x 24⁷/₈

Owner: Alice M. Denney, Washington, D. C.

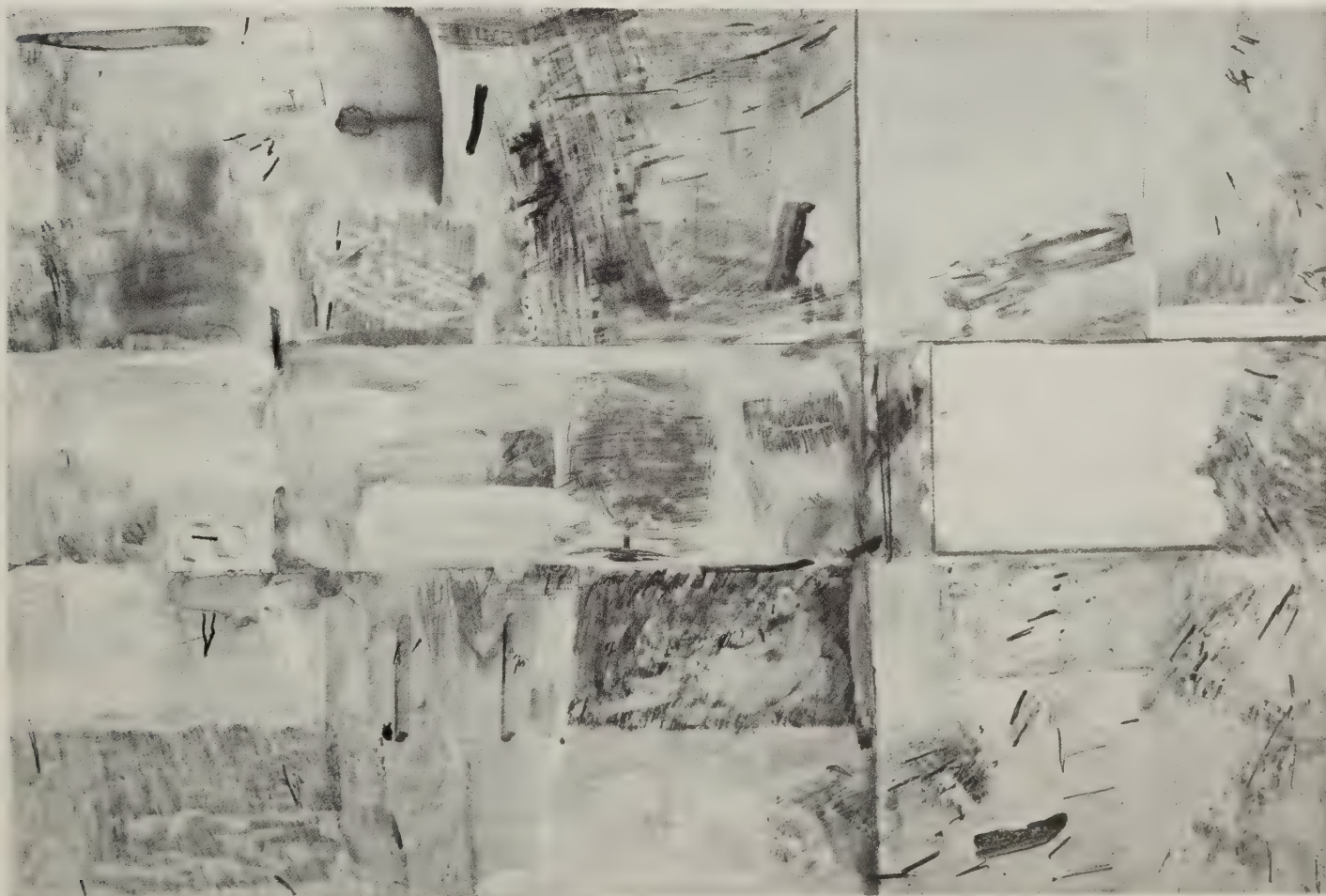


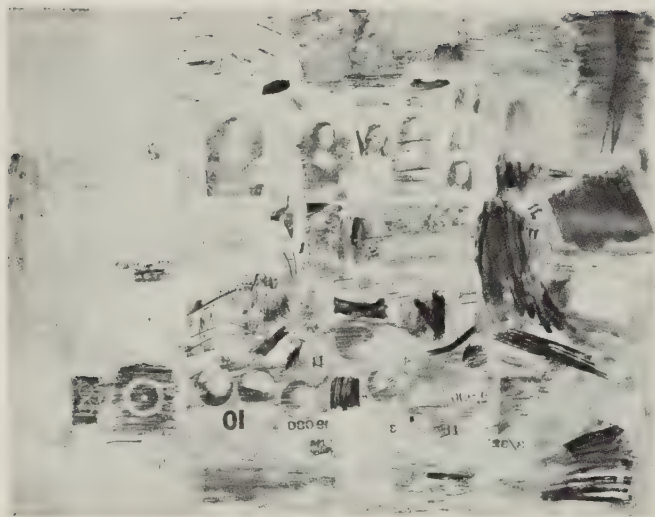
59. Airplane 1958

transfer drawing: ink, crayon, pencil, watercolor,
gouache, on paper

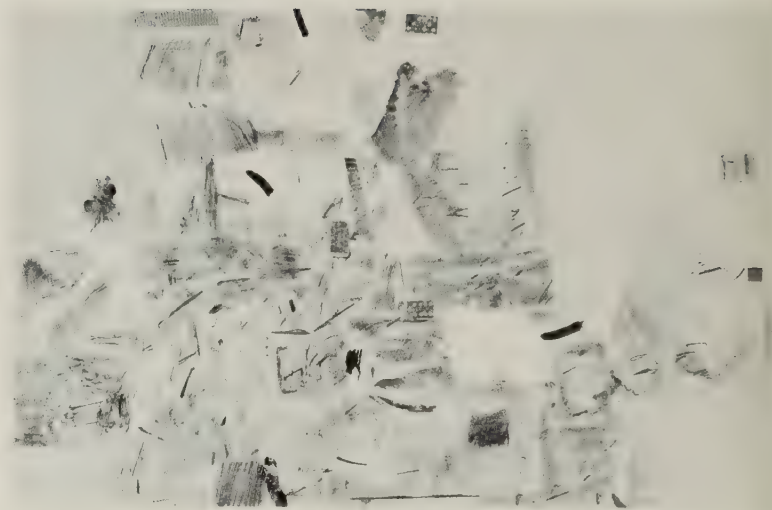
23¹/₂ x 35³/₄

Owner: Mr. and Mrs. Victor W. Ganz, New York,
New York

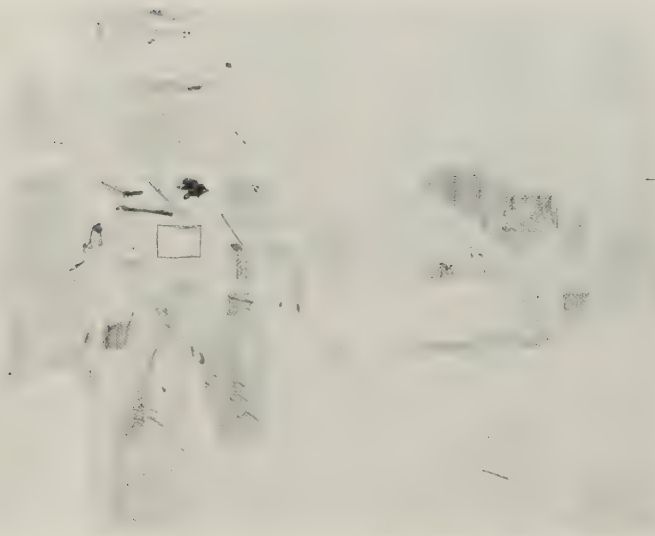




60. *Mona Lisa* 1958
 transfer drawing: ink, pencil, watercolor, on paper
 22 $\frac{3}{4}$ x 28 $\frac{3}{4}$
 Anonymous owner, New York, New York



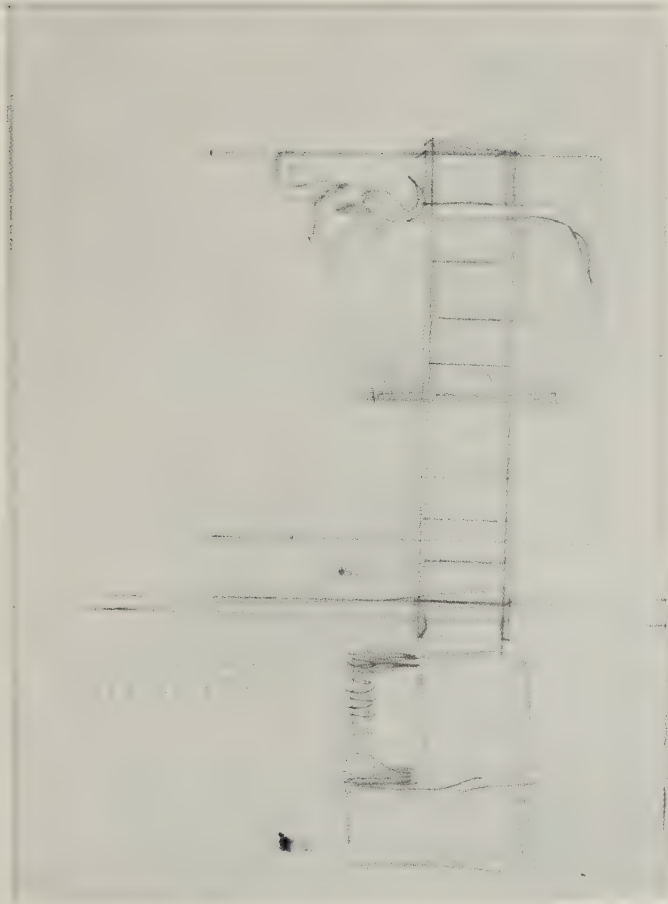
61. *Untitled* 1958
 transfer drawing: ink, pencil, crayon, watercolor,
 brush hairs, on paper
 24 $\frac{1}{8}$ x 36 $\frac{1}{8}$
 Owner: Whitney Museum of American Art, New
 York, New York; Gift of Mr. and Mrs. B. H. Fried-
 man



62. *Duck* 1958
 transfer drawing: ink, pencil, grease pencil, acrylic,
 watercolor, gouache, on paper
 23 $\frac{5}{8}$ x 35 $\frac{5}{8}$
 Anonymous owner

Rauschenberg rarely made drawings as works of art in their own right until 1958, when he began a group of drawings in which he used a solvent transfer technique. Produced at various times over the next ten years, these drawings were to become the basis for Rauschenberg's experiments in printmaking. The technique recurs principally in Rauschenberg's recent series of works, "Hoarfrosts" and "Spreads."

In his transfer technique, Rauschenberg uses hydrocarbon solvent on printed paper. When the paper is rubbed, the inks are loosened by the application of pressure and the action of the solvent. In this way Rauschenberg is able to generate a montage of disjunctive images. The transfer drawings also include additional work in the media of conventional drawing and collage.



63. *Monogram: Preliminary Study 1* circa 1955
 drawing: pencil on paper
 11 $\frac{7}{8}$ x 8 $\frac{3}{4}$

Owner: Jasper Johns, New York, New York

This drawing, the first preliminary study for Rauschenberg's combine *Monogram*, does not completely correspond to the first physical state of the work constructed by the artist (see illustration, cat. no. 64).



64. *Monogram: First State* circa 1955
 combine painting: oil, paper, fabric, wood, on canvas, plus stuffed Angora goat and three electric light fixtures
 75 x 46 $\frac{1}{2}$ x 12 (approximately)
 No longer extant



65. *Monogram: Preliminary Study 2*

circa 1956

drawing: ballpoint ink on paper

3 x 5

Owner: Jasper Johns, New York, New York

This study, the second for *Monogram*, was executed after the first state of the work had been constructed. The drawing incorporates two proposed approaches to the work in progress. On the left, Rauschenberg has suggested a wider, more enclosing structure for the goat. The sketch on the right corresponds to the second physical state (see photograph, cat. no. 66). In both of these sketches Rauschenberg has proposed wheels beneath the structures, and has introduced the idea of an automobile tire around the middle of the goat. The tire appears in both the second and in the final physical states of the piece.

66. *Monogram: Second State* circa 1956

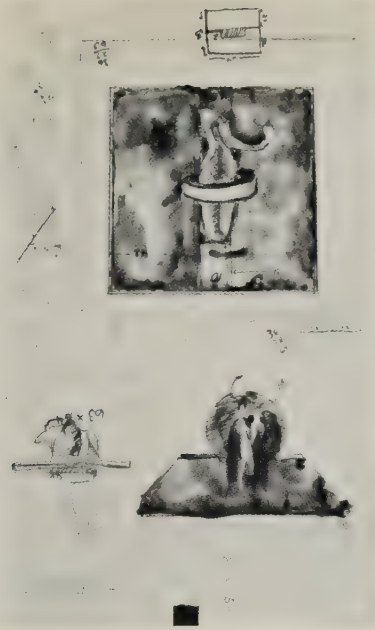
freestanding combine: oil, paper, fabric, wood, plus rubber tire and stuffed Angora goat on wood

115 x 32 x 44 (approximately)

No longer extant

The lower half of the vertical support panel in the first state of the work (cat. no. 64) became the basis for the combine painting *Rhyme* of 1956 (see cat. no. 47). The back of the vertical panel from the second state (cat. no. 66) appears in a studio photograph from late 1954 or early 1955 as part of the unfinished *Untitled*, a freestanding combine of 1955 (see cat. no. 40).





67. Study for Monogram 1959

drawing: watercolor and graphite, on paper
19 x 11¼

Owned by the artist

This study corresponds to the third and final physical state of *Monogram* (see cat. no. 68), in which the goat is mounted centrally on a low horizontal platform. Rauschenberg initiated here the idea of a white band of paint along the outer rim of the tire.

This is Rauschenberg's most detailed study for a projected work.

68. Monogram 1955–59

freestanding combine: oil, paper, fabric, wood, on canvas and wood, rubber heel, tennis ball, metal plaque, hardware, stuffed Angora goat, rubber tire, mounted on four wheels

42 x 63¼ x 64½

Owner: Moderna Museet, Stockholm, Sweden

AF 188

Both to scholars and the general public, *Monogram* has become Rauschenberg's most extensively illustrated and best-known work. To date no other work by the artist has demanded so much of his time and attention or involved such extensive modification. The completed piece is in its third physical state, and is the result of at least five years of work. It is the only piece for which Rauschenberg executed and saved several sketches and studies (cat. nos. 65, 66, and 67) recording his changing approaches to the piece.

Monogram was first shown in a group exhibition at the Leo Castelli Gallery in 1959. It was exhibited again at the Galerie Sonnabend in Paris (*Première Exposition*, February 1–16) in 1963, and at the Jewish Museum from March to May of the same year. The work was then acquired by the Moderna Museet in Stockholm and was exhibited again in the United States at the Whitney Museum of American Art in 1974 for the exhibition "American Pop Art."

Illustrated in color on page 7.





69. *Wager* 1957-59

combine painting: oil, pencil, fabric, paper, wood,
on canvas, plus neckties, sock, sealed envelopes
overall: 81 x 151 x 2¼ (two panels, 81 x 37⅞ each;
two panels, 81 x 37⅞ each)

Owner: Kunstsammlung, Nordrhein-Westfalen,
Düsseldorf, West Germany

AF 214

Wager and *Monogram* (cat. no. 68) are the only major works for which known earlier states exist. The earlier state, which Rauschenberg called *Nocturnes* (see Andrew Forge, *Rauschenberg*, p. 61), has been incorporated in its entirety in *Wager*. The two central panels of the earlier state have been extensively reworked in the final state.



70. Photograph 1959

combine painting: oil, paper, photographs, metal, fabric, wood, on canvas, plus necktie

46³/₈ x 54⁵/₈ x 2³/₄

Owner: Mitchell, Hutchins, Inc., New York, New York

AF 57

With *Wager* and *Canyon*, this combine painting is one of three conspicuous examples of works in which Rauschenberg has structured the composition to suggest a distinguishable picture within the picture. The internal pictures in *Photograph* and *Canyon* resemble earlier phases of Rauschenberg's work.

Photograph was exhibited with *Talisman* (see cat. no. 57) and *Forge* at the First Paris Biennial in 1959. They were among the first works by Rauschenberg to be publicly exhibited in Europe. It was not until several years later, however, that his work became widely known to a European audience. This occurred in 1961 after he was interviewed by André Parinaud in connection with a one-man exhibition of his work at the Galerie Daniel Cordier. The interview, with a prominent reproduction of *Pilgrim* (see cat. no. 81), one of the works in the show, appeared in the Parisian journal *Les Arts et Spectat*.



71. Canyon 1959

combine painting: oil, pencil, paper, metal, photograph, fabric, wood, on canvas, plus buttons, mirror, stuffed eagle, cardboard box, pillow, paint tube

81¼ x 70 x 24

Anonymous owner, Paris, France

AF 189

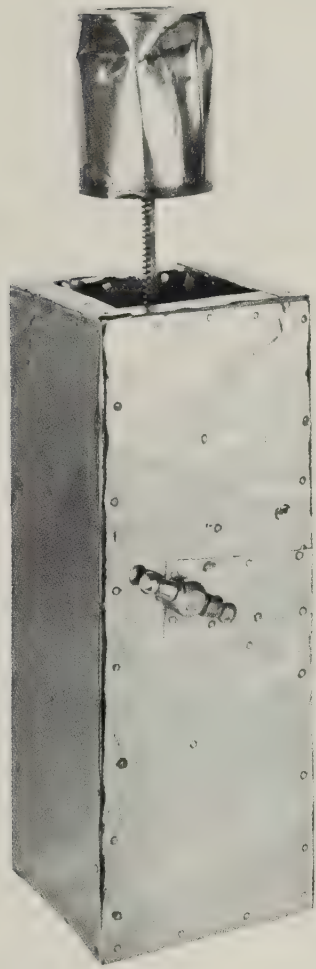
In 1961 William Seitz organized an exhibition, "Art of Assemblage," at the Museum of Modern Art. This exhibition focused on the collage and mixed media tradition in twentieth-century art, and of the works of art included in it, Seitz singled out those of Robert Rauschenberg for special mention. *Canyon* was considered by Seitz to be the most beautiful and successful work by Rauschenberg up to this time. Two years later, in a retrospective of Rauschenberg's work held



Illustrated in color on page 12.

at the Jewish Museum, *Canyon*, with *Bed*, *Monogram*, and *Barge*, was generally acknowledged to be a major work of the artist. The work was exhibited again in 1964 at the Thirty-second Venice Biennial.

A large stuffed eagle in simulated flight looms out from the picture plane. A dangling pillow suspended from a tipped-up stick calls further attention to the space beyond the picture in which the eagle asserts its striking presence.



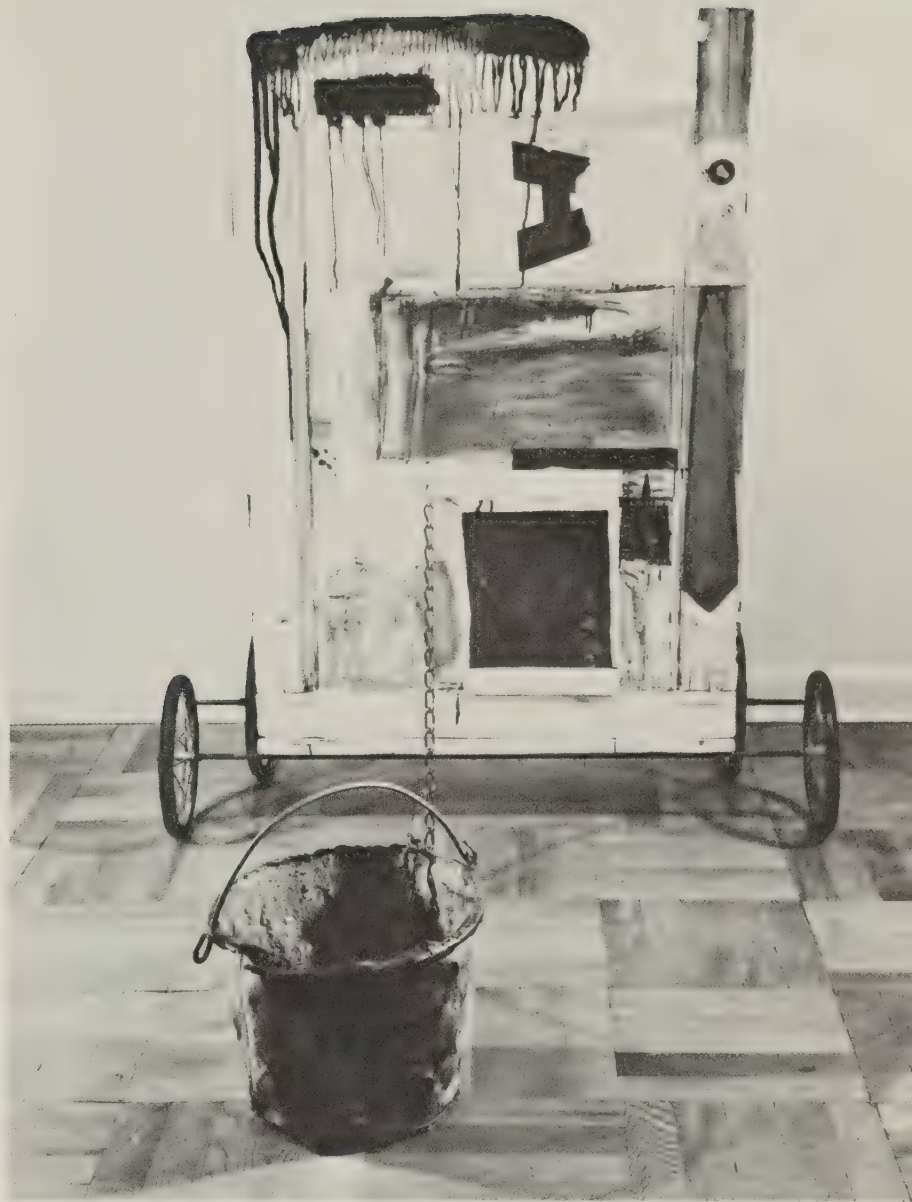
72. Pail for Ganymede 1959

assemblage: metal, caulking, wood
13 x 6 x 5 (20 x 6 x 5 fully extended)

Owned by the artist

AF 164

In Greek mythology Ganymede was a beautiful youth carried off by Zeus to be the cup bearer for the gods. A faucet handle on the work may be turned, enabling a tin can in the upper portion of the work to be raised and lowered on a threaded metal support. The work resembles a small trophy.



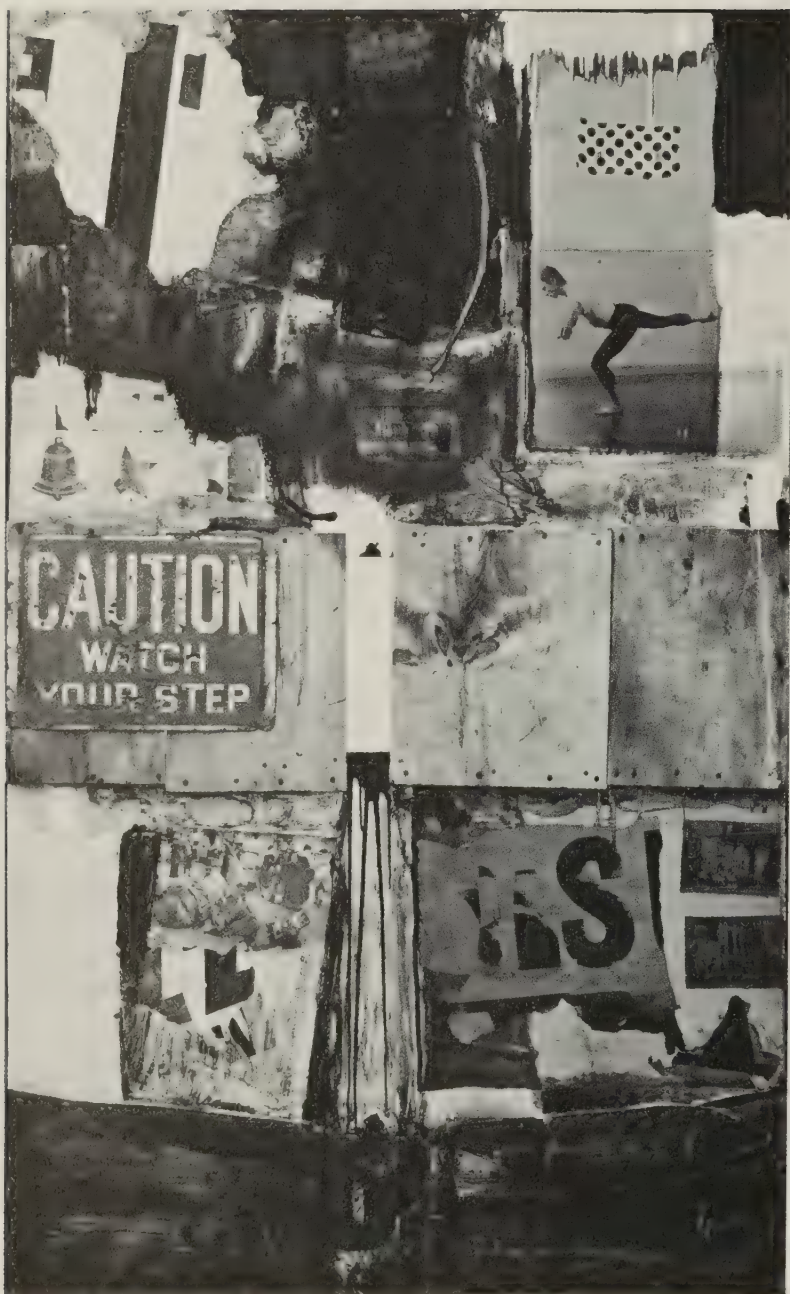
73. Gift for Apollo 1959

freestanding combine: oil, fabric, paper, on wood,
with four wheels, necktie, metal chain, bucket
49 x 40 1/4

Owner: Dr. Giuseppe Panza, Milan, Italy

AF 191

Rauschenberg's other homage to a figure from classical mythology makes an ironic reference to the favored god's splendid chariot, in which the sun was transported across the heavens. Rauschenberg's "gift" is a wooden construction on wheels, anchored by a pail.



74. Trophy I (for Merce Cunningham) 1959

combine painting: oil, paper, photograph, fabric, wood, on canvas, plus metal sign, button

66 x 41 x 2

Owner: Kunsthau, Zürich, Switzerland

AF 190

This is the first work in a series of five “trophies” that Rauschenberg dedicated to his peers, after his previous wry asides to figures from the classical past. The other four trophies are *Trophy II (for Teeny and Marcel Duchamp)* (see cat. no. 86), *Trophy III (for Jean Tinguely)*, *Trophy IV (for John Cage)*, and *Trophy V (for Jasper Johns)*. Interestingly, each of these people (with the exception of Jasper Johns) is, along with Rauschenberg, the subject of a chapter in the paperback edition of Calvin Tomkins book *The Bride and the Bachelors*.

Of the five combines, only *Trophy I* bears the identifiable image of its subject. A photograph of Merce Cunningham appears at the upper right, poised in an arabesque just above a horizontal area across the middle of the work. This area is boarded over except for a small gap in the center that reveals the wall behind it. The cleft, situated to the lower left of the photograph—perilously close to the dancer—suggests that he should indeed watch his step as the attached metal sign cautions.

75. Winter Pool 1959

combine painting: oil, paper, fabric, metal, transparent tape, wood, on canvas, plus wood ladder, handkerchief, button

89½ x 58½ x 4

Owner: Mr. and Mrs. Victor W. Ganz, New York, New York

AF 208

The ladder in *Winter Pool* connecting the painted companion panels directly resolved a practical problem. Rauschenberg wanted a work that conformed in size to the piece in its current dimensions. The ladder was readily accessible as a found object, and was imaginatively used to bridge the gap between the two lateral panels—a gentle subversion of conventional notions regarding the function of the ladder.



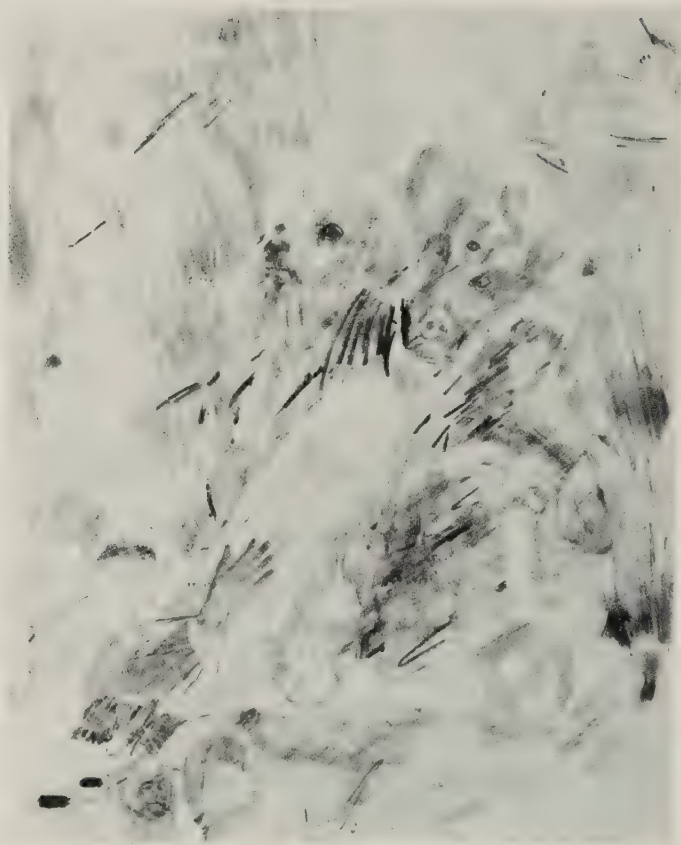
76. *Allegory* 1959–60

combine painting: oil, fabric, paper, on canvas, plus buttons, mirror, with metal, sand, glue

72¼ x 114½ x 11¾

Owner: Museum Ludwig, Cologne, West Germany
AF 192

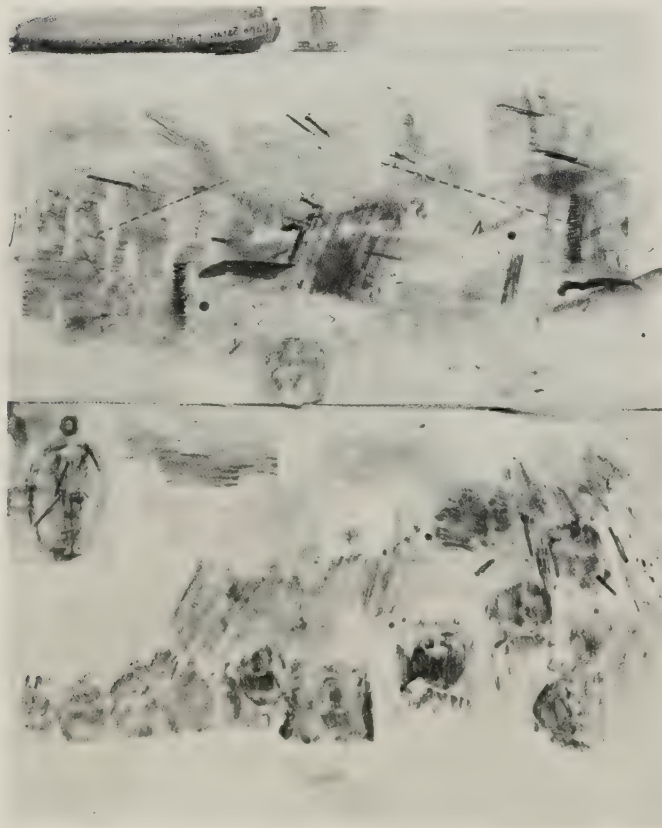
As a consciously ambitious studio painting that apparently sums up the major preoccupations of a particular phase of Rauschenberg's activity, this combine painting calls to mind the artist's *Charlene* (see cat. no. 29) of 1954, a work of similar scale and proportions. The attached umbrella covering in *Allegory* echoes the painted color wheel that appears in the earlier work.



77. Canto VI: The Gluttons 1959–60
(from “Thirty-Four Drawings for Dante’s ‘Inferno’”)
transfer drawing: ink, pencil, graphite, watercolor, gouache, on paper
14½ x 11½
Owner: The Museum of Modern Art, New York, New York; Given anonymously

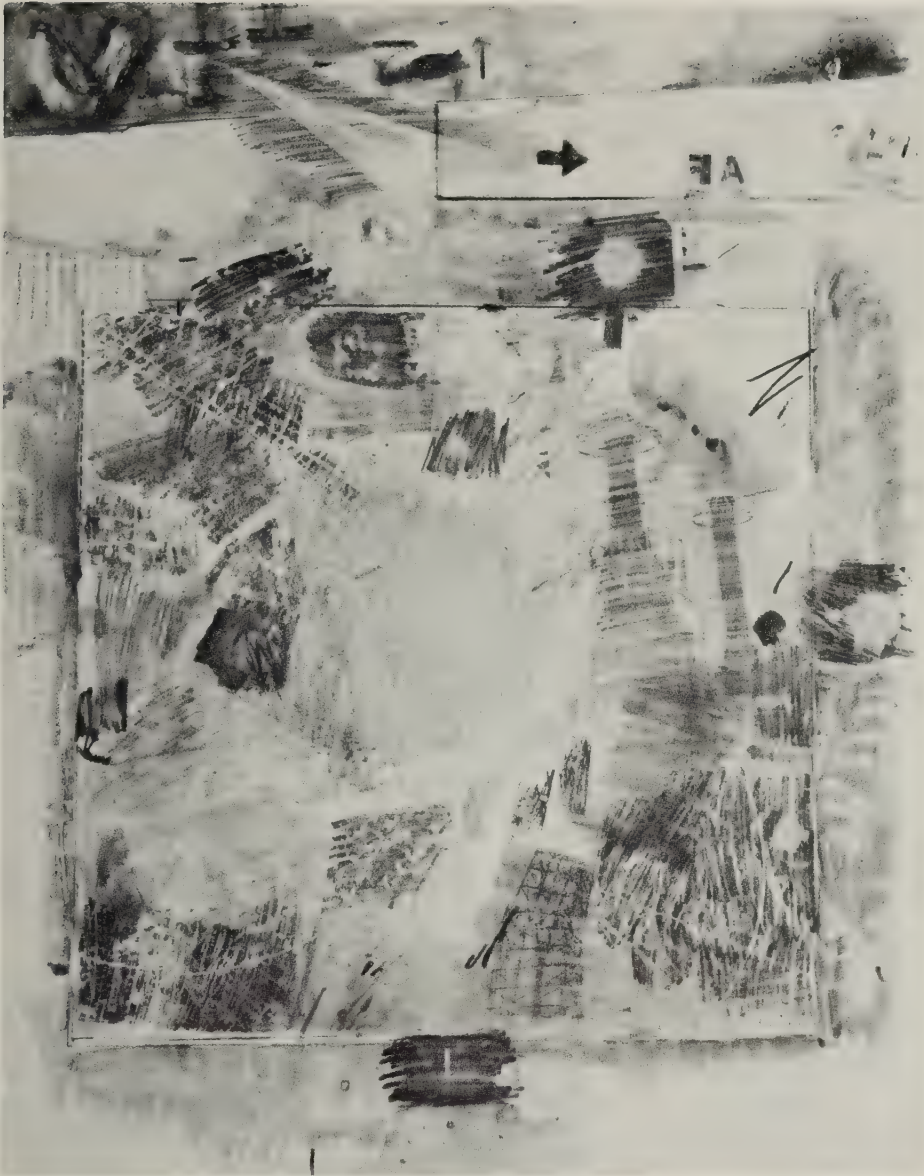
78. Canto VII: The Hoarders and Wasters, The Wrathful and The Sullen 1959–60
(from “Thirty-Four Drawings for Dante’s ‘Inferno’”)
transfer drawing: ink, pencil, graphite, watercolor, on paper
14½ x 11½
Owner: The Museum of Modern Art, New York, New York; Given anonymously

79. Canto VIII: The Wrathful, Phlegyas, The Fallen Angels 1959–60
(from “Thirty-Four Drawings for Dante’s ‘Inferno’”)
transfer drawing: ink, pencil, graphite, crayon, watercolor, gouache, on paper
14½ x 11½
Owner: The Museum of Modern Art, New York, New York; Given anonymously



The drawings from Dante’s “Inferno” represent the only instances in which Rauschenberg intended to illustrate literally a specific written text. Desiring to execute a large number of drawings, Rauschenberg used the thirty-four cantos of the text as his impetus, proceeding in his reading of the “Inferno” and in his drawings canto by canto. As a result, the content of each drawing related specifically and immediately to the content of the corresponding canto, and the continuity of the series was revealed to him only gradually. The entire project took two years to complete. Except in several of the earlier drawings in the series, Rauschenberg used no collage. Rather, he displayed the increasing richness of his vocabulary in direct drawing media and in imagery derived from the transfer technique.

In 1964 Rauschenberg made seven lithographs at Universal Limited Art Editions, known as “post-



CAT. NO. 79

scripts" to the thirty-four drawings, *Plank, Mark, Sink, Ark, Kar, Rank, and Prize* (see MIA nos. 15–21). The total number of impressions from the seven editions was 300. One of each of these impressions was included in each copy of the deluxe book published by Harry N. Abrams, with facsimiles of the thirty-four drawings and a commentary by Dore Ashton. This book was limited to an edition of 300 copies.

Rauschenberg returned to the subject of Dante's "Inferno" again in 1965 on a commission from *Life*. The work, reproduced in the December 17 issue of the magazine that year as a single panoramic image, was created with the use of the silkscreen technique of his paintings from the 1960s, but with a more direct translation of photographic images.



80. Octave 1960

combine painting: oil, paper, fabric, on canvas, plus necktie, wood chair back

78 x 43

Owner: Mr. and Mrs. Bagley Wright, Seattle, Washington

AF 70



81. Pilgrim 1960

combine painting: oil, pencil, paper, fabric, on canvas, plus painted wood chair

79¼ x 53⅞ x 18⅝

Owner: Reinhard Onnasch, West Berlin

AF 152



82. Summer Rental 1960

painting: oil and paper, on canvas

70 x 54

Owner: Robert Adeane, London, England

AF 64

83. Summer Rental + 1 1960

painting: oil and paper, on canvas

70 x 54

Owner: The Albert A. List Family, Byram, Connecticut

AF 65

84. Summer Rental + 2 1960

painting: oil and paper, on canvas

70 x 54

Owner: Whitney Museum of American Art, New York, New York; Gift of the Friends of the Whitney Museum of American Art

AF 60

85. Summer Rental + 3 1960

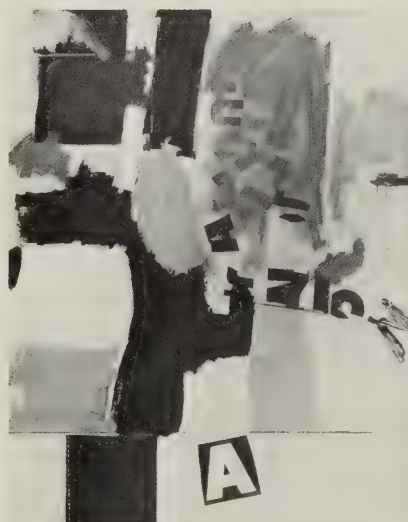
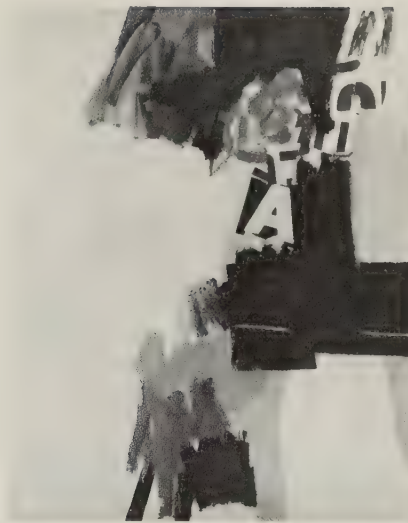
painting: oil and paper, on canvas

70 x 54

Owner: Galleria dell'Ariete, Milan, Italy

AF 67

The "Summer Rental" paintings are a sequence of four works, all made in 1960. The first in the series is entitled *Summer Rental*. By adding "+ 1," "+ 2," and "+ 3" to the respective titles of the succeeding paintings, Rauschenberg indicates that he has added an additional color to each work.





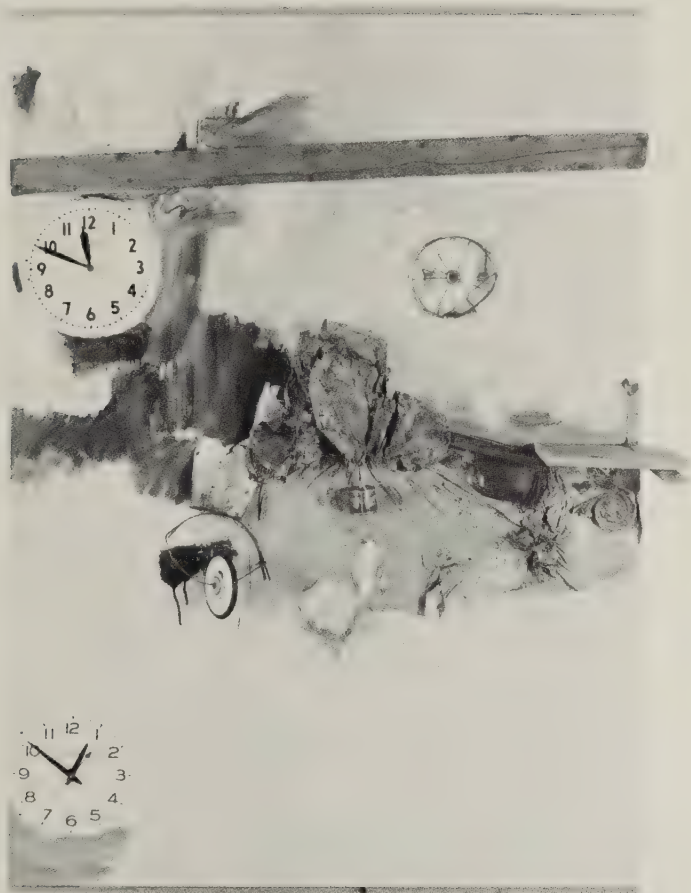
86. Trophy II (for Teeny and Marcel
Duchamp) 1960–61

combine painting: oil, charcoal, paper, fabric, metal,
on canvas, plus plastic drinking glass with water,
metal chain, spring and spoon, necktie

overall: 90 x 108 x 5 (six panels, 72 x 18 each; one
panel, 18 x 72)

Owner: Walker Art Center, Minneapolis, Minnesota
AF 72

Illustrated in color on page 1.



87. *Reservoir* 1961

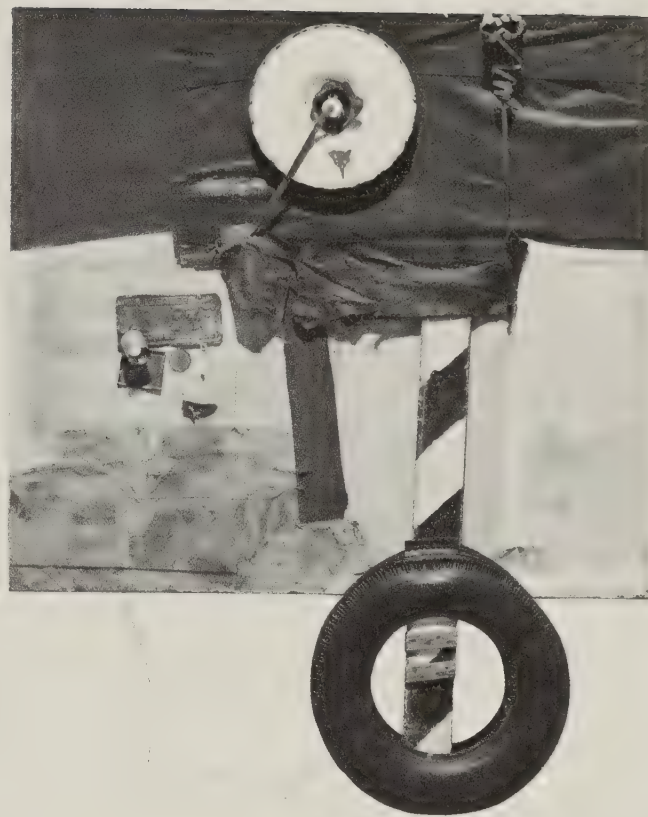
combine painting: oil, pencil, fabric, wood, metal, on canvas, plus two electric clocks, rubber tread wheel, spoked wheel rim

85½ x 62½ x 14¾

Owner: National Collection of Fine Arts; S. C. Johnson Collection

AF 217

The two clocks in *Reservoir* are functioning timepieces. The clock at the upper left was set when Rauschenberg began to work on the combine painting, and the clock at the lower left was set to record the time when the work was completed. Because of the repeating twelve hour cycles of each mechanism, however, the amount of time involved in making the work cannot be directly determined by calculating the time difference between the two clocks. The information has been recorded and retained by each clock, yet it cannot be retrieved by the viewer.



88. *First Landing Jump* 1961

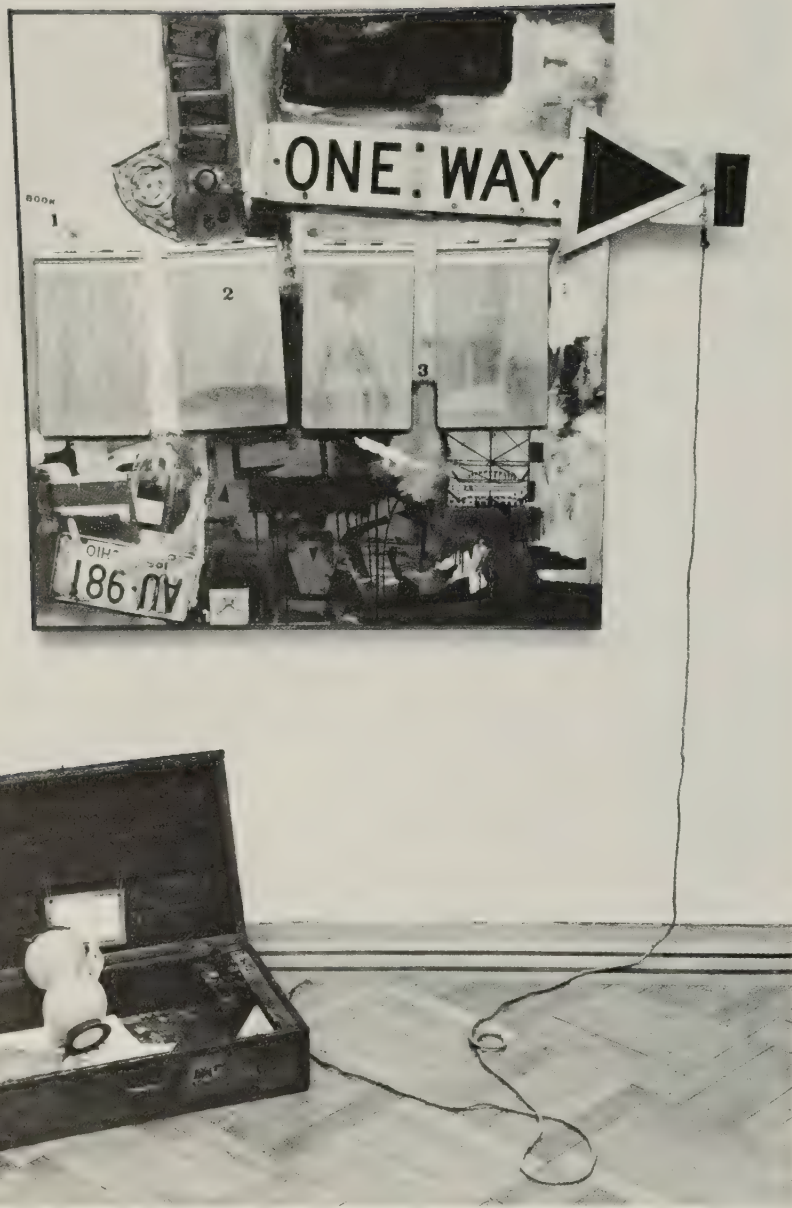
combine painting: oil, fabric, metal, mirror, wood, on fabric and composition board, plus rubber tire, license plate, button, electric light fixture, cloth bag with string, electric cable

89⅛ x 72 x 6⅝

Owner: The Museum of Modern Art, New York, New York; Gift of Philip Johnson, 1972

AF 196

This piece is lit by a small blue light enclosed in a tin can. The electrical cable connecting it to a socket is intended to be a part of the work. It is the first work of art by Rauschenberg to incorporate its wiring as a visual element of the work.



89. *Black Market* 1961

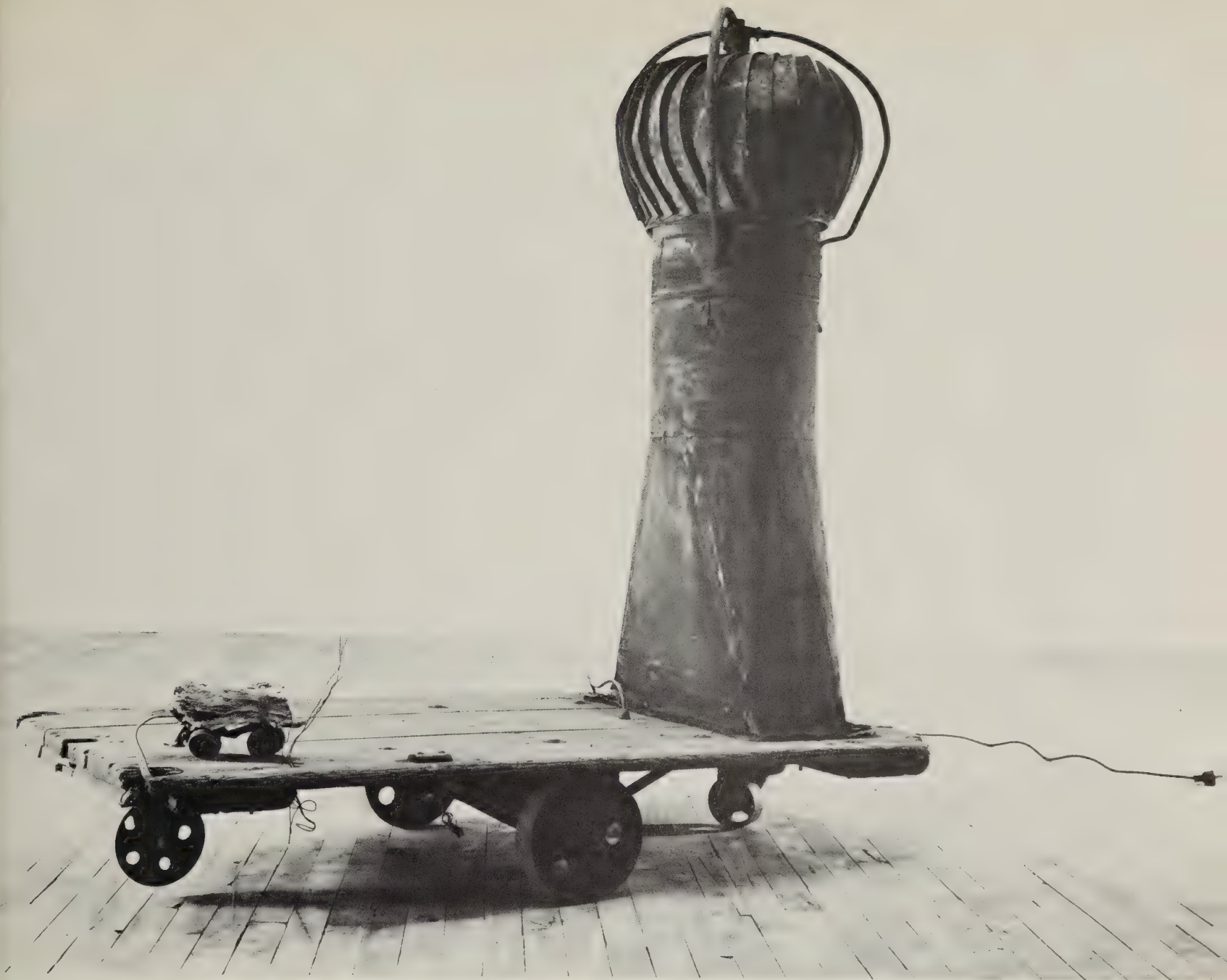
combine painting: oil, paper, wood, metal, rope, plus four metal clipboards and valise with rubber stamps and variable objects

49 x 59

Owner: Museum Ludwig, Cologne, West Germany
AF 80

Black Market was first shown in the "Motion in Art" exhibition at the Stedelijk Museum, Amsterdam, in March 1961. It was exhibited again at the Leo Castelli Gallery, New York, in November and December 1961, and at the Dwan Gallery, Los Angeles, in March 1962. The one-man exhibition at the Dwan Gallery provided the first opportunity for many of the California assemblagists to see Rauschenberg's work. Also present at the Dwan exhibition was Jean Tinguely, the first European artist with whom Rauschenberg had become acquainted.

Black Market is an ingenious participation piece. Four metal clipboards with blank paper are attached to the canvas. In the open case on the floor below are directions, an assortment of objects, and four numbered rubber stamps corresponding to the numbers on the clipboards. (The stamps also bear the name of the piece and the artist's name.) Each object in the case has been stamped with a number and a signed drawing of the object appears on the matching clipboard. The gallery visitor is invited to remove an object from the case in exchange for an object to replace it. The person making the exchange then stamps the new object and makes a drawing of it on the paper of the appropriate clipboard. The sheets on the clipboards are intended to keep a continuous record of the objects changing hands and being bartered. As Rauschenberg expected, some visitors removed objects without exchanging them for new ones. He learned that the drawings on the clipboards were being removed as well. Subsequent places under whose custody the work has come, have been, unfortunately, unable to maintain the artist's initial arrangement.



90. *Empire II* 1961

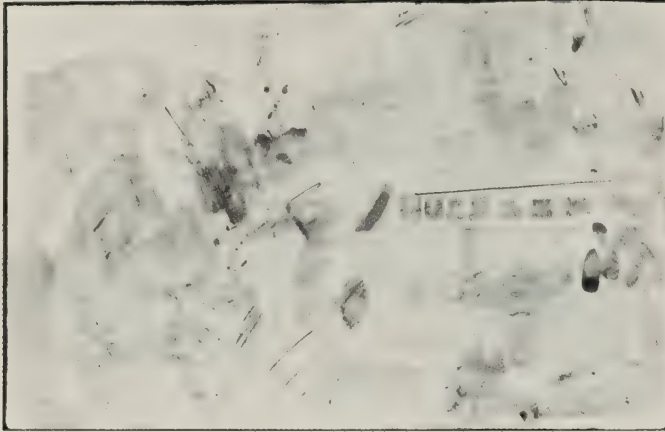
freestanding combine: wood, metal wheels, wire,
paper, roller skate, electric light fixture, ventilation
duct

$60\frac{1}{2} \times 57\frac{7}{8} \times 28\frac{3}{4}$

Anonymous owner

AF 91

The ventilation duct in this combine is illuminated from within by a blue flood lamp concealed beneath it. Contemporaneously with this work, Rauschenberg made a similar combine with wheels, *Empire I*.



91. For The Living Theater 1961

transfer drawing: ink, pencil, gouache, watercolor, on paper

14½ x 23

Anonymous owner

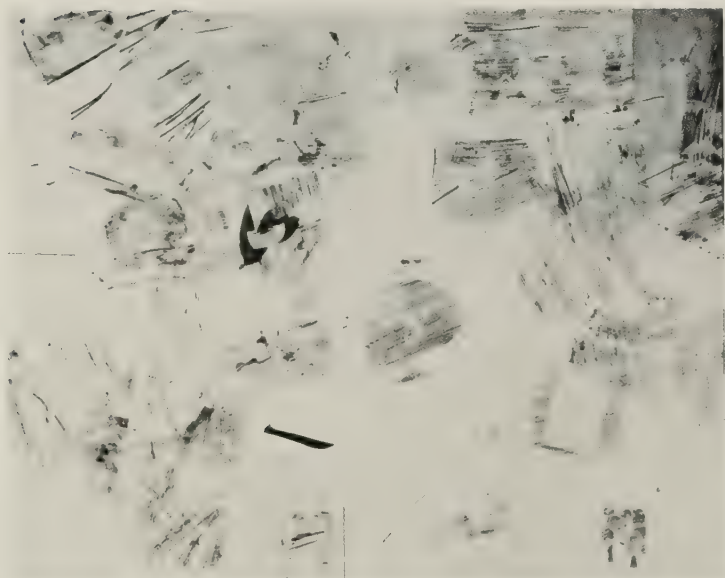


92. Vacation 1961

transfer drawing: ink, pencil, gouache, on paper

22¾ x 28¾

Owner: Mitchell, Hutchins, Inc., New York, New York



93. Untitled 1962

transfer drawing: ink, pencil, watercolor, gouache, on paper

23 x 29

Owner: Anthony Berlant, Santa Monica, California



94. *Ace* 1962

painting: oil, paper, cardboard, fabric, wood, metal,
on canvas

108 x 240

Owner: Albright-Knox Art Gallery, Buffalo, New
York; Gift of Seymour Knox

AF 199

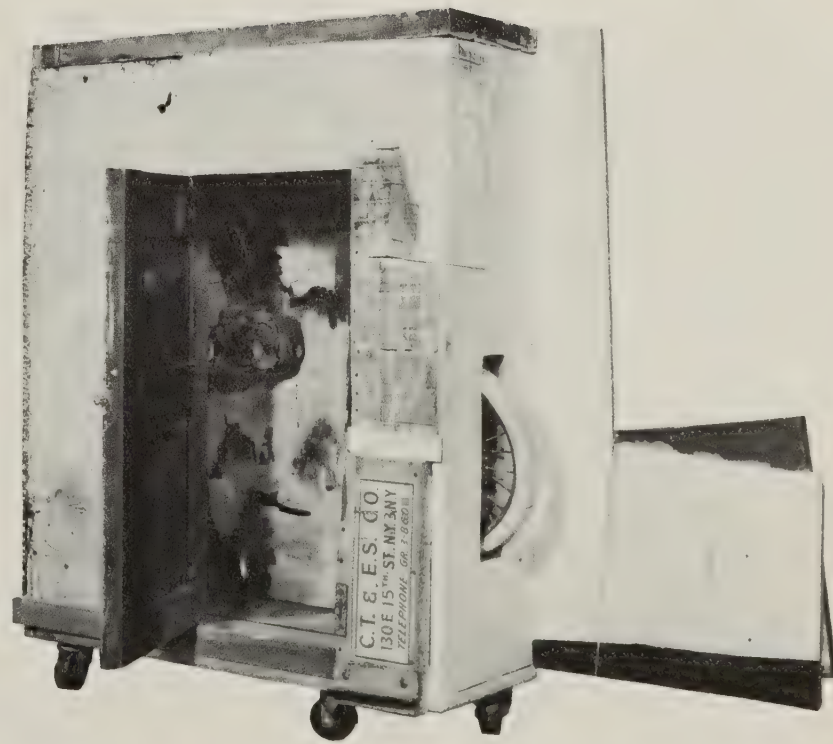
This large studio painting sums up the painterly
phase begun with *Painting with Red Letter S* (see cat.
no. 50) and continued in the four "Summer Rentals"
(see cat. nos. 82-85). The structural discipline imposed
by the five separate panels in *Ace* is both respected
and transgressed by Rauschenberg's broad painterly
brushwork.

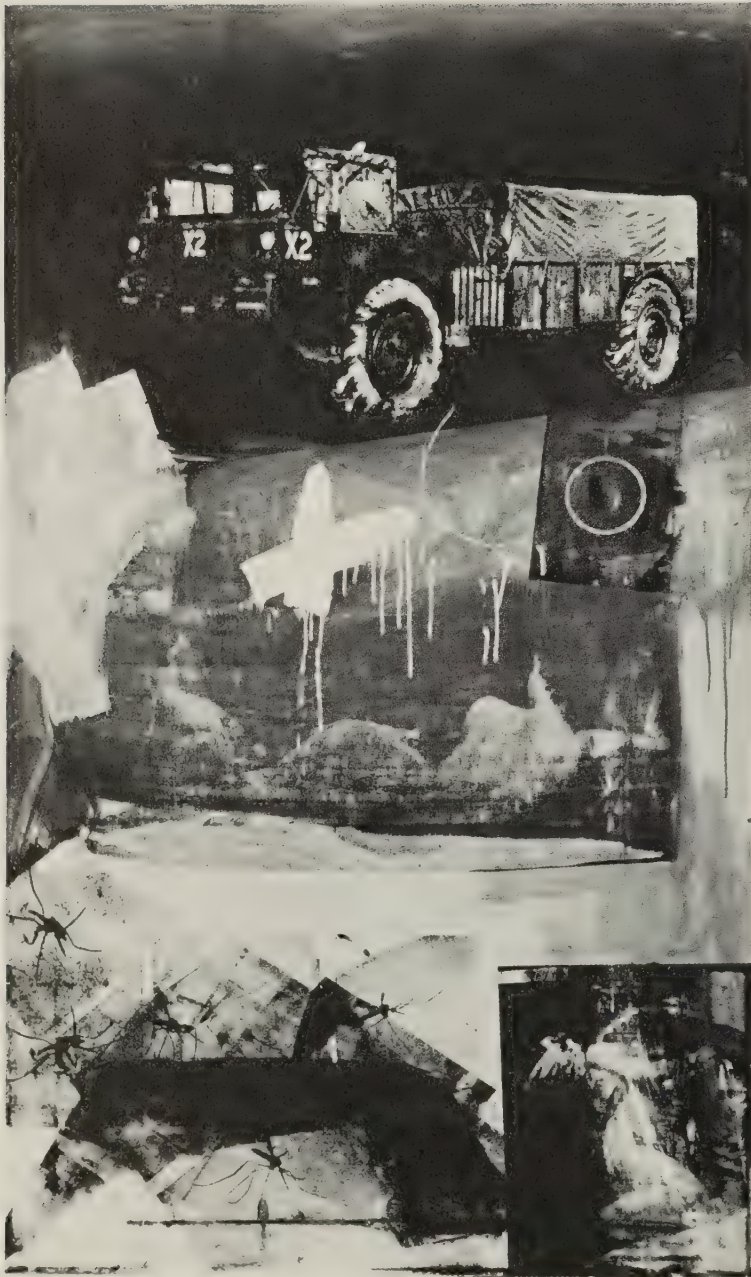
95. *Untitled* 1962

combine: paint, paper, wood, metal, wire, plus mir-
ror, bicycle wheel, mounted on four wheels

50 x 40 x 16

Owned by the artist





96. *Crocus* 1962

painting: oil and silkscreen ink, on canvas

60 x 36

Owner: Mr. and Mrs. Leo Castelli, New York, New York

AF 200

Crocus is one of the first, if not the first, of the paintings by Rauschenberg to employ the technique of silkscreen. The screened images derive from found pictures and from the artist's own photographs, enlarged onto photosensitive silkscreens. The images are transferred onto canvas with silkscreen inks. Because the screens are reusable and can be reworked, Rauschenberg has been able to build up a repertory of images that can be repeated or varied from painting to painting.

The photographs taken by Rauschenberg for his silkscreen images are deliberately prosaic views of New York City, often photographed from his studio window. The apparently casual point of view in these photographs was intended to counteract the centralized composition, focused on a dominant figure, that was characteristic of the mass-produced material he used.

Although the first paintings made with the silkscreen technique were printed in black ink, *Crocus* includes painted areas of white and subtle tones on a gray-white scale.



97. *Barge* 1962–63

painting: oil and silkscreen ink, on canvas

79 7/8 x 386

Owned by the artist; Courtesy of Walker Art Center, Minneapolis, Minnesota

AF 120, 121, 122

Rauschenberg's largest picture to date, *Barge* was produced under great pressure for a televised broadcast in which Rauschenberg appeared. The long, horizontal, silkscreened painting was made on a single piece of unstretched canvas.

The imagery and composition of the work appropriately reflect its origins—the network of disjunctures and recurring interconnections that characterize an industrialized urban society. Transportation and communications become the keynotes as Rauschenberg freely improvises on the subject of technology and its consequences. Both the title and the long horizontal format of the work refer directly to transportation, suggesting cargo traffic going downriver. The flow and crowding of the images is charted by changing densities of tone and complexity that break away abruptly in the zone of open ground at the far left.

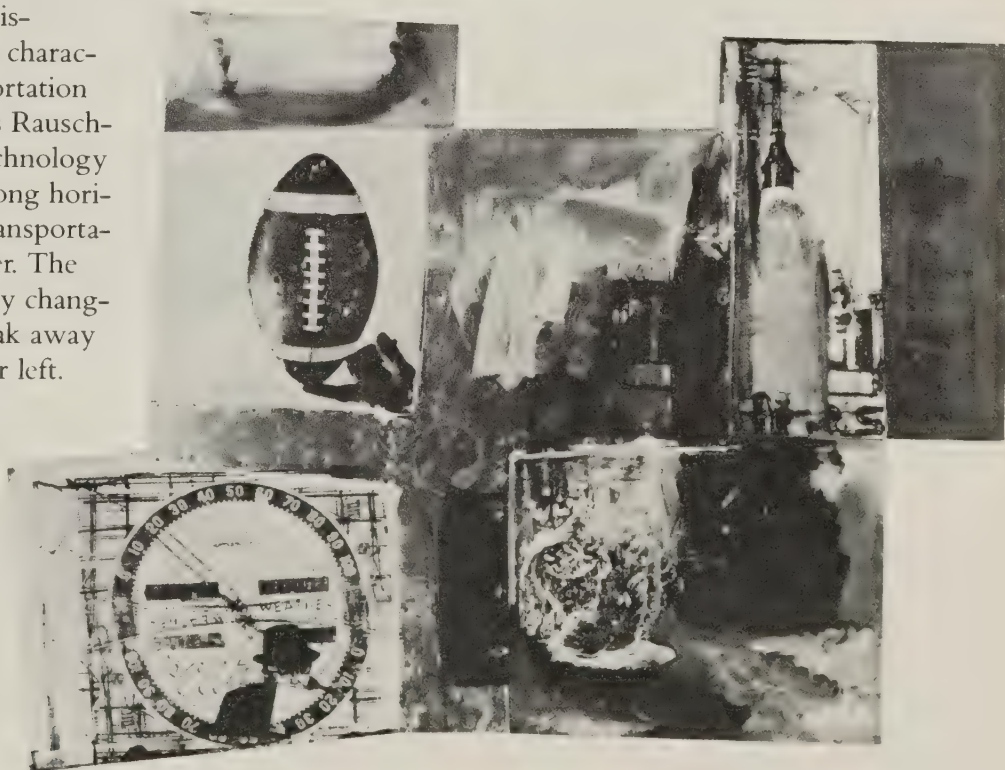
98. *Junction* 1963

painting: oil and silkscreen ink, on metal and canvas

45 1/2 x 61 1/2

Owner: Christopher Rauschenberg, Portland, Oregon

AF 140





99. Estate 1963

painting: oil and silkscreen ink, on canvas
95³/₄ x 69³/₄

Owner: Philadelphia Museum of Art, Pennsylvania;
Gift of the friends of the Philadelphia Museum of Art

Estate is one of the first examples of Rauschenberg's use of colored inks in his silkscreened paintings. Although it is possible to obtain a full range of colors with silkscreen pigments, Rauschenberg restricted himself to the spectrum of red, yellow, and blue, which are readily available in unmixed commercial inks. He has noted the content of his "palette" at the upper right of this painting.



100. Kite 1963

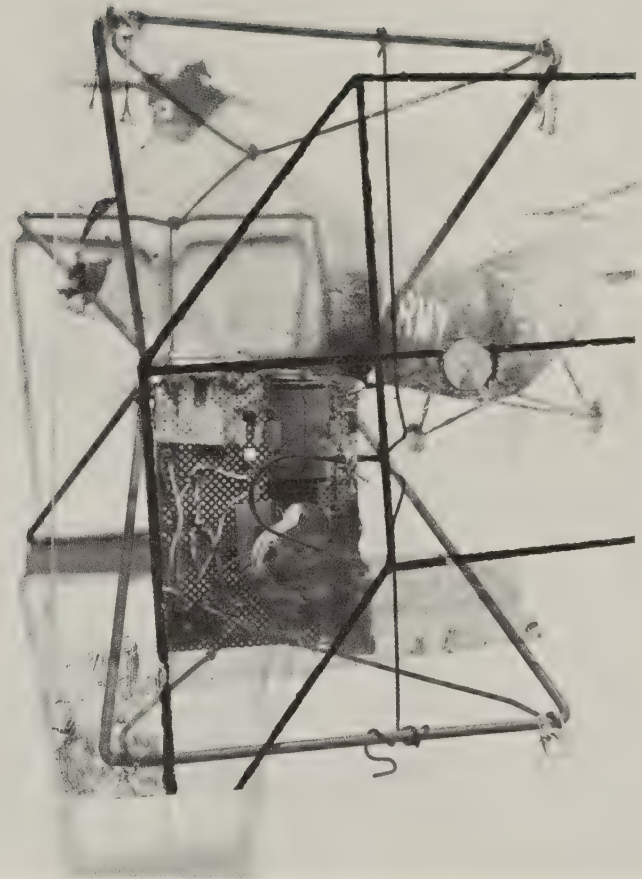
painting: oil and silkscreen ink, on canvas

84 x 60

Anonymous owner, Paris, France

AF 203

In *Kite*, Rauschenberg specifically addresses himself to the troubling issue of military involvement by the United States in the affairs of other nations.



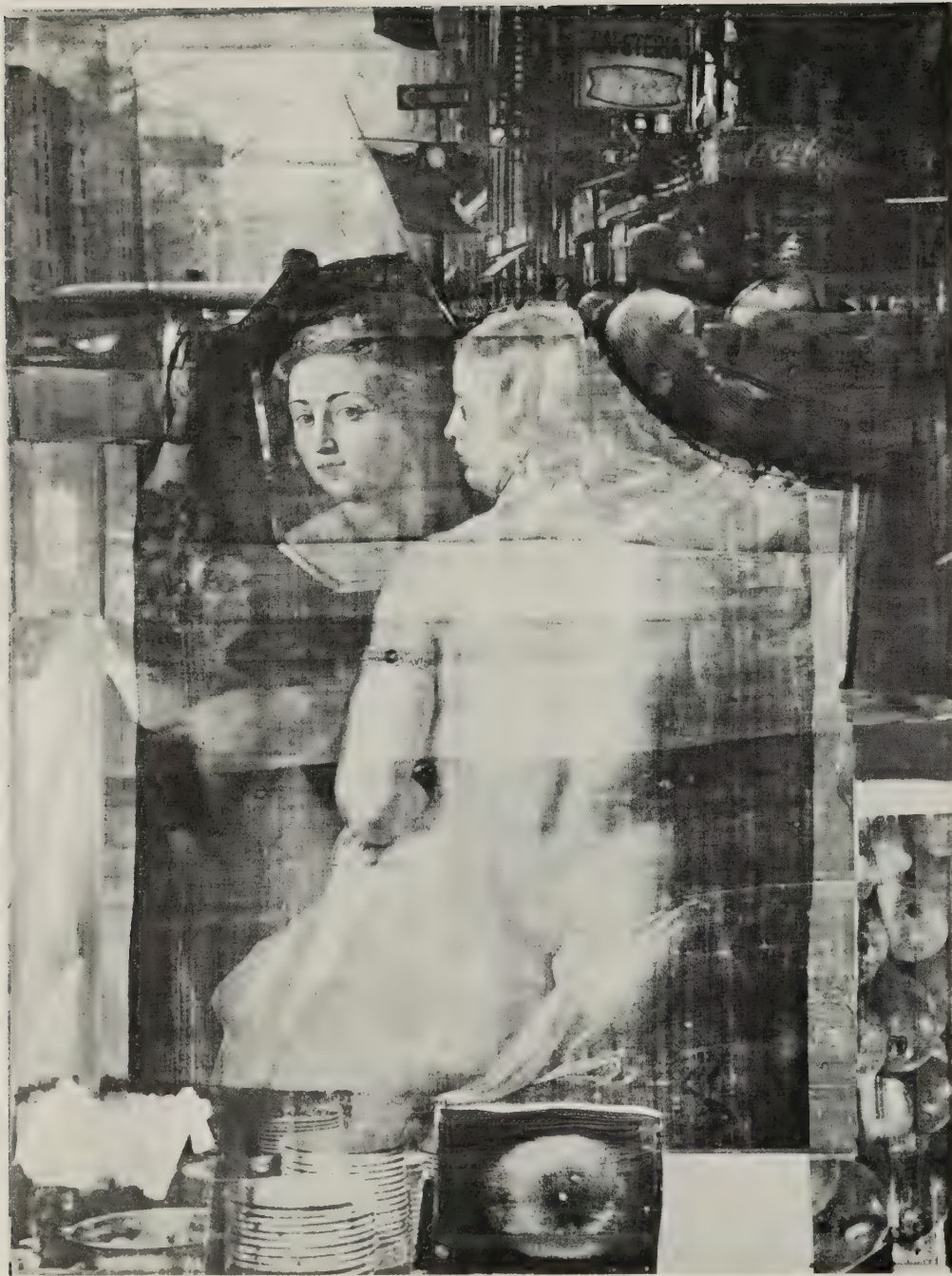
101. Dry Cell 1963

assemblage: silkscreen ink and paint on plexiglass, metal, string, sound transmitter, wire, circuit board, motor, batteries

15 x 12 x 15

Owned by the artist

Rauschenberg collaborated with engineers Billy Klüver and Harold Hodges in making this piece for the exhibition "For Eyes and Ears," which was held at the Cordier & Ekstrom Gallery, New York City, in January 1964. Klüver has commented that in contrast to the approximately thirty works in the exhibition that generated sound, *Dry Cell* was a "sound absorbing piece." Gallery visitors were invited to speak or make sounds into a microphone situated on the face of the work. The microphone was wired to a toy motor, which, when activated by sound, rotated a small propellerlike piece of metal. It should be noted that the image of the helicopter used in *Kite* has also been screened onto the plexiglass surface of this work.



102. Persimmon 1964
painting: oil and silkscreen ink, on canvas
66 x 50
Owner: Mr. and Mrs. Leo Castelli, New York, New York
AF 142

Reversing his usual practice, Rauschenberg introduced an acknowledged masterpiece from the history of art as the principal and dominating image in his composition. The image he selected is Rubens's *Venus at Her Toilet*, which he surrounded with a border of vernacular images. *Persimmon* is a direct reading and a highly contemporary translation of Rubens by Rauschenberg. Rubens, like Velásquez, is a figure of particular importance to Rauschenberg; both of the earlier painters represented to him extraordinary facility and an international range of activity.

103. *Retroactive I* 1964

painting: oil and silkscreen ink, on canvas

84 x 60

Owner: Wadsworth Atheneum, Hartford, Connecticut; Gift of Susan Morse Hilles

AF 128

Rauschenberg has used the image of John Kennedy more frequently than that of any other public figure or personality. *Retroactive I* is one of no fewer than ten other works by Rauschenberg that include images of Kennedy.

Rauschenberg's interest in Kennedy corresponded to the degree to which Kennedy had become a popular emblem of change in American culture and society. His Kennedy images are not portraits in any conventional sense. Rather, these images are embedded in general topical material.

Rauschenberg's involvement with Kennedy began with a drawing made while the artist was watching the election returns on television. It included pictures from Kennedy's campaign for the presidency. Feeling that the drawing belonged to the event, Rauschenberg arranged to have it sent to the new president. Unfortunately the current whereabouts of the work is unknown.



104. *Untitled (Self-Portrait)* 1965

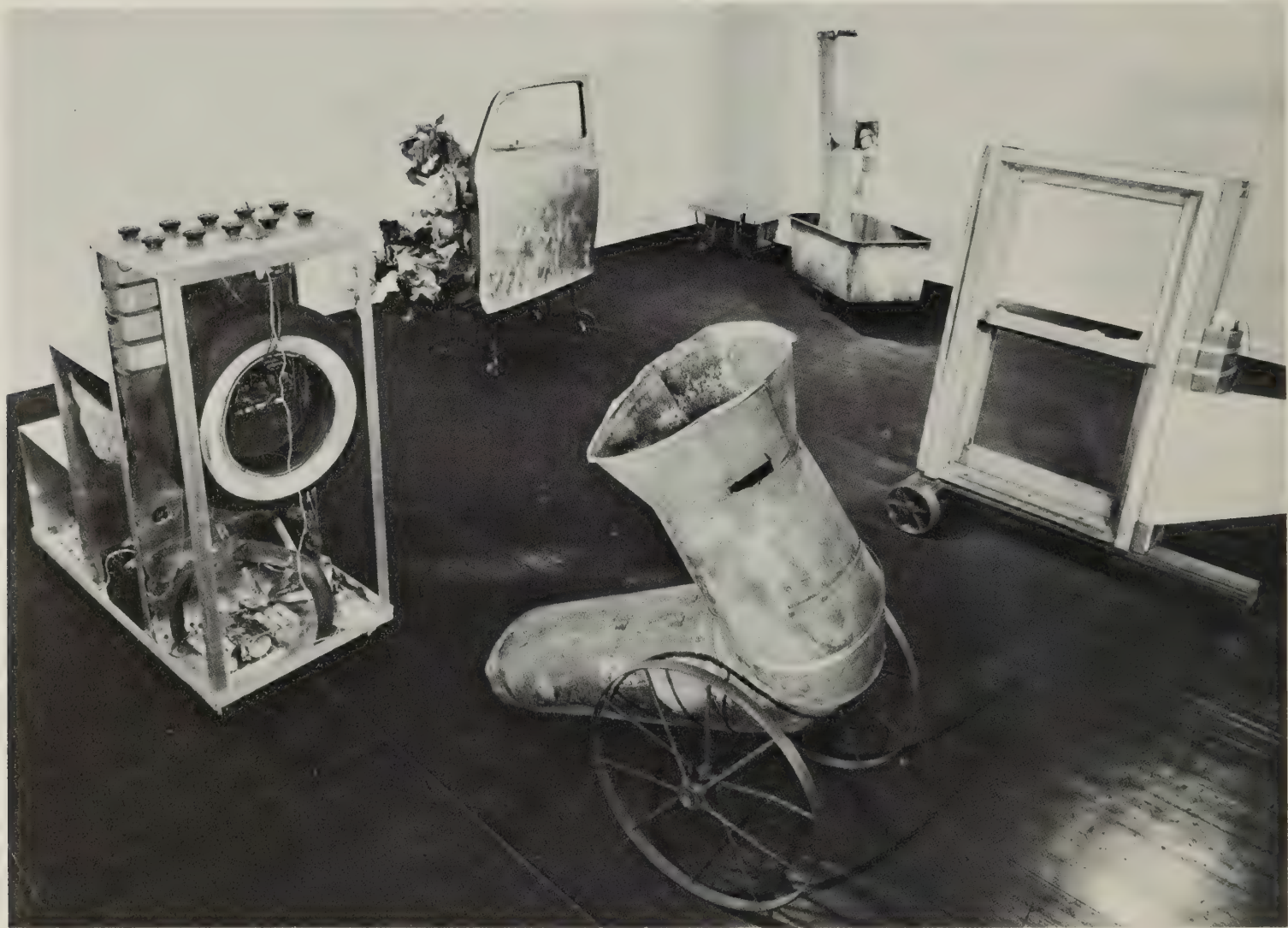
transfer drawing: ink, pencil, paper, tape, on paper

8 x 9

Owner: Mr. and Mrs. Leo Castelli, New York, New York

This work incorporates collage with direct and transfer drawing similarly to Rauschenberg's first drawings from 1958. It includes a photograph of the artist, which is his only self-portrait. The piece was made for an exhibition of Rauschenberg's drawings at the Dwan Gallery in Los Angeles in April 1965. An offset lithograph was made directly from the drawing as a poster for the exhibition.





105. Oracle 1965

five-part assemblage: sheet metal with iron, rubber tires, glass fragments, batteries, wire, electrical and electronic components

59 x 57 x 24 (center foreground, in illustration)

62 x 57 x 35 (left, in illustration)

71 x 46 x 23³/₄ (left background, in illustration)

56 x 40 x 23 (right background, in illustration)

62 x 91 x 17 (right, in illustration)

Owner: Musée national d'art moderne; Centre national d'art et culture Georges Pompidou, Paris, France

AF 36

Oracle is a sound environment made up of five

mobile pieces of sculpture. In each piece a DC motor continuously moves the dial of an AM radio slowly across the reception band. The visitor can control the speed of the motor and the sound level of the radio in each piece by turning knobs on the top of the step sculpture. Rauschenberg originally used stretched canvases for *Oracle*; these subsequently became the ground for *Ace* (cat. no. 94).

The project was the result of a three-year collaboration between Rauschenberg and Billy Klüver. *Oracle* was first shown at Leo Castelli Gallery, May–June 1965, and later in the exhibition “The Machine As Seen at the End of the Machine Age,” organized by K. G. Pontus Hultén for the Museum of Modern Art, November 1968–February 1969.

106. *Untitled (for Astronaut White)* 1965

collage: paper and transparent tape, on graph paper
15 x 20

Owned by the artist

Rauschenberg made this collage in response to the first walk in space by an American astronaut, Edward H. White, on June 3, 1965. Astronaut White was suspended, free floating, in space, attached only by a twenty-five-foot tether line to his *Gemini IV* spacecraft.

White was so exhilarated by the experience that he returned to the spacecraft only with great reluctance. The vehicle was manned from the inside by James McDivitt.



107. *Mainspring* 1965

transfer drawing: ink, pencil, watercolor, gouache,
cardboard and tape, on paper

32 x 62½

Owner: Mitchell, Hutchins, Inc., New York, New York

Mainspring is the largest of Rauschenberg's transfer drawings.



108. Decoder I 1965

transfer drawing: ink, pencil, watercolor, on paper
24 x 36

Owner: William Zierler, New York, New York



109. Fan 1966

transfer drawing: ink, pencil, watercolor, on paper
23 x 29

Owner: Paul and Diane Waldman, New York, New York



110. Revolver 1967

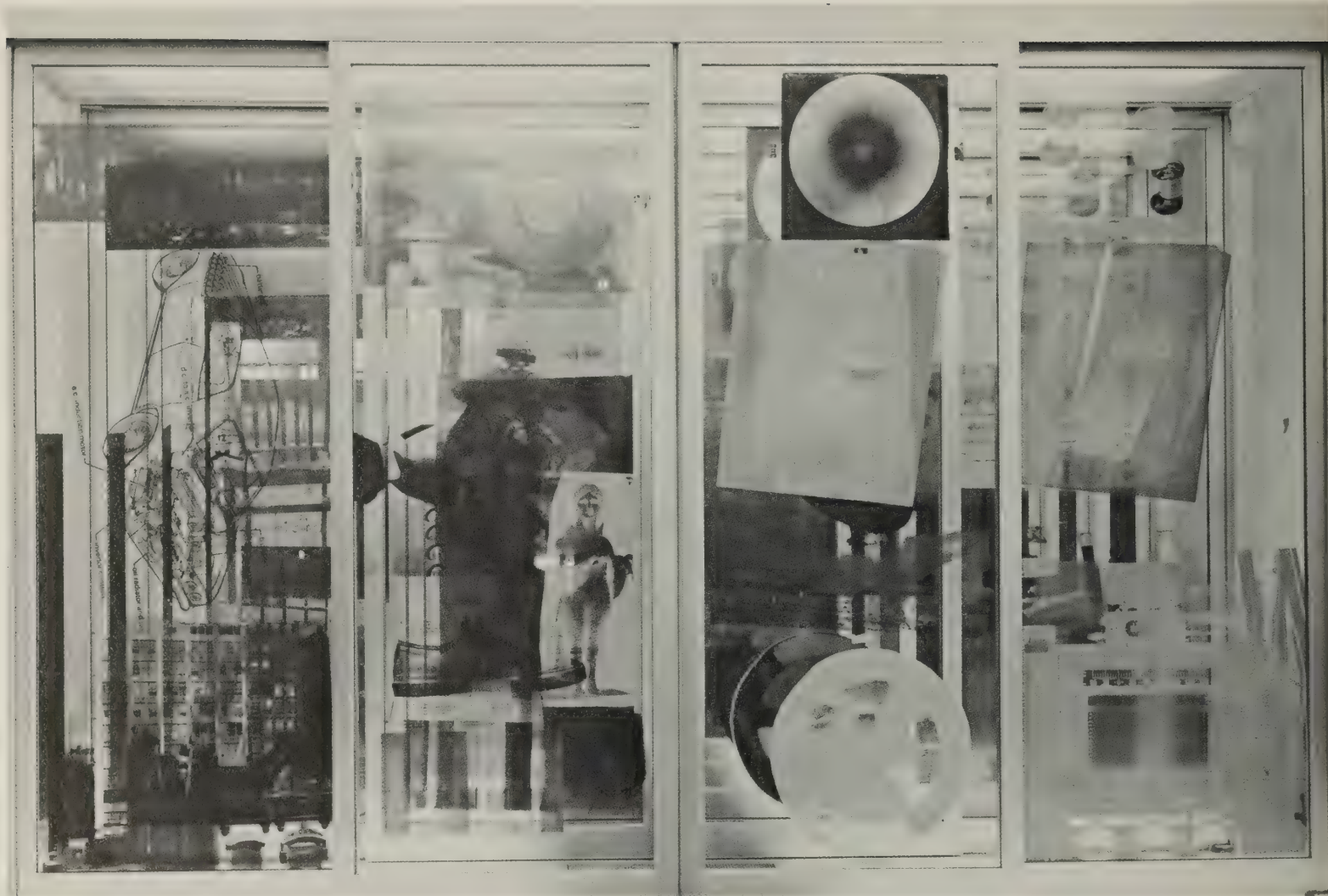
mechanized construction: silkscreen ink on five plexiglass discs in metal base with wood, rubber, electric motors

78¼ x 77 x 24½

5¾ x 8 x 5 (manual control box)

Owned by the artist

This is one of a series entitled "Revolvers." It is manipulated by a panel of five switches that allow each plexiglass disc to revolve separately, in forward and reverse. Its images, like those of all of the earlier pieces in the series, are screened in black ink. For the later works in the series, Rauschenberg introduced red, yellow, and blue.



111. *Solstice* 1968

mechanized construction: silkscreen ink on plexiglass, metal, with electrical light fixtures

overall: 192 x 192 x 144 (four rows, each with four sliding panels)

Owner: Automation House, New York, New York

Solstice was first exhibited at *Documenta II* in Kassel, West Germany. The work is composed of four sets of automatically operated sliding doors through which the viewer can walk, experiencing multiple points of view of a large repertory of images screened on the sliding panels. *Solstice* was made in collaboration with engineers Fred Waldhauer, L. J. Robinson, Bill Kaminski, Ralph Flynn, and Cecil Coker.



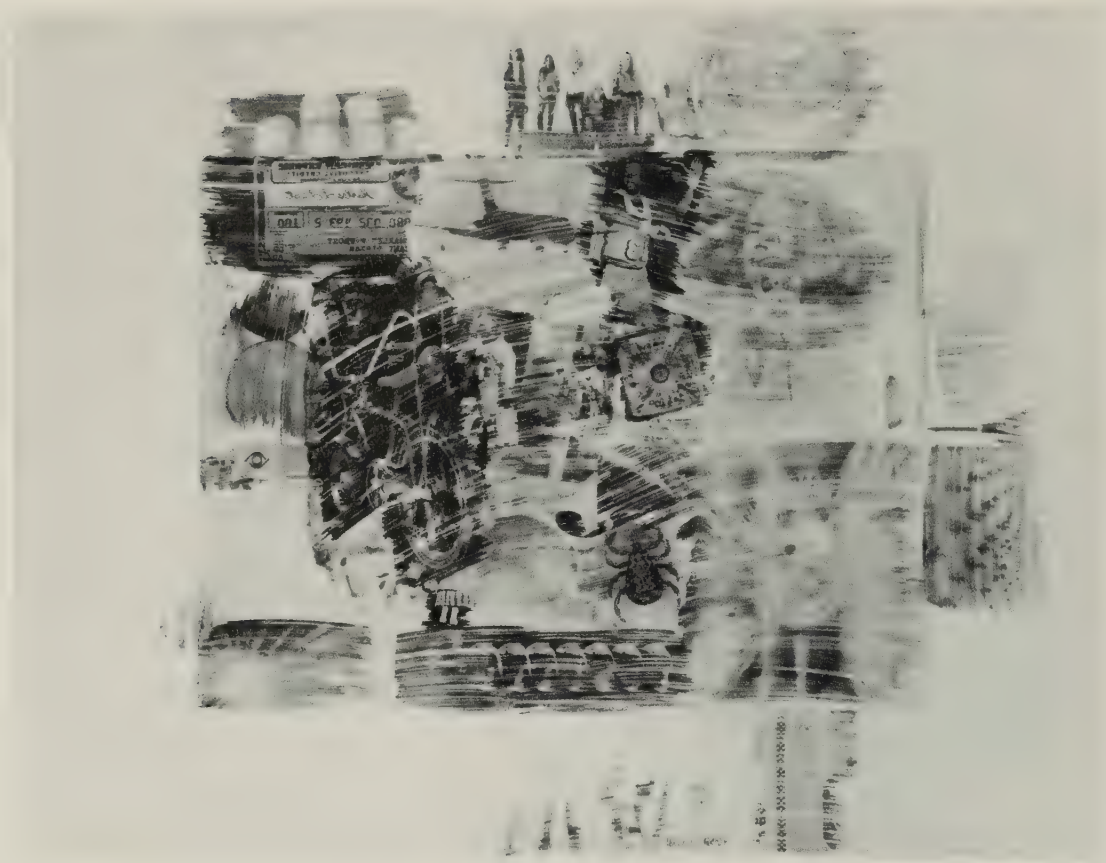
112. *Soundings* 1968

construction: silkscreen ink on two-way plexiglass
with electrical components

overall: 96 x 432 x 54

owner: Museum Ludwig, Cologne, West Germany
AF 170

This piece is composed of three rows of plexiglass panels, with nine panels in each row. It is activated by the sounds made by visitors in a darkened gallery. The level of sound generates a corresponding level of response from interior sensors, which illuminate the piece from within and cause silkscreened images of chairs to appear variously on specially coated plexiglass panels. *Soundings* was made in collaboration with engineers Fred Waldhauer, L. J. Robinson, Bill Kaminski, Ralph Flynn, and Cecil Coker.



113. *Yellow Body* 1968

transfer drawing: ink, pencil, watercolor, ink wash,
on paper

22½ x 30

Owned by the artist

The image of Janis Joplin appears twice in this drawing, at the upper right, alone, and at the upper center, with her band "Big Brother and the Holding Company." The celebrated rock singer was, like Rauschenberg, born in Port Arthur, Texas, and later met and became friends with the artist. One of the lithographic presses at the Untitled Press in Captiva, Florida, is named "Little Janis" in her honor.

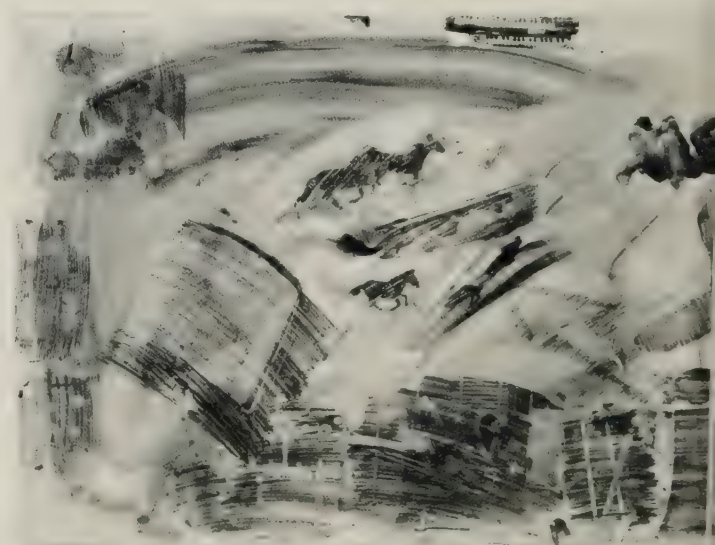
The image of Janis Joplin was again used by Rauschenberg a few years later in his silkscreen print *Signs* (see cat. no. 159). Released in June 1970, *Signs* was a kind of summa of the politically and culturally turbulent decade of the 1960s. In the announcement for the edition, Rauschenberg wrote that the print was "conceived to remind us of love, terror, violence of the last 10 years, danger lies in forgetting." Janis Joplin died of an overdose of heroin a few months later, in October 1970.

114. *Pass* 1968

transfer drawing: ink, pencil, gouache, watercolor, on
paper

22¼ x 29¾

Owner: Nicholas Wilder, Los Angeles, California





115. **Brick** 1970

collage: pencil, watercolor, gesso, newsprint, on paper
40 x 27½

Owned by the artist

Brick is a collage of newspaper photographs, mostly of faces. The smiles, grimaces, mug shots, and virtually expressionless gazes of the famous, infamous, and obscure are tellingly although casually juxtaposed in essentially rectilinear configurations. Among people who can be noted here are Alexei Kosygin, William Kunstler, Joe Namath, Mark Twain, George McGovern, Joan Baez, Shirley Chisholm, George Wallace, Elizabeth II, and Charles Manson.



116. **Bottoms (Syn-tex Series)** 1970

collage: pencil, gouache, paper, on paper
40¼ x 27½

Owner: Michael Crichton, Los Angeles, California



117. *Mud-Muse* 1968–71

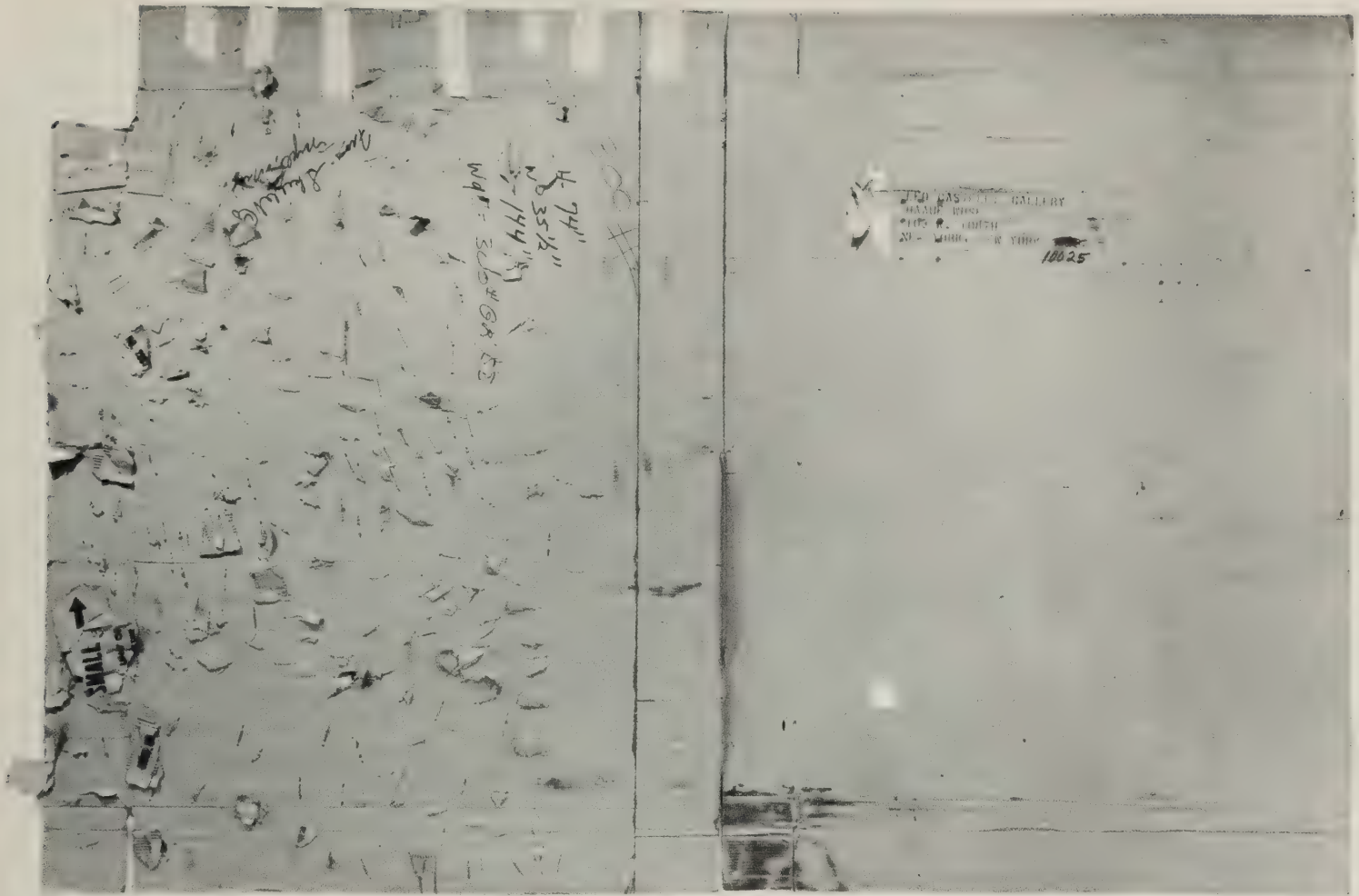
mechanized construction: drilling mud, metal, electronic circuitry, motor-driven pneumatic pumps

48 x 108 x 144

Owner: Moderna Museet, Stockholm, Sweden

Mud-Muse was executed in collaboration with the engineers of Teledyne, Inc., for the exhibition "Art and Technology," which was organized by Maurice Tuchman for the Los Angeles County Museum of Art in 1971. The initial stages of the collaboration date back to 1968, when discussions began between Frank

LaHaye and Lewis Ellmore of Teledyne and Rauschenberg. Work on the piece began in 1969, with the object of developing a mudlike compound activated by sound waves. Ordinary drilling mud injected with air was eventually used. The mud bubbles in response both to a programmed soundtrack created by Rauschenberg and Petrie Mason and to the random noises made by gallery visitors. The costs of the enterprise were partially funded by Teledyne.



118. Castelli Small Turtle Bowl (Cardboard) 1971

wall-hanging assemblage: ink, packing tape, staples, on double-surface corrugated cardboard on plywood support

94 $\frac{3}{8}$ x 145 $\frac{1}{2}$ x 1 $\frac{7}{8}$ (two panels)

Owner: Leo Castelli Gallery, New York, New York

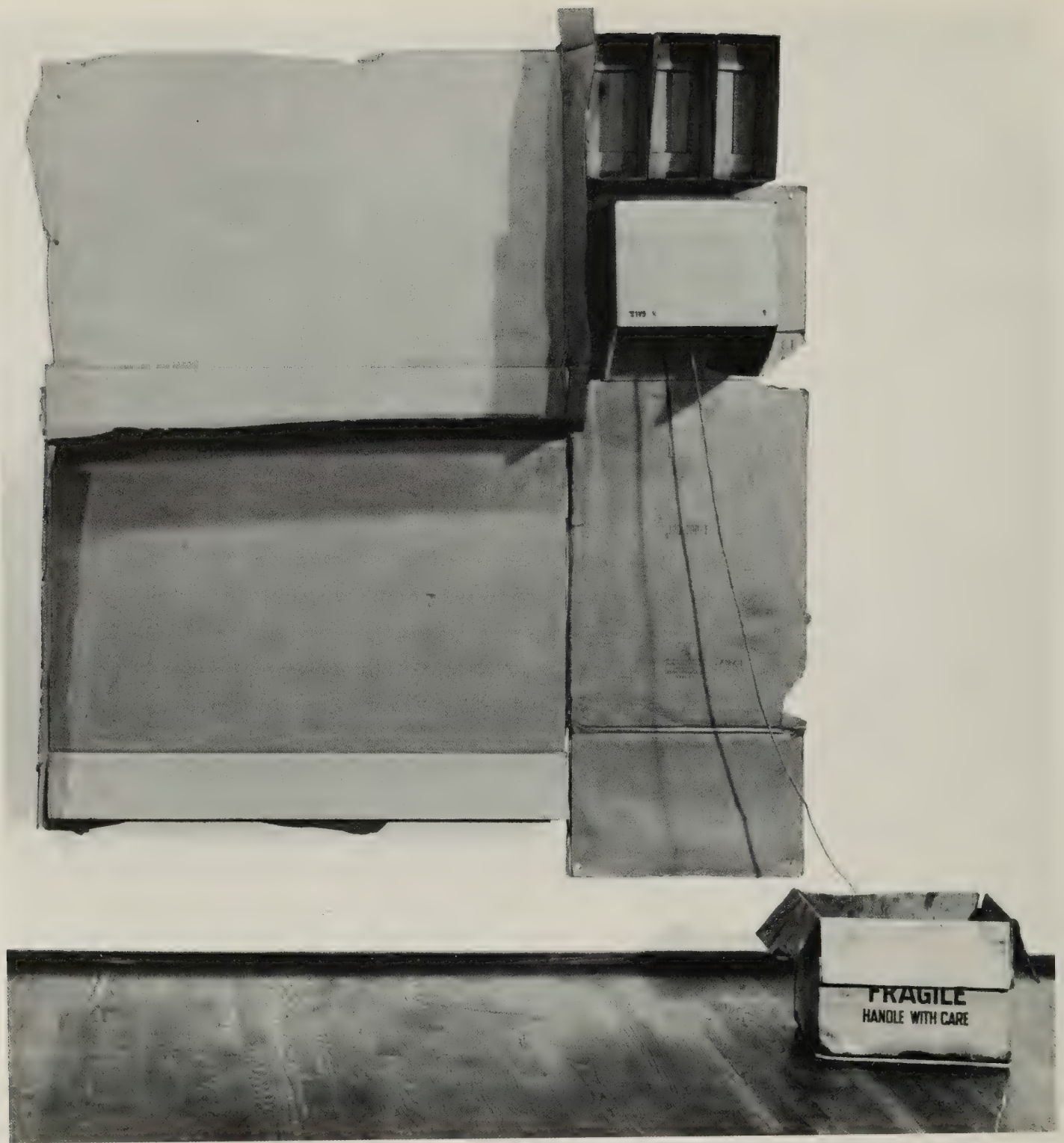
The “Cardboards,” made from packing cases, boxes, and sheets of double-ply cardboard, were all produced in 1971. At the same time Rauschenberg made a series of cardboard multiples, which he called “Cardbirds” (see cat. no. 160). In the brochure announcing the multiple-edition series (published by Gemini G.E.L.), Rauschenberg wrote:

For over five years I have deliberately used every opportunity with my work to create a focus on world problems, local atrocities, and in some rare instances [to] celebrate man’s accomplishments. . . . After a while and the resistance a desire built up in me to work in material of waste and softness. Something yielding with its only message a collection of lines imprinted like a

friendly joke. A silent discussion of their history exposed by their new shapes. Labored commonly with happiness. Boxes.

Following his increasing involvement throughout the late 1960s with social and political issues, and with works that employed sophisticated technological devices—both of which demanded the coordinated skills and energies of a group of people—Rauschenberg returned to more basic materials and to enterprises on which he could work more directly and largely by himself.

Castelli Small Turtle Bowl was made from a packing case flattened and nailed to two plywood supports. The original markings on its surface are retained, indicating its history. Through an exuberant use of staples, some attaching small bits of cardboard and odd pieces of tape, Rauschenberg created a contrast between an active, highly textured panel and a panel left more or less untouched. In spite of the artist’s careful tampering, the work gives the impression of having been discovered rather than deliberately made.



119. ½ GALS/AAPCO (Cardboard) 1971
assemblage: cardboard and rope with plywood support
89 x 78 x 10½
Owned by the artist



120. Franciscan II 1972

assemblage: wall-hanging fabric, resin-treated
cardboard, transparent tape, on plywood support,
string and stone

72 x 98 x 38

Owned by the artist



121. *Untitled (Venetian Series)* 1973
 assemblage: resin-treated cardboard boxes and lace,
 on leaning wood branch
 86 x 26½ x 105
 Owned by the artist



123. *Untitled* 1973
 assemblage: rope, cloth, stone
 168 (length of rope)
 9 (width of stone)
 Owner: Michael Balog, Chatsworth, California

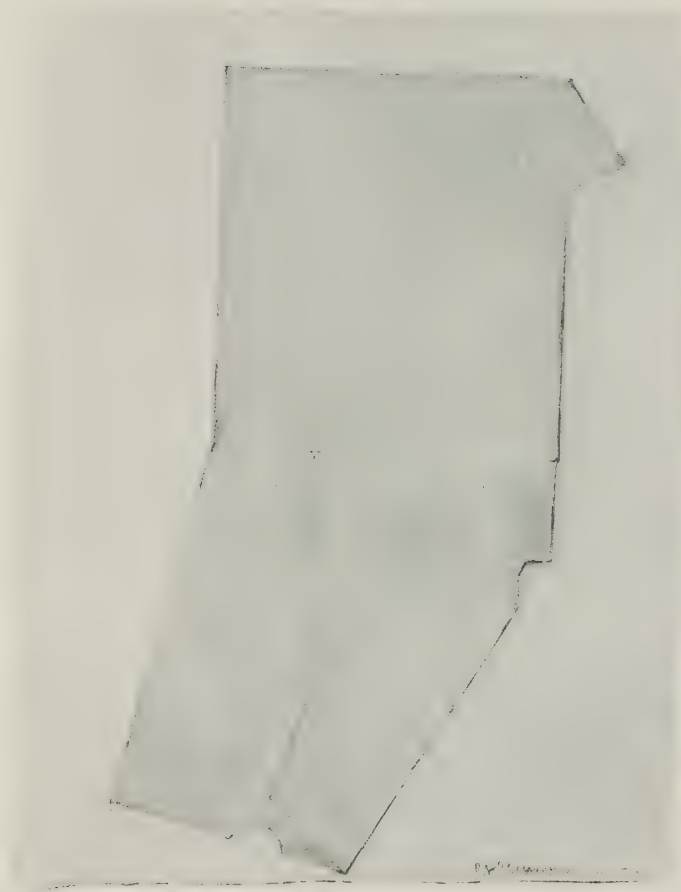


122. Sor Aqua 1973

assemblage: metal, wood, rope, glass bottle in
bathtub with water

98 x 120 x 41

Owner: Ace Gallery, Los Angeles, California

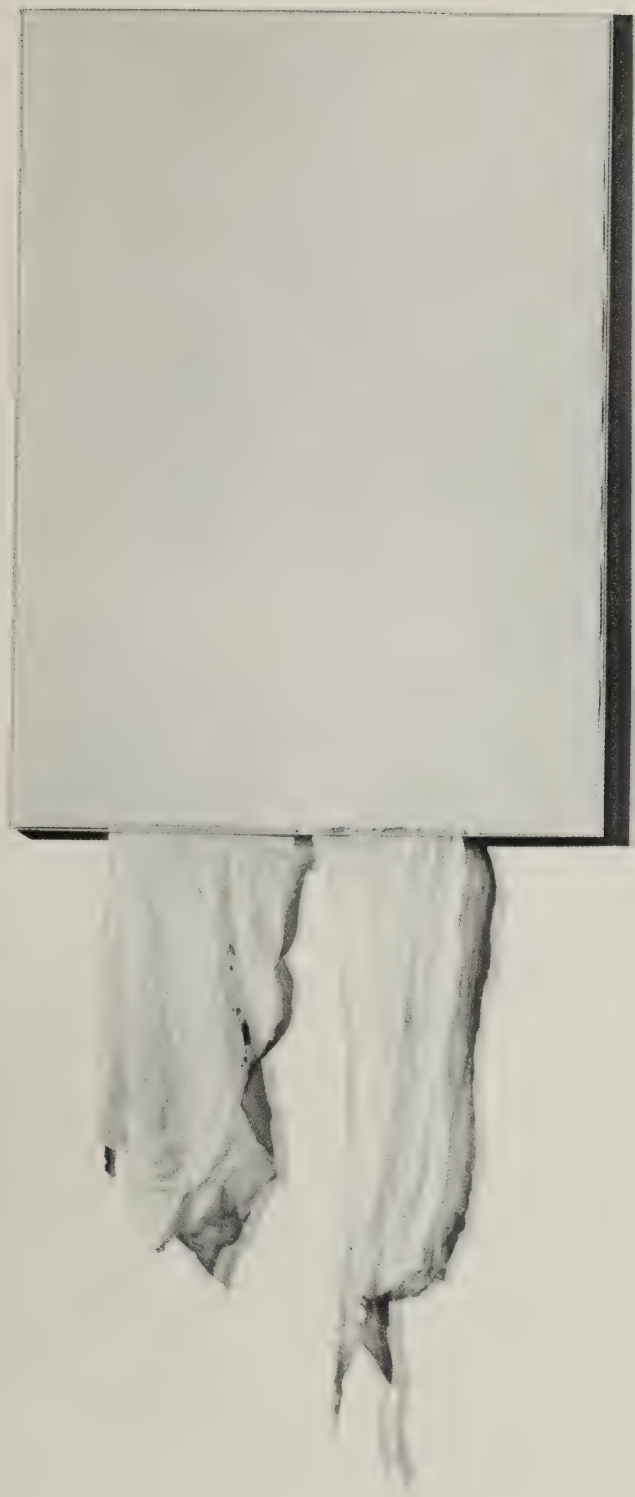


124. Egyptian Series 9 1973
collage: paper, pencil, gouache, on paper
31 x 23³/₄
Owner: Mr. and Mrs. Leon Lyon, Newport Beach,
California



125. Untitled (Early Egyptian Series) 1974
construction: sand, acrylic emulsion glue, acrylic
paint, on cardboard with fabric, rope, and wood
branch
58¹/₂ x 57³/₄ (slightly variable) x 16¹/₂
Owned by the artist

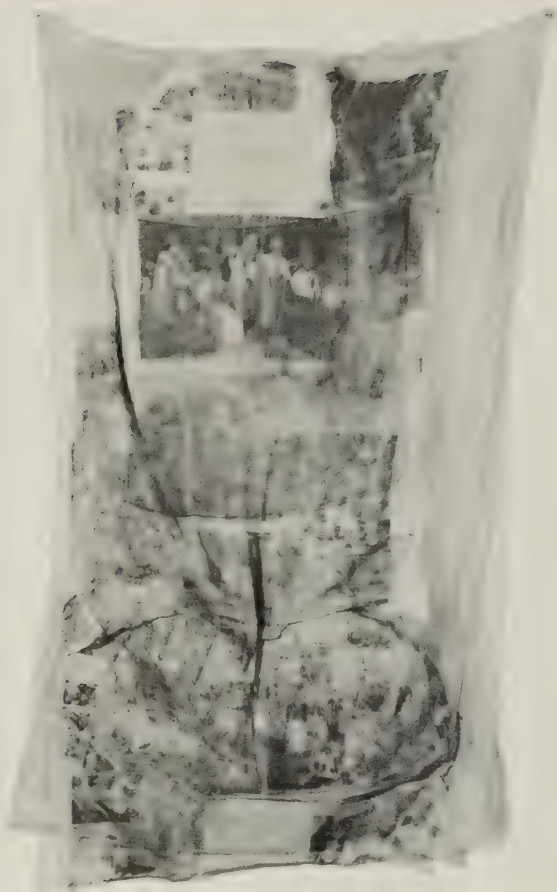
The rear surfaces of the constructions in this series are painted in bright colors not immediately visible to the viewer. Light falling on these pieces, however, casts the reflections of the painted colors in a soft glow on the wall behind them. The colors in this "Early Egyptian" derive from the red, yellow, and blue favored by Rauschenberg.



126. *Untitled (Pyramid Series)* 1974
drawing: embossed paper and fabric
72½ x 29¼
Owner: Leo Castelli Gallery, New York, New York



127. *Untitled (Pyramid Series)* 1974
drawing: embossed paper and fabric
70⅛ x 29½
Owner: Leo Castelli Gallery, New York, New York



128. Mint (Hoarfrost) 1974

painting: ink (transfer image) on unstretched silk and cotton, with additional synthetic fabric, paper, polyvinyl acetate emulsion glue

79½ x 43 x 4½

Owned by the artist

129. Maize (Hoarfrost) 1974

painting: ink (transfer image) on unstretched silk and cotton

117 x 143

Owner: Ace Gallery, Los Angeles, California





130. Sybil (Hoarfrost) 1974
painting: ink (transfer image) on unstretched silk and
paper, with acrylic emulsion glue, rope
81 x 81½ (dimensions slightly variable)
Owned by the artist

131. Gush (Hoarfrost) 1974

painting: ink (transfer image) on unstretched satin and silk, with pillow

90 x 48 x 18

Owner: Andy Warhol, New York, New York

132. Ledger (Hoarfrost) 1975

painting: ink (transfer image) on unstretched silk, satin, and paper with acrylic emulsion glue

95½ x 49

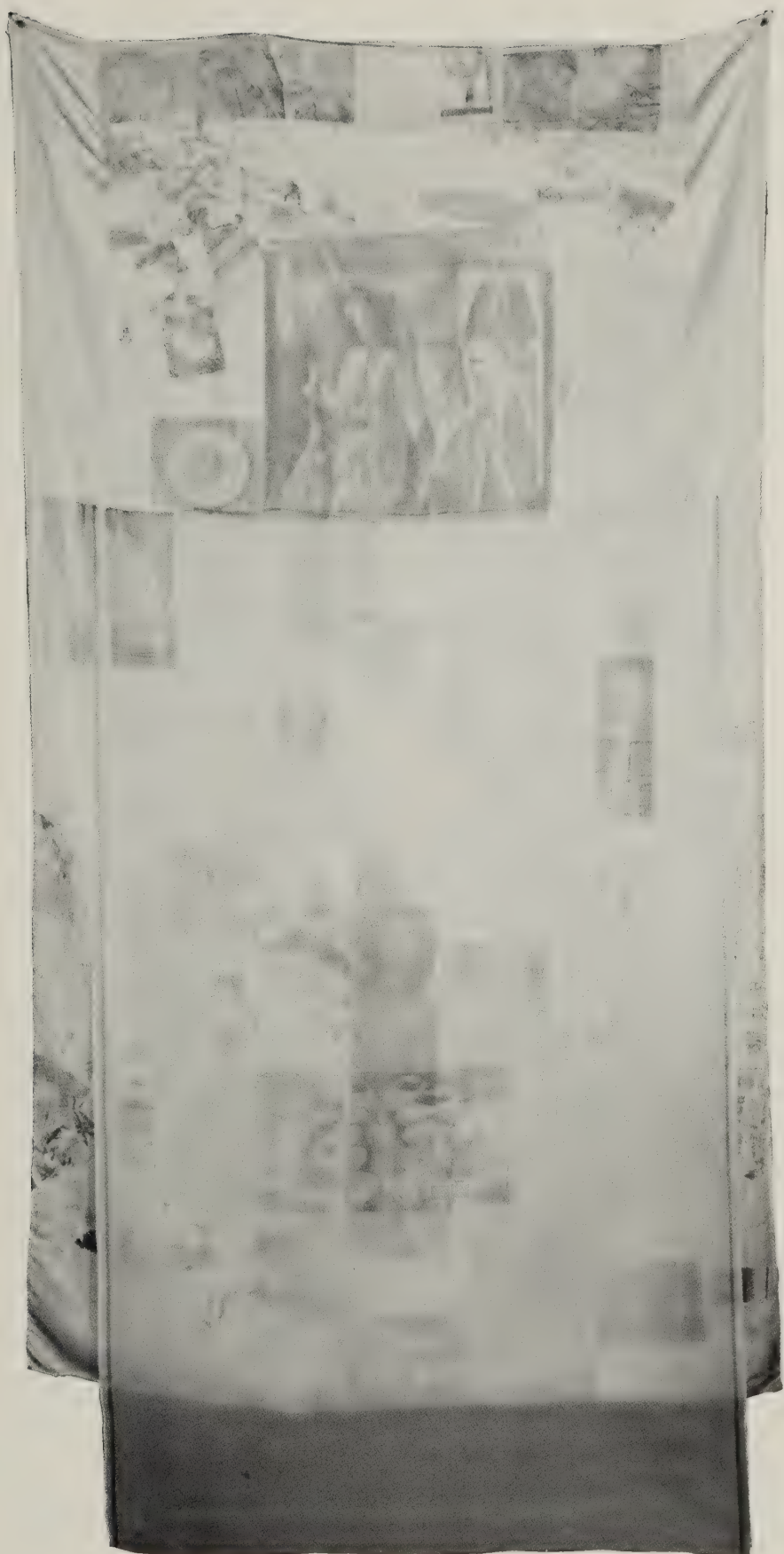
Owner: Mr. and Mrs. William C. Janss, Sun Valley, Idaho

The “Hoarfrosts” are a series of unstretched fabric paintings in which Rauschenberg investigated the material nature of an extensive repertory of transparent, translucent, and opaque fabrics — from the humblest cotton gauze to the most precious satins and imported silks. The series is named for the frozen dew that forms a white coating of minute ice needles on surfaces exposed to temperatures below the freezing point.

To make a “Hoarfrost,” Rauschenberg laid his fabric on the surface of a lithographic pressbed and arranged on it the selected printed images to be transferred to the fabric. The paper containing the images might be either smooth or crumpled, depending on the effect desired. He then sprayed a fine mist of a strong solvent over the papers, covered both fabric and paper with padding, and sent them through a motor-driven high-pressure lithographic press. The pressure from the printing press and the action of the solvent imprinted the images from the paper on the fabric. While working with the process, Rauschenberg discovered that only natural fibers could be used because synthetic fabrics would not accept the ink.

The “Hoarfrosts” are pinned on the wall along their top edges. The lines of stress of the soft material are part of the composition. The works in this series range from a single plane of a single fabric to various effects of fabric and image overlays. Rauschenberg has also introduced collage material, such as cardboard and Kraft paper, to contrast with the transparency of the fabrics, and to introduce a palpable sense of low relief to these works. A few of the “Hoarfrosts” are draped in irregular configurations.





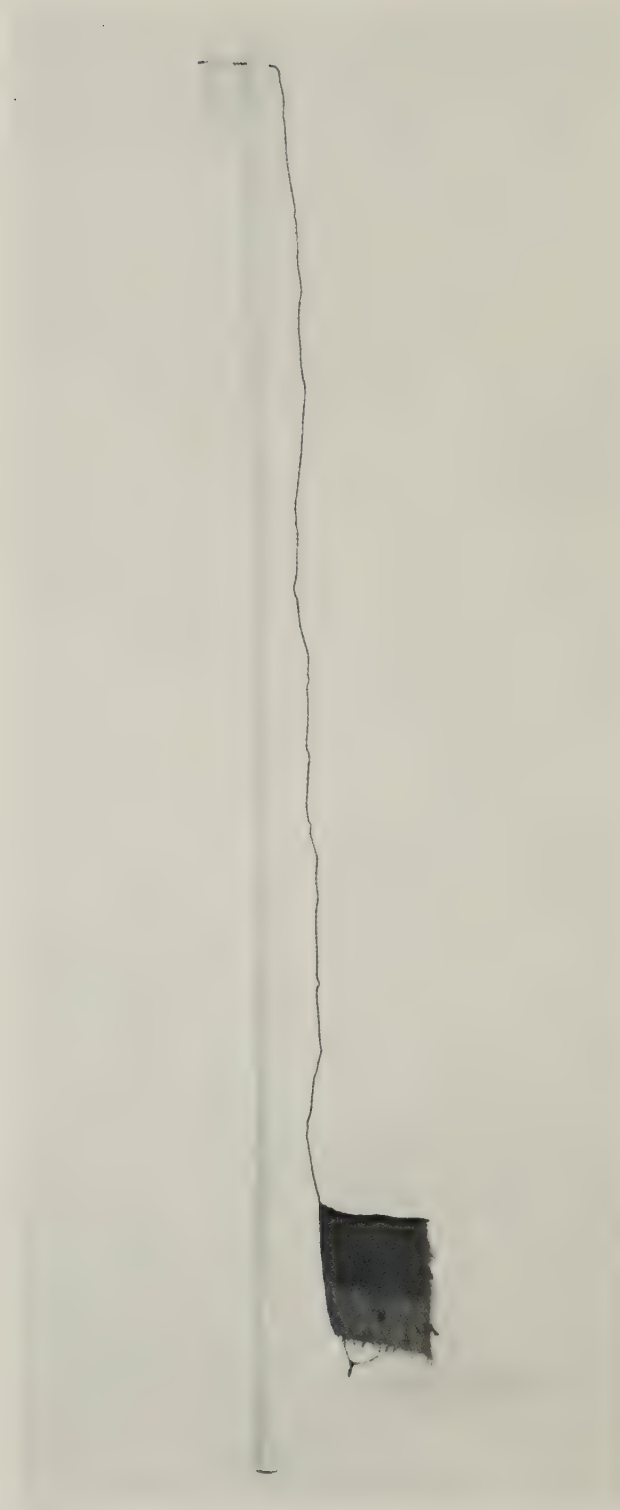
Illustrated in color on page 21.



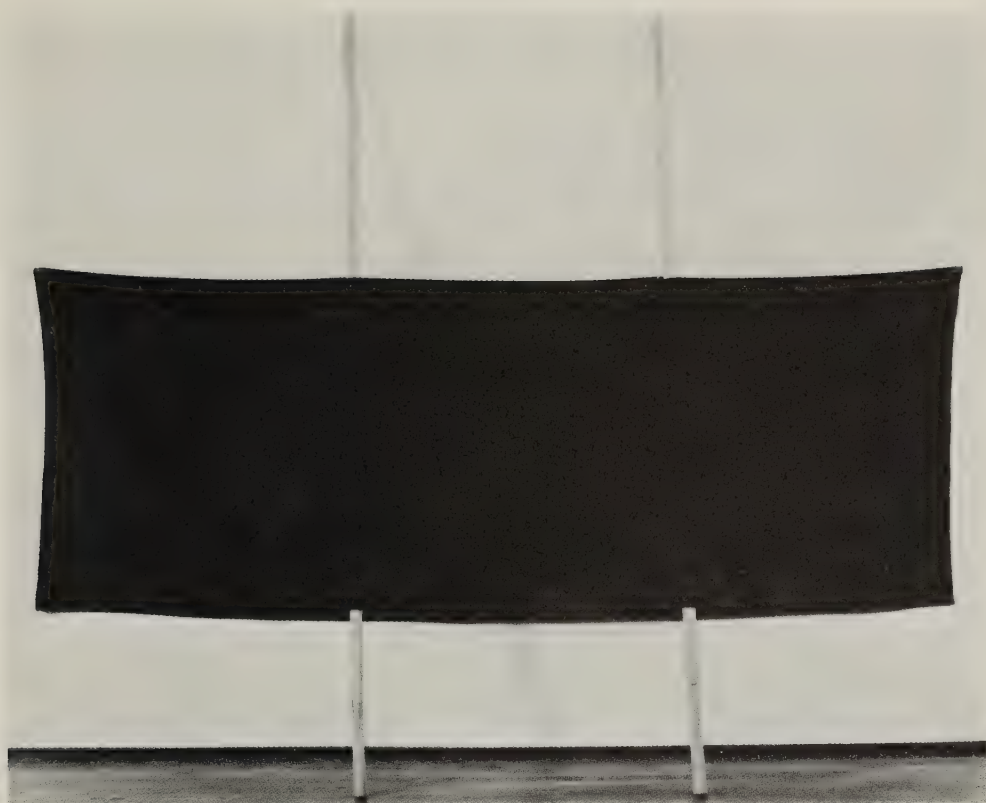
133. Stalk (Jammer) 1975
 wall-mounted assemblage: silk-covered rattan pole
 and sewn silk
 93 x 82 x 16
 Owned by the artist



135. Pilot (Jammer) 1975
 wall-mounted assemblage: sewn silk, string, and
 rattan pole
 81 x 85 x 39
 Owned by the artist
 Illustrated in color on page 20.



134. Frigate (Jammer) 1975
 wall-leaning assemblage: fabric-covered rattan pole,
 wire, fabric, plastic drinking glass with water
 92 x 16 x 30
 Owner: Robert and Jane Meyerhoff, Phoenix,
 Maryland



136. Seadog (Jammer) 1975

wall-mounted assemblage: satin, two rattan poles
partially wrapped in satin

104 x 133 x 18

Owner: Fred Stimpson, Vancouver, Canada

137. Reef (Jammer) 1975

relief: five pieces of sewn silk with velcro

overall: 91 x 252½ x 24 (five panels, 91 x 50½ x 24
each)

Owned by the artist



138. Marker (Jammer) 1975

wall-leaning assemblage: weathered board and fabric-covered rattan pole

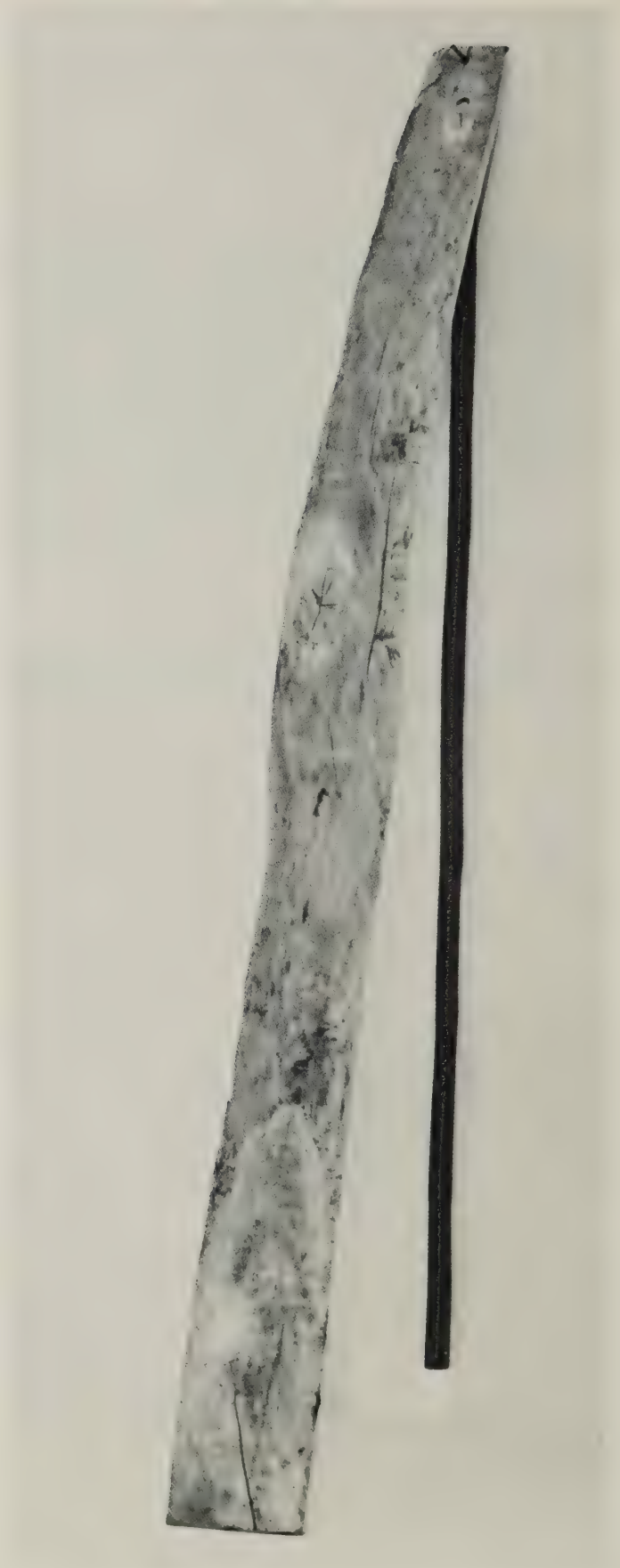
99 x 9 x 18

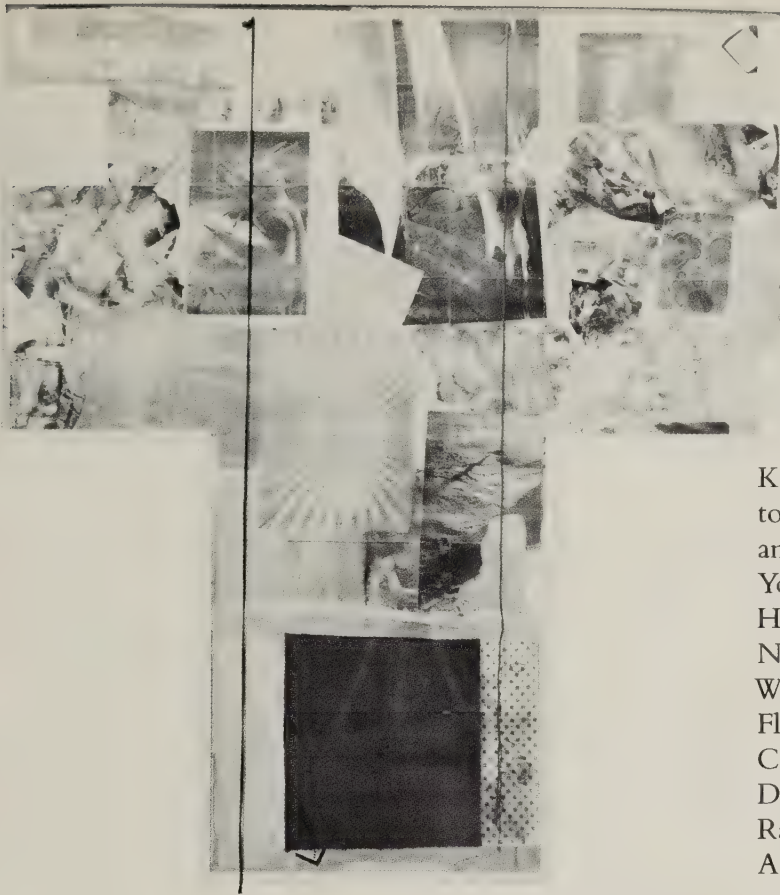
Owner: James Corcoran Gallery, Los Angeles, California

The word “jammer” has nautical associations, as in the sailing vessel “windjammer,” and Rauschenberg’s individual “Jammers” have appropriately nautical titles. Seemingly effortless compositions of a few poles and expanses of fabric sewn in simple patterns of strong color, they are also formally evocative of the sweep and grace of sailing vessels.

Stalk (cat. no. 133) is one of the earliest of the “Jammers” series, which consists primarily of wall-leaning rattan poles and fabrics pinned directly to the wall, both separately and in conjunction. *Pilot* (cat. no. 135) involves a more elaborate installation in which the panel at the left, projecting at a right angle to the wall, is suspended and supported by the tension of a string tied around an obliquely propped rattan pole and pinned in place at the outer edge of the projecting wing and at the top center of the wall-hanging panels.

The poles in this series are either partially or wholly sheathed in fabric or left in their natural state. Paint has not been applied to any of these works. Some, like *Frigate* and *Marker* (cat. nos. 134 and 138) incorporate found objects. They are more idiosyncratic, and iconographically elusive in their visual references to the sea. The later “Jammers” are composed solely of sewn fabric without the rattan poles.





139. *Yule '75* 1975

wall-mounted panel: ink (transfer image) on silk on cardboard and foamcore, two silk cords

46³/₄ x 41¹/₂ (cut into fifty-six parts of slightly varying dimensions)

Fifty-six owners, as follows: Princess Vicky Alliata di Villafranca, Milan, Italy; Lucio Amelio, Naples, Italy; Michael Balog, Chatsworth, California; Mrs. Byron Begneaud, Lafayette, Louisiana; Dodi Booth, Captiva, Florida; Karen Booth, Captiva, Florida; Trisha Brown, New York, New York; Mr. and Mrs. Leo Castelli, New York, New York; Douglas Christmas, Los Angeles, California; Alice M. Denney, Washington, D. C.; Guy Dill, Venice, California; Mrs. Marcel Duchamp, La Chapelle-la Reine, France; Sidney and Rosamund Felsen, Los Angeles, California; Charles and Mary Jo Frederick, Sanibel, Florida; Henry Geldzahler, New York, New York; Susan Ginsburg, New York, New York; Rubin and Freide Gorewitz, West Nyack, New York; The Grinstein Family, Brentwood, California; Tatyana Grosman, West Islip, New York; Walter Hopps, Washington, D. C.; Robert Hughes, New York, New York; Pontus Hultén, Paris, France; Marion Javits, New York, New York;

Klaus Kertess, Captiva, Florida; R. Krebs, Washington, D. C.; Jeffrey Lew, New York, New York; Roy and Dorothy Lichtenstein, South Hampton, New York; Brice Marden, New York, New York; Helen Harrington Marden, Captiva, Florida; Annalee Newman, New York, New York; Clifford Petersen, Whittier, California; Robert Petersen, Captiva, Florida; Tim and Sheryl Pharr, Captiva, Florida; Christopher Rauschenberg, Portland, Oregon; Mrs. Dora Rauschenberg, Lafayette, Louisiana; Robert Rauschenberg, New York, New York; Mr. and Mrs. Adi Rischner, New York, New York; James Rosenquist, Tampa, Florida; Ruth and Don Saff, Tampa, Florida; Viola Farber Slayton, New York, New York; Mr. and Mrs. Michael Sonnabend, Paris, France; Marcia Stice, Captiva, Florida; Hisachika Takahashi, New York, New York; Mr. and Mrs. Al C. Taylor, New York, New York; Cy Twombly, Rome, Italy; Dr. Marc Vechsler, New York, New York; Richard Warner and Katherine Warner, Greenwood, Virginia; Bettina Webb, Los Angeles, California; James L. Webb, Jr., Los Angeles, California; Susan Weil, New York, New York; David White, New York, New York; Peter Wirth, Captiva, Florida; Charles Yoder, New York, New York; and anonymous lenders

Yule '75 is the first work related to the series Rauschenberg calls "Spreads," a title that refers both to a fabric covering and an expanse or "spread" of land. The images were transferred with a solvent onto silk and adhered to a rigid panel with acrylic emulsion glue. In *Rodeo Palace* (cat. no. 140), a later "Spread," the glue was allowed to soak through the fabric, a procedure that changed the color and texture of the fabric.

Rauschenberg cut *Yule '75* into fifty-six pieces of varying size and sent each piece to a different friend at Christmas. With this history, it is truly a collectively shared participatory work. This is the first time it has been reassembled for exhibition.

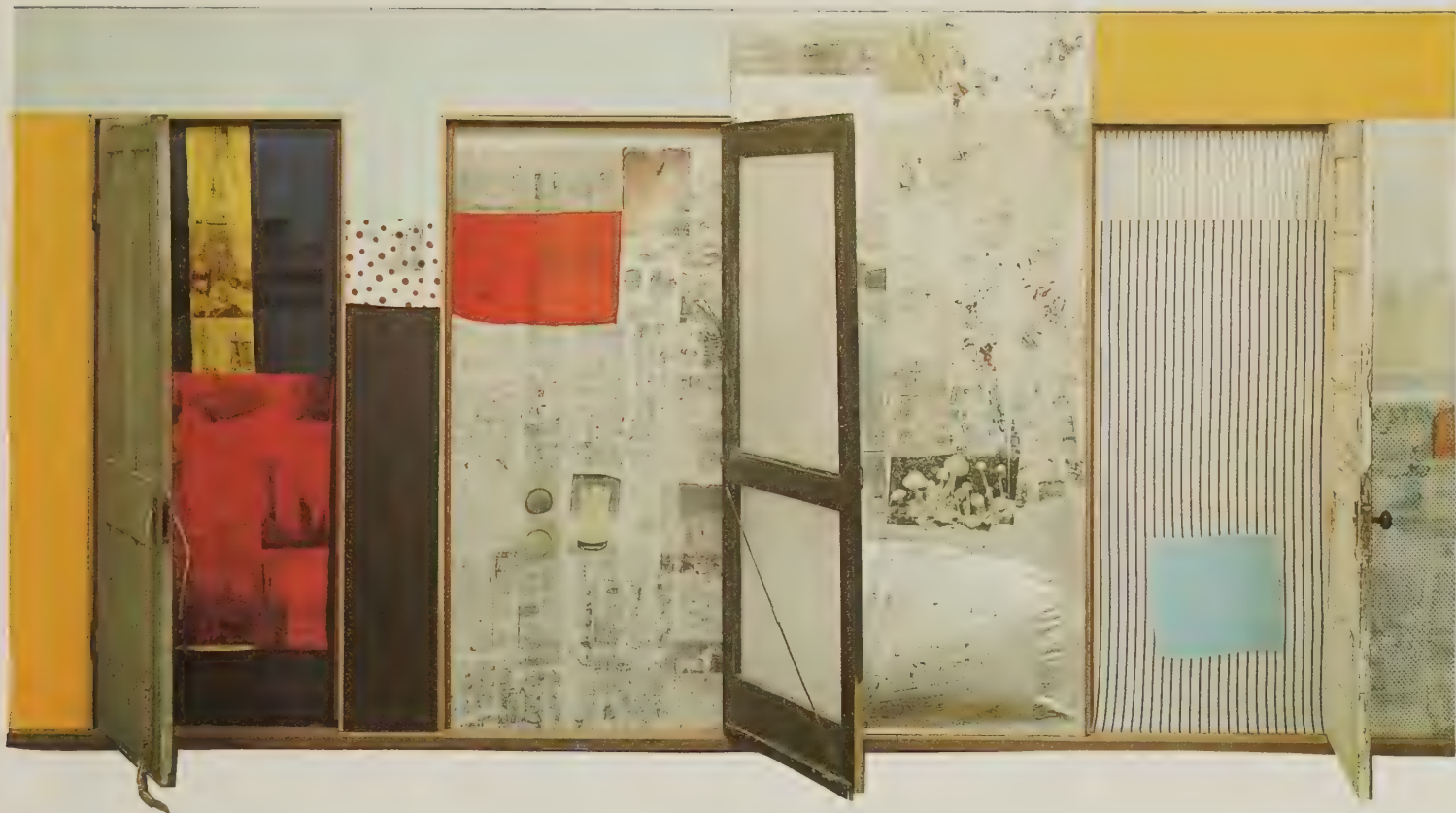


140. Rodeo Palace (Spread) 1975-76

wall-mounted panel: ink (transfer image), pencil, fabric, cardboard, acrylic emulsion glue on foamcore with redwood supports, metal, rope, three-hinged wood doors, pillow

overall: 144 x 192 x 5½ (four panels, 96 x 48 each; two panels, 48 x 96 each)

Owner: Mr. and Mrs. Sidney Singer, Mamaroneck, New York



CAT. NO. 140, detail.

Rodeo Palace was created for an exhibition entitled "The Great American Rodeo," organized by Richard Koshalek for the Fort Worth Art Museum, and held in January 1976. The exhibition included works by eleven contemporary artists on a theme close to the hearts of all Texans—the rodeo. Artists were invited to participate in the exhibition because they were born in Texas or had lived there.

At first Rauschenberg did not plan to participate. Shortly before the exhibition opened, however, he conceived an idea for a piece and agreed to create a work for the exhibition. From a fortuitous association of the word "palace" with the rodeo, Rauschenberg approached the theme by contrasting fabrics and combining imagery to suggest what he has later called "rural opulence." The result is not without something of the tawdriness that characterizes the transient life of rodeo performers.

The three doors in *Rodeo Palace* were found in the vicinity of Captiva, Florida. When opened, each door reveals different sensations of color and light. The screen on the door just to the left of the central axis of

the work has been replaced with sheer white silk that provides a glimpse of the panel behind it with its images of the kitchen and rather homey overtone. A pillow has been embedded in the lower section of the panel just to the right of the screen door.

Both the formal and iconographic organization of *Rodeo Palace* look back to works such as *Collection* and *Charlene* (see cat. nos. 28 and 29). Like the latter works it uses disparate imagery and compositional areas that contain and overlap the separate panels of its structure.



143. Car and Cover circa 1951

photograph

14 x 11 (sheet)

9 $\frac{1}{8}$ x 9 $\frac{1}{4}$ (image)

Owned by the artist

Prints, Photographs, and Works of Limited Multiple Edition

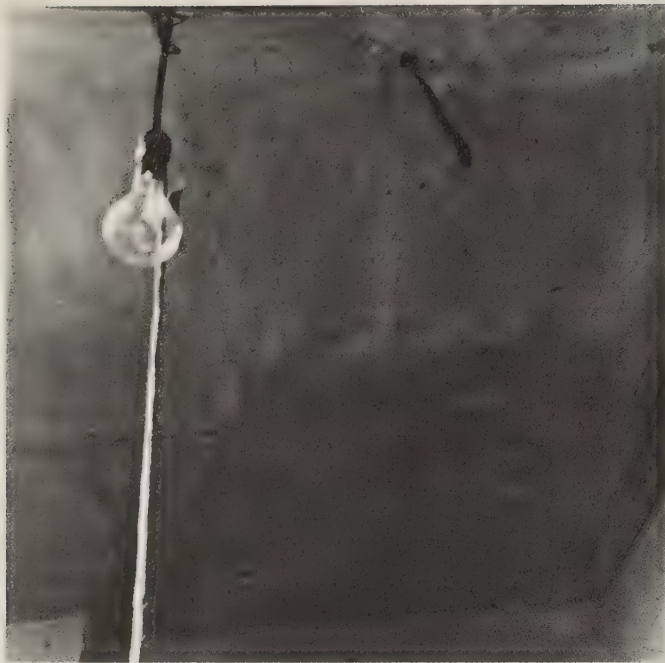


141. **Untitled (Inside of an Old Carriage)**
circa 1949
photograph on cardboard support
10 x 9½ (image)
Owner: The Museum of Modern Art, New York,
New York; The Nelson A. Rockefeller Fund, 1952



142. **Quiet House (Black Mountain College)**
circa 1949
photograph
11⁷/₁₆ x 11⁵/₁₆ (image)
Owned by the artist

Unless otherwise noted, the dimensions of prints refer to sheet size.



144. Ceiling with Light Bulb circa 1952
 photograph
 11⁵/₈ x 11⁵/₈ (image)
 Owned by the artist



145. Billboard (Stalin) 1953
 photograph
 11⁵/₈ x 11⁵/₈ (image)
 Owned by the artist

146. Laundry — New York City late 1950s
 photograph
 11¹/₂ x 11³/₈ (image)
 Owned by the artist



147. Bathroom Window (Broadway Studio)
 circa 1961
 photograph
 11¹/₂ x 11³/₈ (image)
 Owned by the artist

Rauschenberg began taking photographs at Black Mountain College. They were his first works to be acquired by a museum. *Untitled (Inside of an Old Carriage)* (cat. no. 141) was among several selected by Edward Steichen for the Museum of Modern Art in 1952. The other photographs published here, with the exception of *Car and Cover* (cat. no. 143), appeared beneath the text in Andrew Forge's book *Rauschenberg*.



CAT. NO. 146



148. License 1962
 color lithograph on paper
 41³/₈ x 29⁷/₁₆
 Edition: 16, plus artist's proofs
 Published by Universal Limited Art Editions
 Owner: Dr. and Mrs. John Meyerhoff, Salt Lake City,
 Utah
 MIA 8



149. Accident 1963
 lithograph on paper
 41 x 29
 Edition: (second state) 29, plus artist's proofs
 Published by Universal Limited Art Editions
 Owner: Corcoran Gallery of Art, Washington, D. C.
 MIA 12

The first state of the design for this work was never printed because the stone broke under the pressure of the lithographic press. Only a few proofs of the second state had been pulled before the second stone also cracked. This time Rauschenberg instructed the printer to print an edition from the cracked stone, incorporating its fragments. *Accident* was awarded the grand prize at the Fifth International Print Exhibition held at Ljubljana, Yugoslavia, 1963.



150. *Shades* 1964

lithographic object: lithograph on six sheets of plexiglass in aluminum frame with electric light fixture

15 x 14 x 11³/₄ (12 x 12 each sheet)

Edition: 24, plus 3 artist's proofs

Published by Universal Limited Art Editions

Owned by the artist

MIA 22

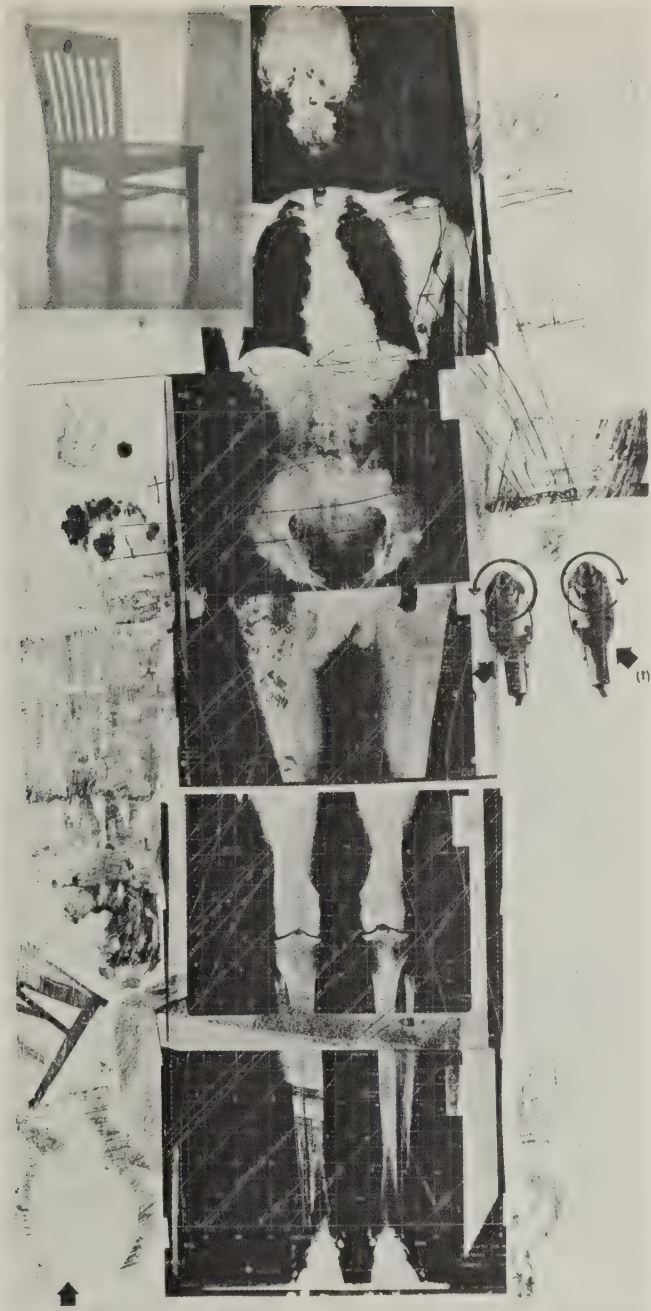
Shades is a lithographic object in the format of a book. Images are printed on five movable plexiglass sheets, and a fixed colophon sheet bearing a dedication to Rauschenberg's son, Christopher. The plexiglass sheets were double-bonded after they were printed. The metal stand on which the piece rests was chosen by Rauschenberg, but it is not an integral part of the piece.



151. Breakthrough II 1965
 color lithograph on paper
 48³/₈ x 34
 Edition: 34, plus 3 artist's proofs
 Published by Universal Limited Art Editions
 Owner: The Museum of Modern Art, New York, New York; Gift of the Celeste and Armand Bartos Foundation
 MIA 27



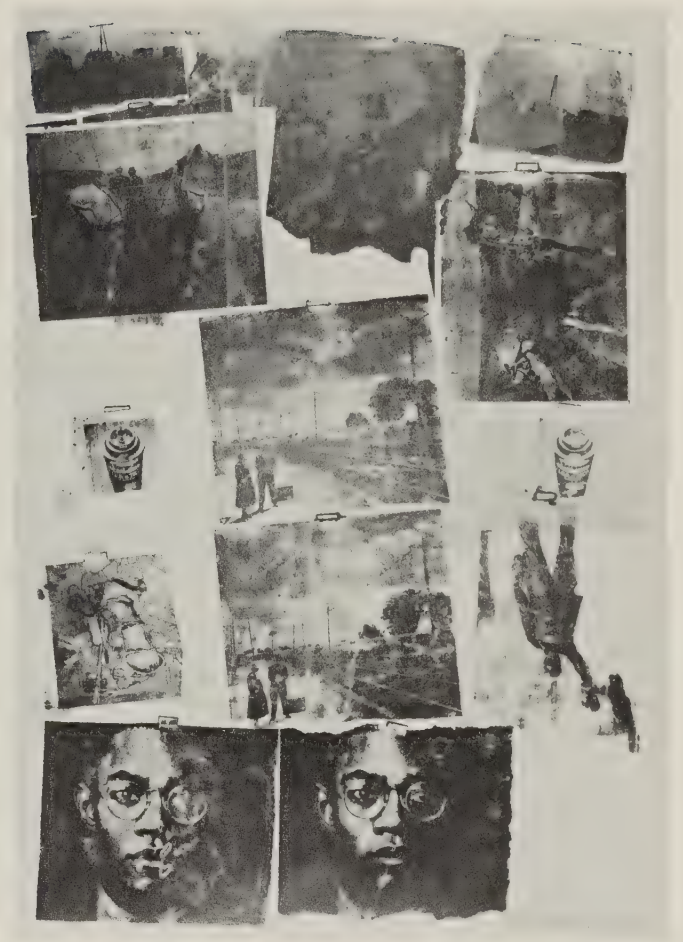
152. Test Stone I 1967
 (from "Booster and 7 Studies")
 lithograph on paper
 20 x 14³/₄
 Edition: 77, plus 7 artist's, 4 trial, and 5 other proofs
 Published by Gemini G.E.L.
 Owner: National Collection of Fine Arts
 MIA 40



153. **Booster** 1967
 (from "Booster and 7 Studies")
 color lithograph and silkscreen on paper
 72 x 36
 Edition: 38, plus 12 artist's, 8 trial, and 5 other proofs
 Published by Gemini G.E.L.
 Owner: Gemini G.E.L., Los Angeles, California
 MIA 47

The central image in *Booster* derives from an X ray of Rauschenberg. It was printed from two stones, each run separately through the press. The additional imagery in this print appears variously in preliminary studies, *Test Stone I* through *Test Stone 7*.

Illustrated in color on page 24.



154. **Landmark** 1968
 color lithograph on paper
 42 x 30
 Edition: 40, plus 4 artist's, 1 trial, and 1 printer's proof
 Published by Universal Limited Art Editions
 Owner: The Museum of Modern Art, New York, New York; Gift of the Celest and Armand Bartos Foundation
 MIA 59



155. Tides 1969

color lithograph on paper

42 x 30

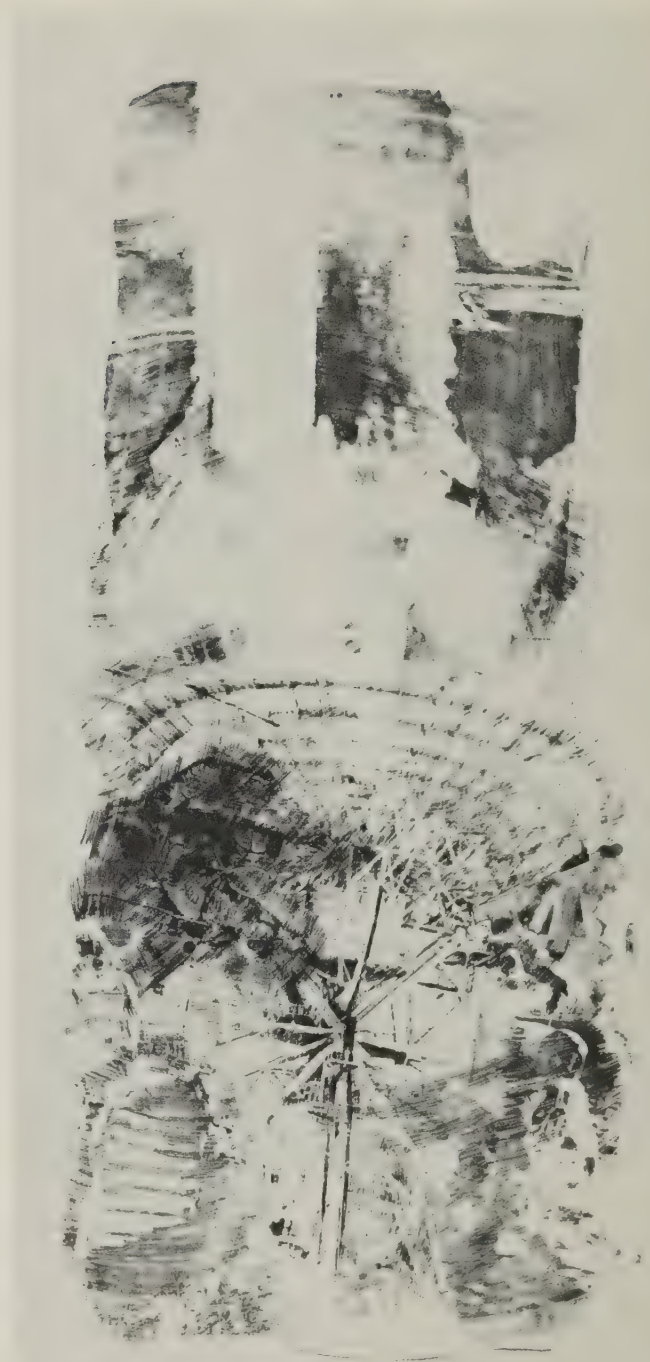
Edition: 28, plus 5 artist's and 3 printer's proofs, and 5 hors commerce

Published by Universal Limited Art Editions

Owner: Mr. and Mrs. Daniel Fendrick, Chevy Chase, Maryland

MIA 68

This lithograph was printed from stones coated with a photosensitive emulsion. The emulsion began to lift out during the printing of the edition, causing the white striations at the lower right to become more noticeable. The moiré pattern was achieved by overlapping dot patterns from the negatives that were used.



156. Waves 1969

(from "Stoned Moon" series, 1969-70)

lithograph on paper

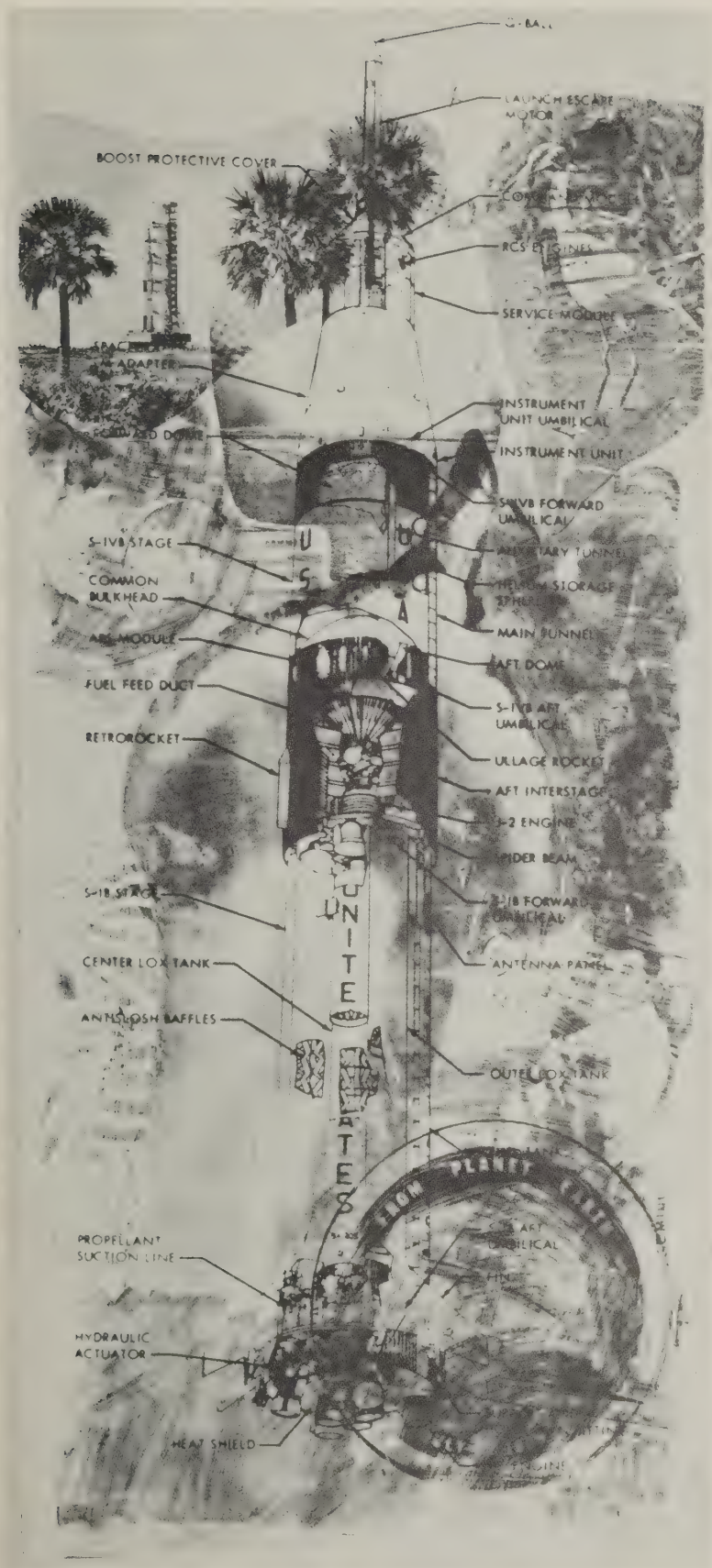
89 x 42

Edition: 27, plus 6 artist's and 6 other proofs

Published by Gemini G.E.L.

Owner: National Collection of Fine Arts; Gift of Harry W. Zichterman

MIA 73



157. *Sky Garden* 1969

(from "Stoned Moon" series, 1969-70)

color lithograph and silkscreen on paper

89 x 42

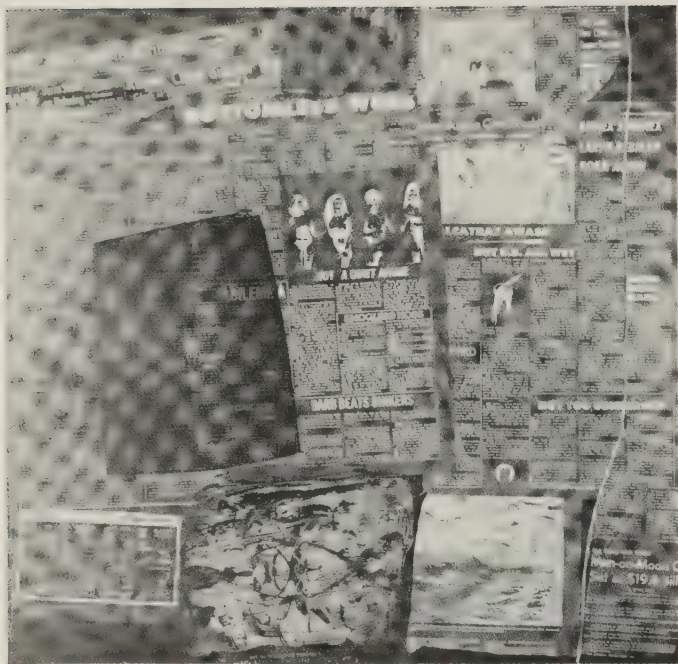
Edition: 35, plus 6 artist's, 19 trial, and 5 other proofs

Published by Gemini G.E.L.

Owner: The Museum of Modern Art, New York, New York; Gift of Mr. and Mrs. Victor Ganz

MIA 74

Waves and *Sky Garden*, from thirty-three separate editions of lithographs constituting the "Stoned Moon" series, are the largest works that have thus far been printed on a hand-operated lithographic press. On the invitation of NASA, Rauschenberg had visited Kennedy Space Center on July 17, 1969, to witness the launching of the *Apollo 11* spacecraft, an event which resulted in the first successful landing of men on the moon. The prints in this series reflect these circumstances. They were executed from 1969 to April 1970 at Gemini G.E.L. from visual material provided by James Dean of NASA.



158. *Surface Series #45* 1970

(from "Currents")

silkscreen on paper

40 x 40

Edition: 100, plus 4 artist's and 2 printer's proofs

Published by Dayton's Gallery 12 and Castelli Graphics

Owner: Castelli Graphics, New York, New York
MIA 116

Currents, an enormous silkscreen six feet by sixty feet, was created for an exhibition at Dayton's Gallery 12 in Minneapolis. The undertaking included thirty-six preliminary studies made from newspaper collage and two groups of related silkscreen editions: "Surface Series" and "Features," which consist of eighteen and twenty-five prints respectively.

In the announcement for the editions, Rauschenberg wrote that the project was

... an active protest attempting to share and communicate my response to and concern with our grave times and place. Art can encourage individual conscience. Everyone's independent devotion is the only vehicle that can nourish the seed of sanity that is essential in the construction and change that makes only all the difference in the world.



159. *Signs* 1970

silkscreen on paper

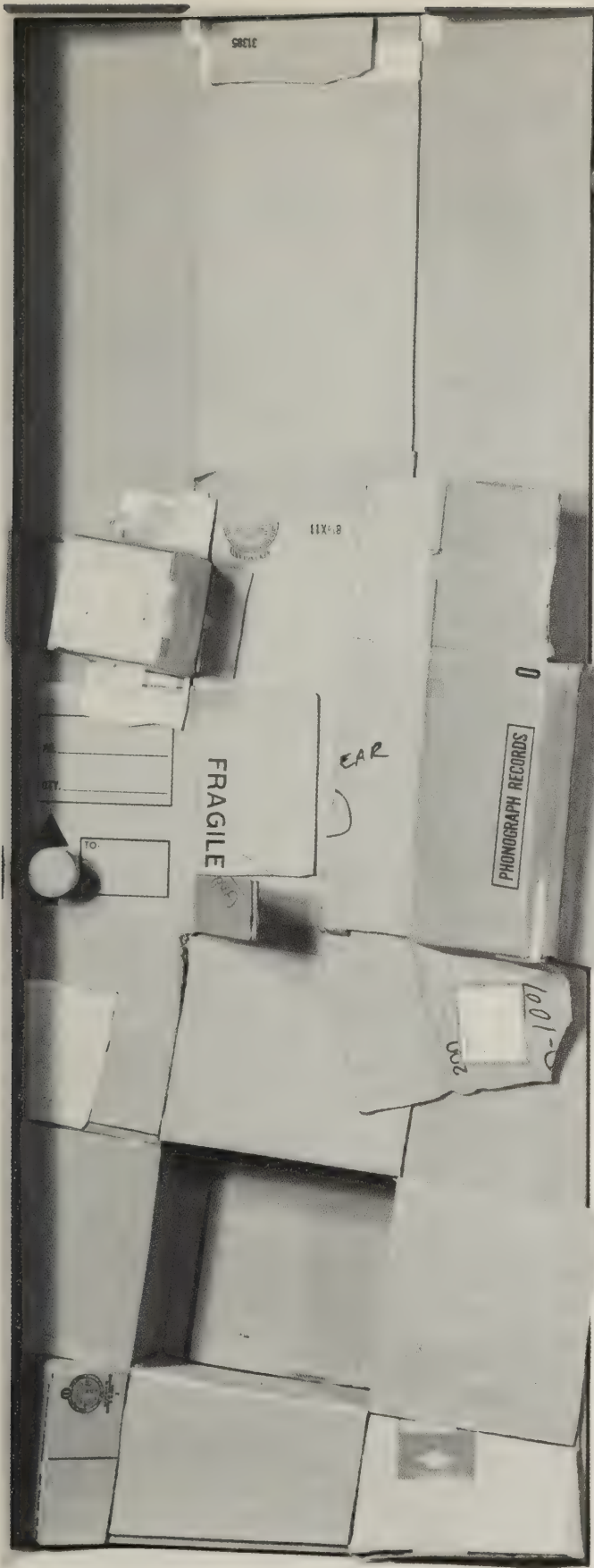
43 x 34

Edition: 250

Published by Castelli Graphics

Owner: Castelli Graphics, New York, New York
MIA 155

Signs was printed at Styria Studios in New York City.



160. *Cardbird Door* 1971

three-dimensional multiple: silkscreen and offset lithograph on single- and double-weight corrugated cardboard, with Kraft paper, tape, metal, wood, casein and cement glue

80 x 37½ x 12¼

Edition: 25, plus 2 artist's and 3 publisher's copies

Published by Gemini G.E.L.

Owner: Gemini G.E.L., Los Angeles, California

From December 1970 to October 1971 Rauschenberg produced a group of cardboard multiples, "Cardbirds," at Gemini G.E.L. in Los Angeles. In addition to *Cardbird Door*, he made seven collage prints from corrugated cardboard, Kraft paper, and sealing tape, using silkscreen, photo offset printing, and rubber stamps to replicate, in limited multiple editions, the effects of the one-of-a-kind cardboard assemblages known as "Cardboards."



161. *Opal Gospel* 1971-72

silkscreen object with text: silkscreen on ten plexiglass sheets in lucite base, stainless-steel cover
overall: $21\frac{1}{2} \times 22\frac{7}{8} \times 7$ (18 x 20, each sheet)

cover: $20\frac{3}{4} \times 22\frac{5}{8} \times 6\frac{3}{4}$

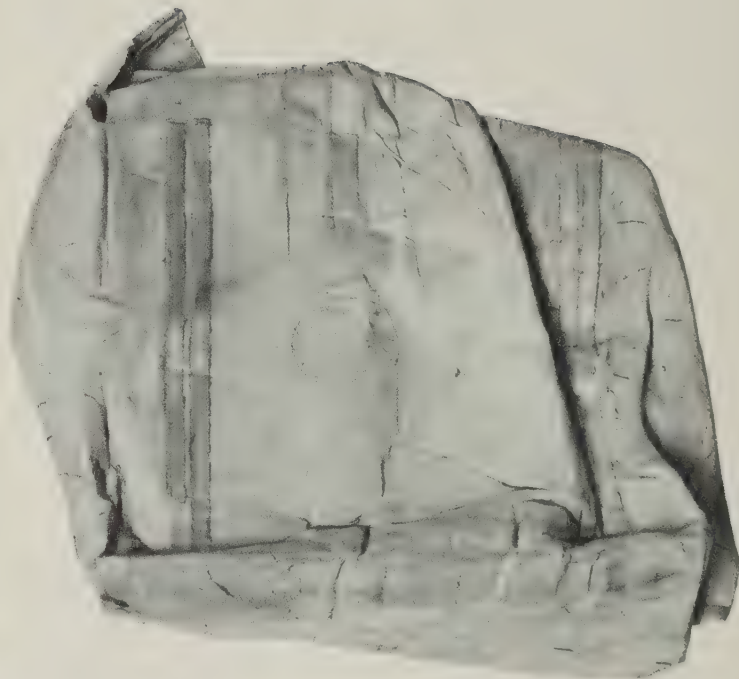
Edition: 200, plus 30 proofs

Published by Racolin Press, Inc.

Owner: Mr. and Mrs. Alexander E. Racolin,
Briarcliff Manor, New York

Opal Gospel, like *Shades* (see cat. no. 150), is meant to function as an unbound and illuminated deluxe book. The ten movable sheets are screened in iridescent inks, with images and ten traditional native American Indian poems from the Nootka, Chipewewa, Navajo, Iglulik, Pawnee, and Apache tribes.

Opal Gospel was printed at Styria Studios in New York City.



162. *Tampa Clay Piece 3* 1972

(from "Made in Tampa")

wall-hanging relief: silkscreen and filament tape on clay with soil patina

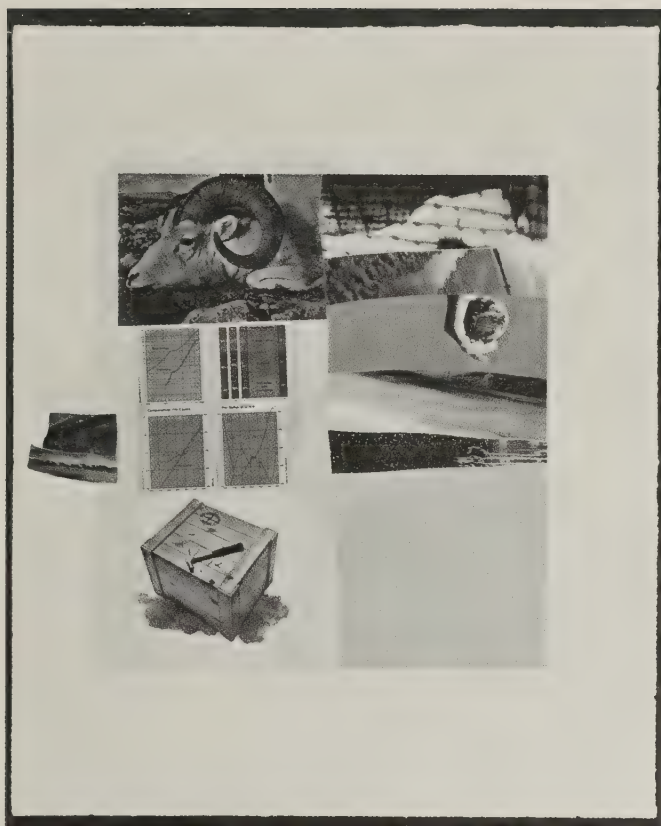
18 x 24 x $5\frac{1}{2}$

Edition: 20 (Artist's Edition: 10, Arabic numerals;
Publisher's Edition: 10, Roman numerals)

Published by Graphicstudio, University of South
Florida, Tampa

Owned by the artist

Rauschenberg worked at Graphicstudio between January and March 1972 on the prints and multiples that were subsequently released as the "Made in Tampa" group. This group is comprised of five editions of clay pieces and twelve editions of lithographs, *Tampa 1* through *Tampa 12*. Of the latter, four are known as "Seasonbags" — *Tampa 4: Winter*, *Tampa 5: Spring*, *Tampa 6: Summer*, and *Tampa 7: Fall*.



163. Horsefeathers Thirteen—I 1972

multiple with variable elements: silkscreen, pochoir (paint over a stencil), offset lithography, embossed paper, varnish, on paper

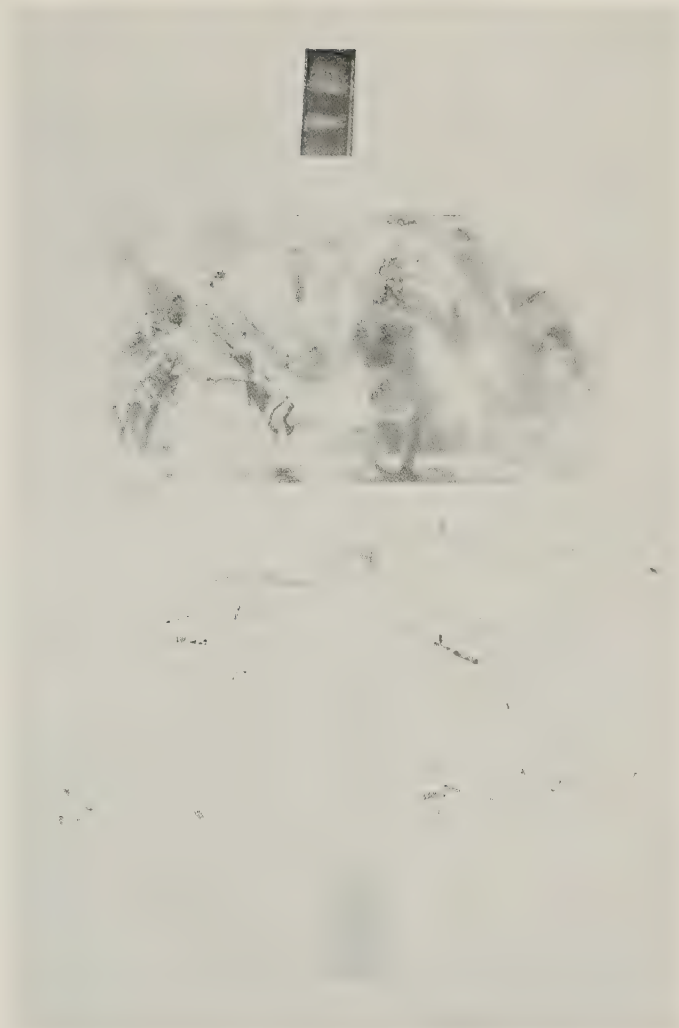
28 x 22½

Edition: 76, plus 9 artist's and 17 other proofs

Published by Gemini G.E.L.

Owner: Gemini G.E.L., Los Angeles, California

This series, begun in late 1972, is comprised of fifteen separate editions. For each edition the fixed elements consist of the silkscreen printing and the embossing, and the variable elements consist of the offset lithography, the collage, and the pochoir. In early 1973 eight editions from the series were released; the other seven editions have not been released, to date.



164. Watermelon (Crops) 1973

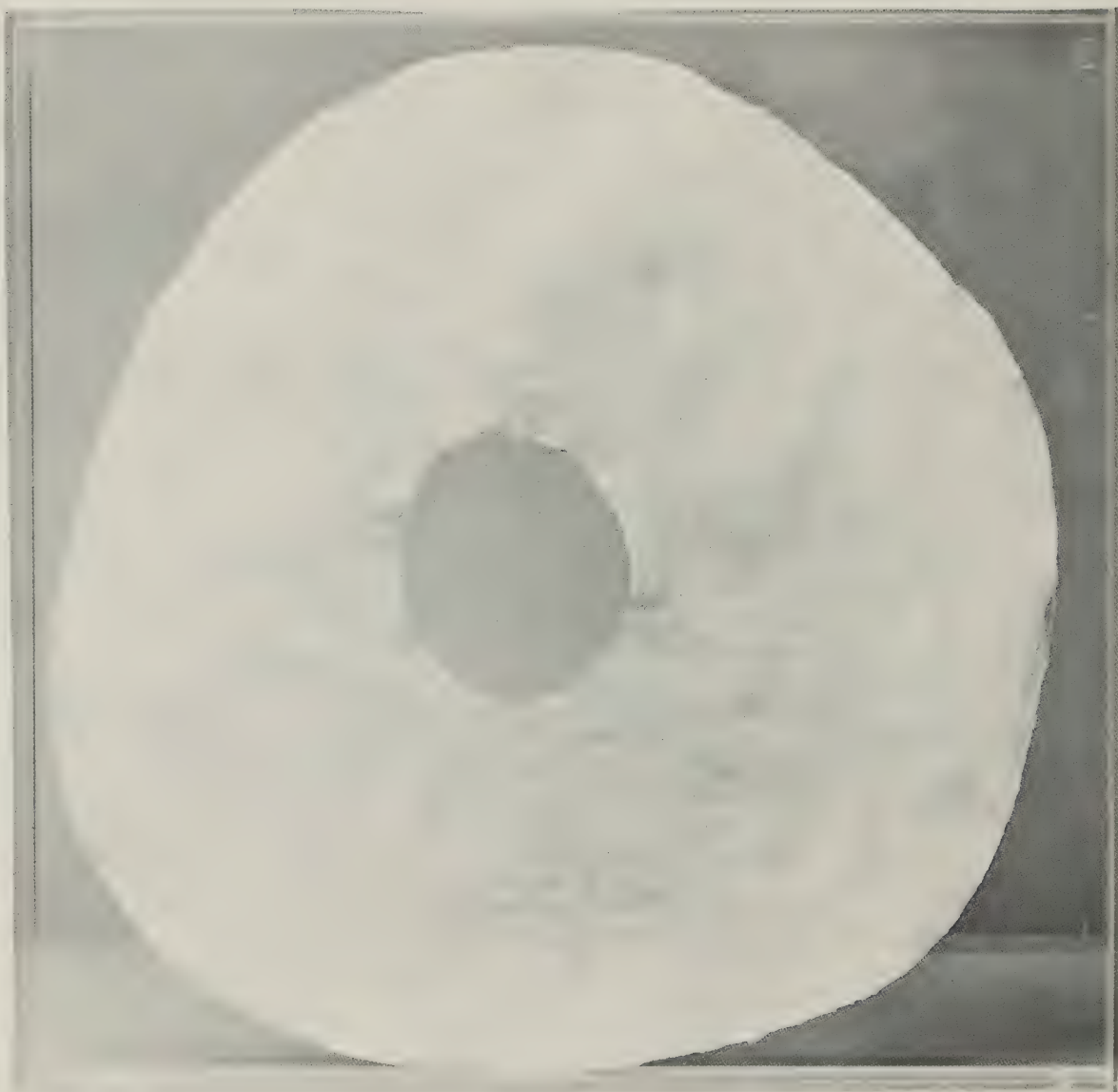
silkscreen and solvent transfer on paper

60 x 38

Edition: 40 (Artist's Edition: 20, Arabic numerals; Publisher's Edition: 20, Roman numerals)

Published by Graphicstudio, University of South Florida, Tampa

Owner: Susan Ginsburg, New York, New York



165. Page 2 1974
(from "Pages and Fuses")
die-cut multiple: molded natural-fiber handmade
paper
22 x 22
Edition: 11
Published by Gemini G.E.L.
Owned by the artist



166. **Link** 1974
(from "Pages and Fuses")
handmade multiple: silkscreen on tissue paper
laminated into wet paper pulp
25 x 20
Edition: 29
Published by Gemini G.E.L.
Owned by the artist

In August 1973 Rauschenberg worked at the Richard de Bas paper mill in Ambert, France, a producer of high-quality handmade paper since, probably, the fourteenth century. The eleven paper editions in this series were made both from molds and from freely poured and handshaped pulp. Various foreign elements, such as rags, cord, and twine, were added to the pulp, as well as sheets of Japanese tissue, which were first silkscreened with magazine images at Gemini G.E.L. and then laminated into the wet pulp at the mill. A certain degree of variation was planned for each work within the edition.



167. *Tanya* 1974

color lithograph and inkless relief on paper

22⁵/₈ x 15³/₈

Edition: 50

Published by Universal Limited Art Editions

Owner: National Collection of Fine Arts; Museum purchase

Tanya is the portrait of Tatyana Grosman. The print was made to commemorate the fifteenth anniversary of the founding by Mrs. Grosman of Universal Limited Art Editions where Rauschenberg made his first lithographs.

168. *Kitty Hawk* 1974

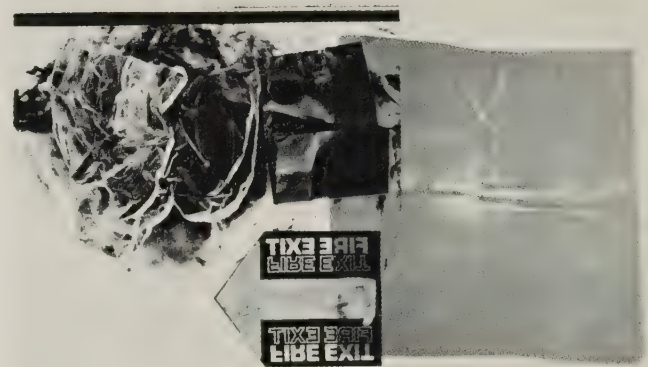
lithograph on paper

79 x 40

Edition: 28

Published by Universal Limited Art Editions

Owner: The Museum of Modern Art, New York, New York; Gift of Celeste Bartos



169. *Treaty* 1974

color lithograph on two sheets of paper

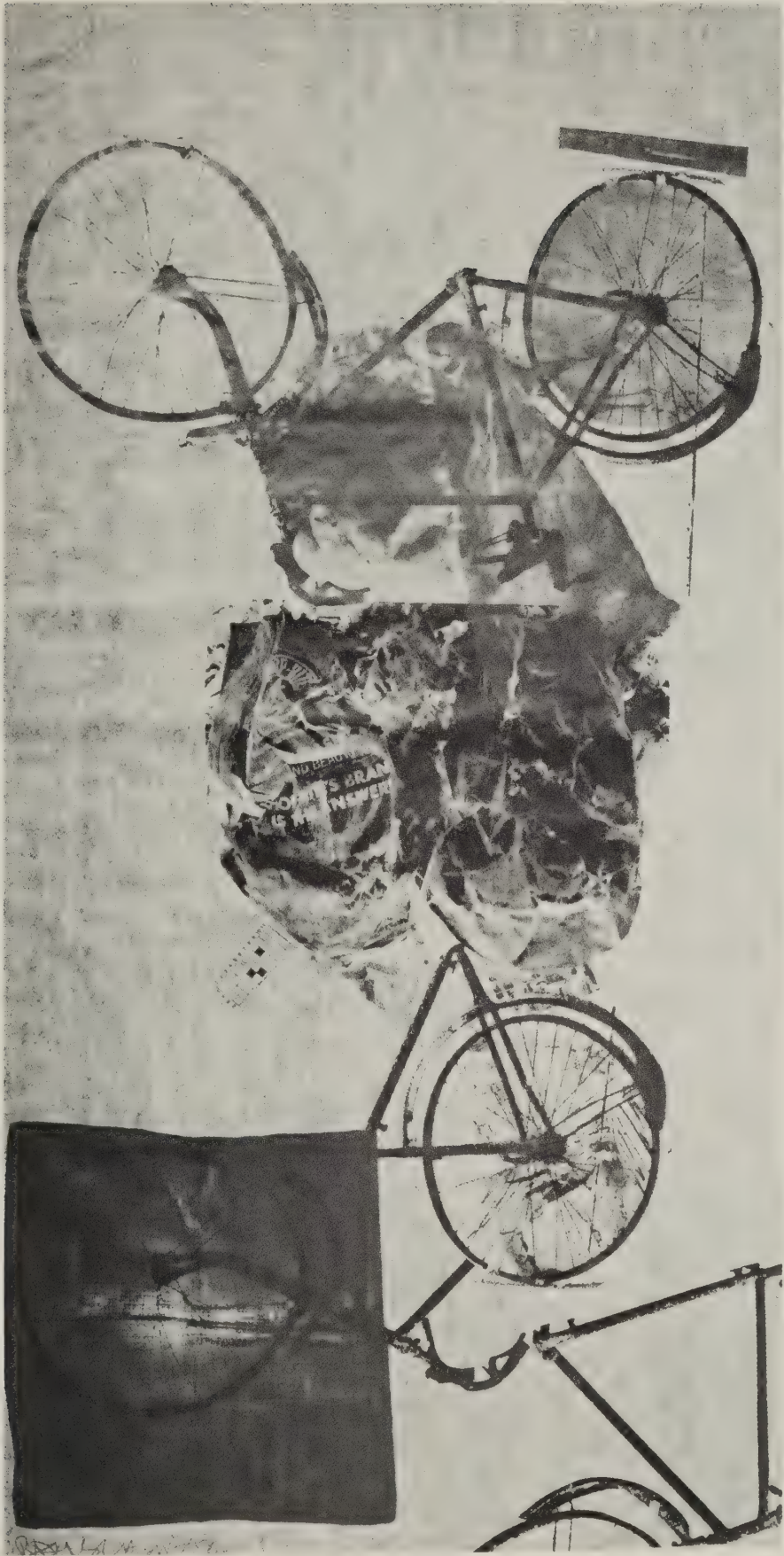
27¹/₈ x 40¹/₈ (upper sheet)

27³/₁₆ x 40⁵/₁₆ (lower sheet)

Edition: 31

Published by Universal Limited Art Editions

Owner: National Collection of Fine Arts; Museum purchase with the aid of funds from Mr. and Mrs. Jacob Kainen and the National Endowment for the Arts

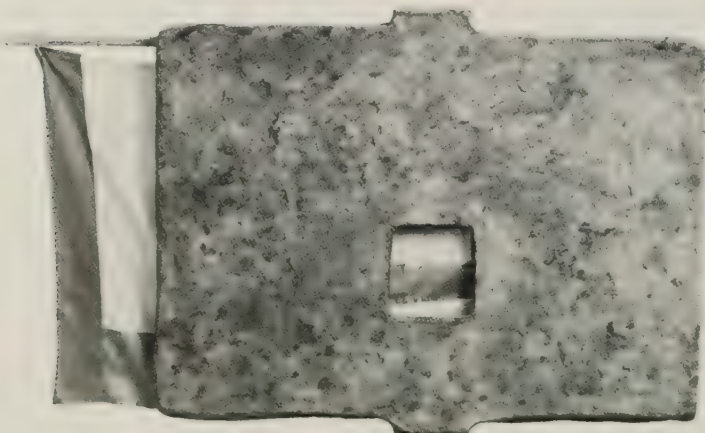


CAT. NO. 168



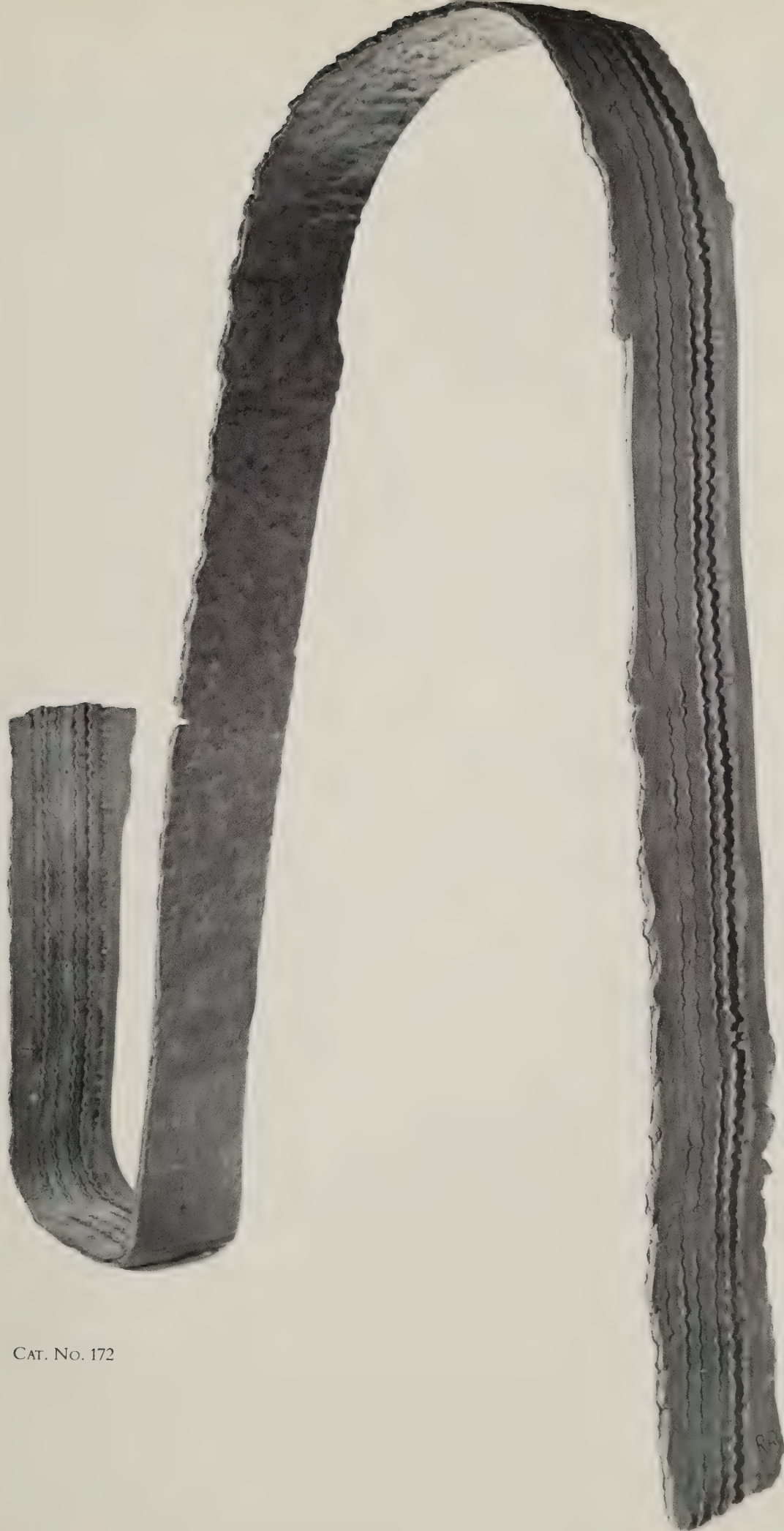
170. **Little Joe** 1975
 (from "Bones and Unions")
 three-dimensional multiple: molded handmade rag paper, bamboo, fabric
 24 x 28½ x 3 (variable dimensions)
 Edition: 34, plus 11 artist's and 10 other proofs
 Published by Gemini G.E.L.
 Owned by the artist

CAT. NO. 171



171. **Capitol** 1975
 (from "Bones and Unions")
 articulated wall-hanging relief: rag-mud compound, bamboo, silk, string, glass with teak wood fixture
 34 x 53½ x 4
 34 x 68 x 4 (fully extended)
 Edition: 10, plus 7 artist's and 9 other proofs
 Published by Gemini G.E.L.
 Owned by the artist
- In May through August 1975, while staying at the Gandhi Ashram in Ahmedabad, India, Rauschenberg produced the three-dimensional multiples of his "Bones and Unions" editions. Five of the eleven editions, including *Little Joe*, were made from pieces of fabric and bamboo pressed between two layers of molded paper pulp. The other six editions were made from handshaped rag-mud and a special Indian mud, each used both separately and in conjunction in various editions. Rag-mud is composed of paper pulp, fenugreek powder, ground tamarind seed, chalk powder, gum powder, and copper sulphate. The special Indian mud is composed of strawboard (a light-weight cardboard), coal tar, and chalk, and is the material often used in India for the construction of houses.

172. **Hound (Tracks)** 1976
 sculpture: dirt and resin cast in Silastic mold of tire tracks initially impressed in clay. Reinforced with fiberglass, lead and epoxy, with wet soil patina.
 84 x 11 x 72
 Edition: 3
 Published by Pyramid Arts, Ltd.
 Owner: Pyramid Arts, Ltd., Tampa, Florida
- Rauschenberg's "Tracks" series consists of seven separate editions all derived from molds of tire tracks. Although all of the editions are characterized by low relief, *Hound* is the only completely sculptural multiple in this series.



CAT. No. 172

RAUSCHHEBER



JEWISH MUSEUM

MAR 31 MAY 8



UNDER THE AUSPICES OF THE JEWISH THEOLOGICAL SEMINARY
OF AMERICA
1109 FIFTH AVE
HOURS: SUNDAY 11 AM-6 PM
MON ← → THURS 12 NOON TO 5
CLOSED FRI + SAT

Posters, Announcements, and Prints of Mass Edition

173. Poster for the exhibition "Robert Rauschenberg" at The Jewish Museum, New York (March 31–May 8, 1963)

offset lithograph on paper

32 x 22¹/₆

Edition: 3,000 (a few signed impressions)

Owned by the artist

MIA 14

This exhibition, organized by Alan Solomon, was the first major presentation by a museum of the work of a post World War II American artist from New York City. It also oriented the Jewish Museum toward the showing of contemporary art, an exhibition policy that was continued through the late 1960s.

174. Poster for CORE (Congress of Racial Equality) benefit 1965

silkscreen, six colors and varnish, on paper

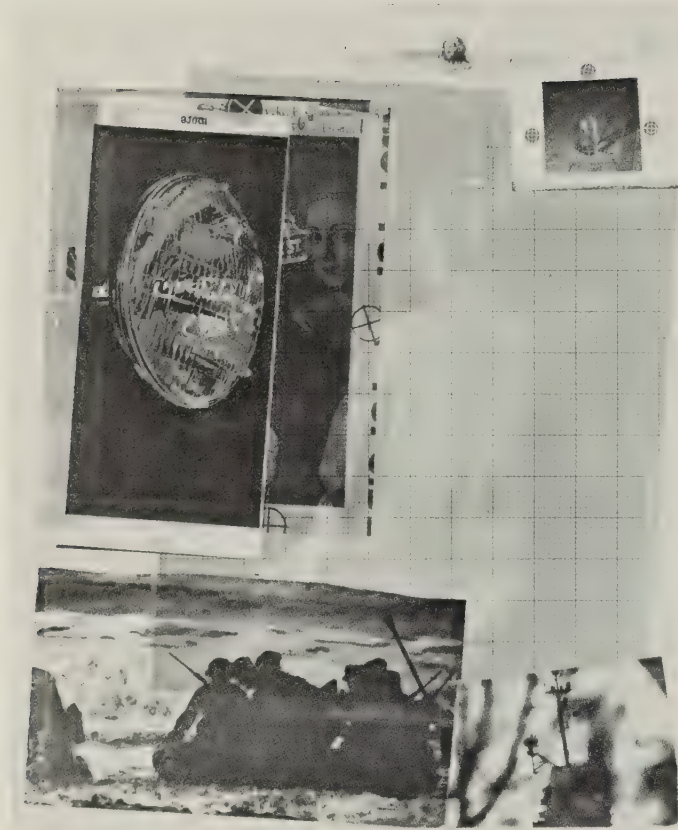
36 x 24

Edition: 250 signed, plus unsigned edition of unknown size

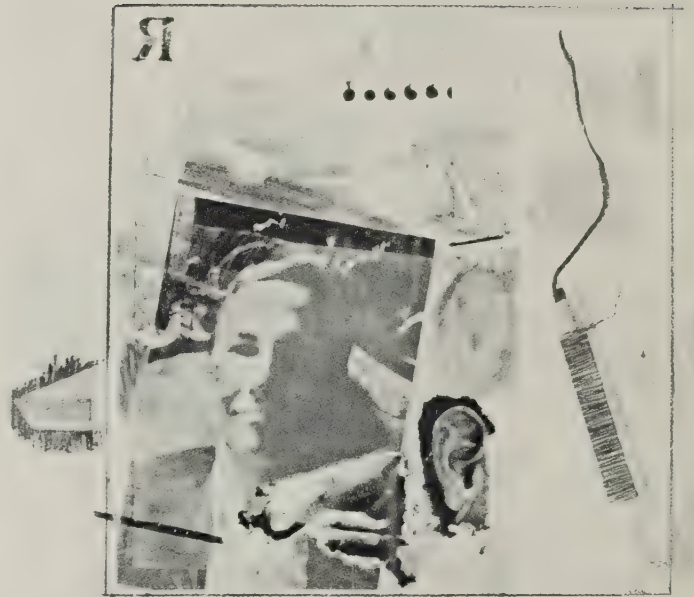
Owned by the artist

MIA 32





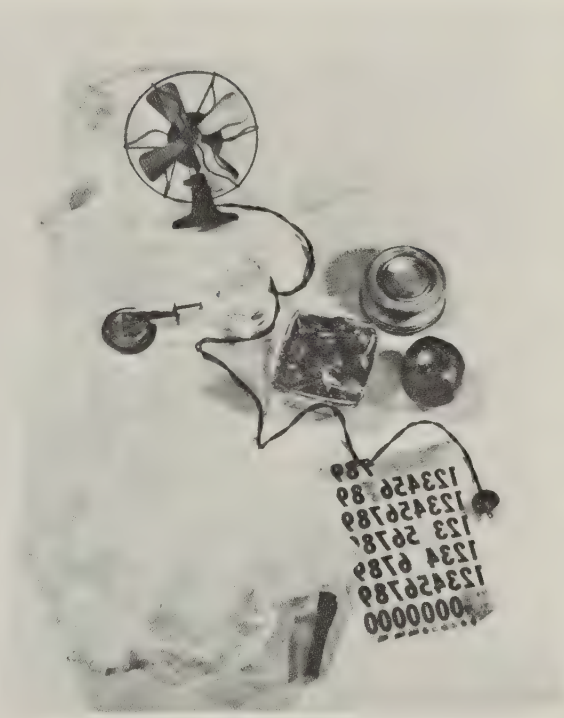
175. Poster for *The Paris Review* 1965
 offset lithograph on paper
 25¼ x 21⅛
 Edition: 250 unsigned
 Owned by the artist
 MIA 33



176. Poster for a one-man exhibition of Rauschenberg's drawings at the Dwan Gallery, Los Angeles (April 1965)
 offset lithograph on paper
 23 x 25
 Edition: unknown (a few signed impressions)
 Owned by the artist
 MIA 34, AF 169



177. Poster for "9 Evenings: Theatre & Engineering," presented at the 69th Regiment Armory, New York (October 13-16, 18, 19, 21-23, 1966)
offset lithograph on paper
36³/₈ x 24⁹/₁₆
Edition: unknown (90 signed and numbered, plus 50 signed by each participant)
Owned by the artist



178. Shadow Play 1967
Poster for the Judson Memorial Church, New York
photo silkscreen on paper
34¹/₂ x 29³/₁₆
Edition: 100, plus 25 artist's proofs
Published by Maurel Press
Owned by the artist
MIA 37
The Judson Memorial Church in Greenwich Village is known for sponsoring poetry readings, independent dance and theatrical productions, and contemporary art exhibitions.



179. Homage to Frederick Kiesler 1967

Poster contributed by Rauschenberg for an exhibition
after Kiesler's death to benefit mentally retarded
children

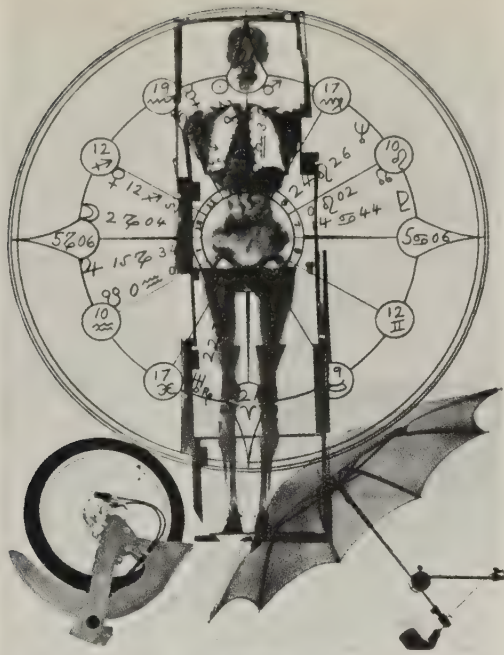
offset lithograph on paper

34 $\frac{7}{8}$ x 23

Edition: 200 signed, plus a small unsigned edition

Owned by the artist

MIA 38



180. *Autobiography* 1968

Poster published as first in projected series by Broadside Art, Inc., New York

offset lithograph on paper

overall: 198³/₄ x 48³/₄ (three panels, 66¹/₄ x 48³/₄ each)

Edition: 2,000 initialed (a few impressions uninitialed)

Owner: Marion Javits, Broadside Art, Inc., New York, New York

Broadside Art was established to make billboard presses available to artists for visual journalism and public information. *Autobiography* was intended to be printed as a single vertical panel, but this project proved too difficult for easy mass production. The lithograph was printed, instead, as three vertical panels of equal size, each a self-contained coherent composition.



181. Poster for Senator Javits's re-election campaign 1968

offset lithograph on paper

22⁷/₈ x 22¹/₈

Edition: unknown

Owned by the artist

MIA 61

182. Poster for the exhibition "Soundings" at The Museum of Modern Art, New York (October 22, 1968–January 26, 1969)

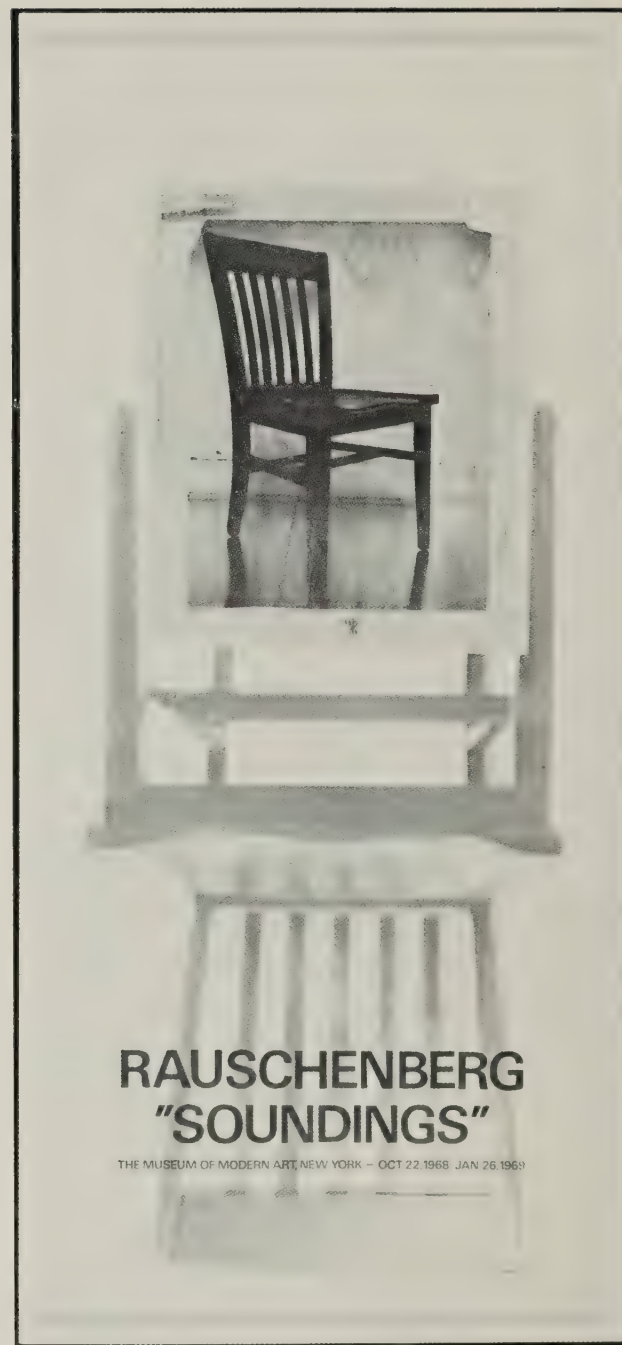
offset lithograph on paper

52³/₄ x 23

Edition: unknown

Owner: National Collection of Fine Arts; Courtesy of The Museum of Modern Art, New York, New York

MIA 62



183. Poster for a concert by the Merce Cunningham and Dance Company at the Brooklyn Academy of Music, New York (January 5–16, 1969)

offset lithograph on paper

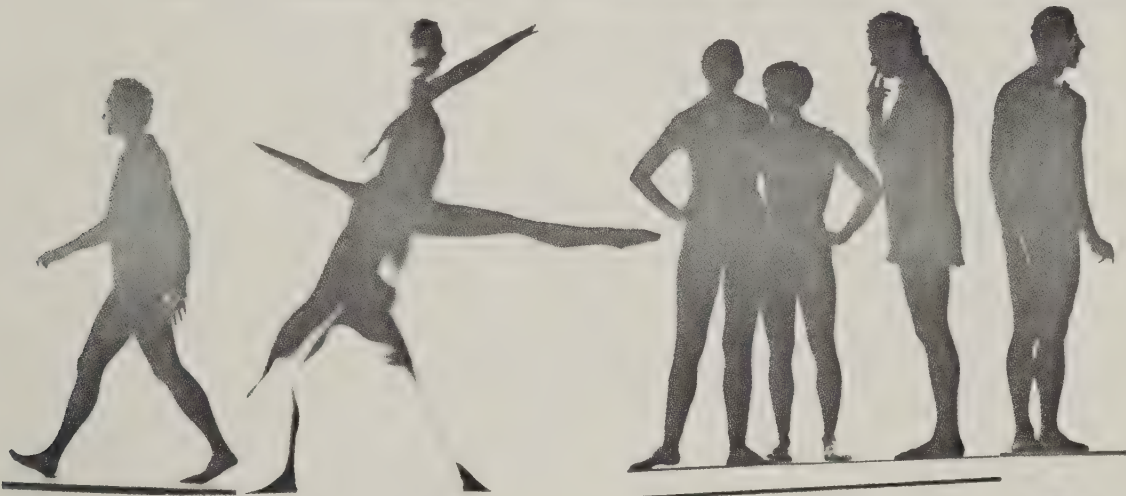
34 x 22³/₄

Edition: no limited edition, none signed

Owned by the artist

MIA 67

M ERCE & dance ^Cunni^NGHA M _{CompAny}



bROOKLYN aCADEMY ^{OF} music

JANUARY 5 THRU 16
 tickets 5.95, 5.5, 4.3, 2. STUDENT PRICES AVAILABLE
 FOR INFO 783-2434



184. Poster for the first exhibition of Rauschenberg's "Currents" at Dayton's Gallery 12, Minneapolis (April 4–May 2, 1970)

offset lithograph on paper

35³/₁₆ x 30¹/₂

Edition: 300, 100 signed

Published by Dayton's Gallery 12

Owned by the artist

MIA 153

185. Earth Day, April 22 1970

Poster for the benefit of the American Environment Foundation

offset lithograph on paper

33⁵/₈ x 25¹/₄

Edition: 300 signed, plus 10,000 unsigned

Published by Castelli Graphics

Owned by the artist

A limited edition of lithographs with collage was published by Gemini G.E.L. in 1970 from the design used for the posters, but larger in size and lacking the date April 22, which is printed on the posters.



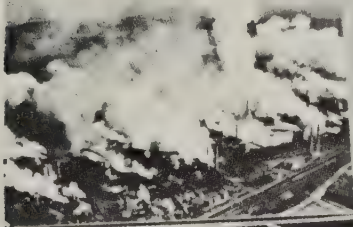
186. Poster for the benefit of the New York Studio School 1970

offset lithograph on paper

35¹/₄ x 35¹/₄

Edition: unknown (signed and unsigned)

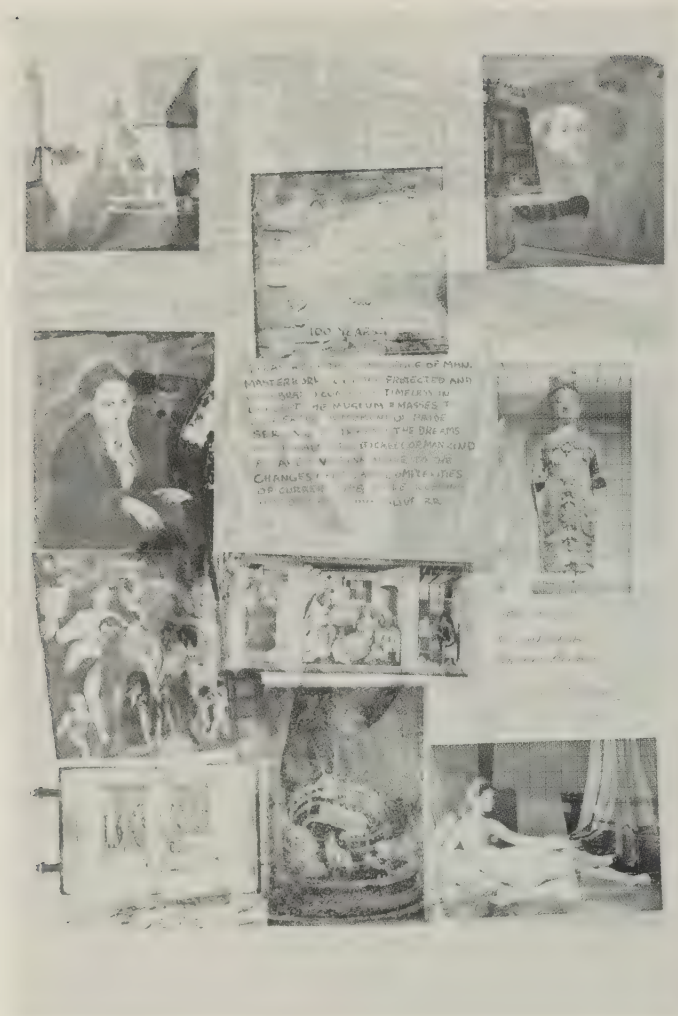
Owner: National Collection of Fine Arts; Courtesy of Leo Castelli Gallery, New York, New York



DANGER
KEEP OUT
WATER
CONTAMINATED



DAY 22
APRIL



187. Centennial Certificate Metropolitan Museum of Art 1970

Poster published by Telamon Editions Limited as a replica of the original lithograph published by Universal Limited Art Editions, 1969-70

offset lithograph on paper

38 $\frac{7}{8}$ x 25 $\frac{7}{8}$

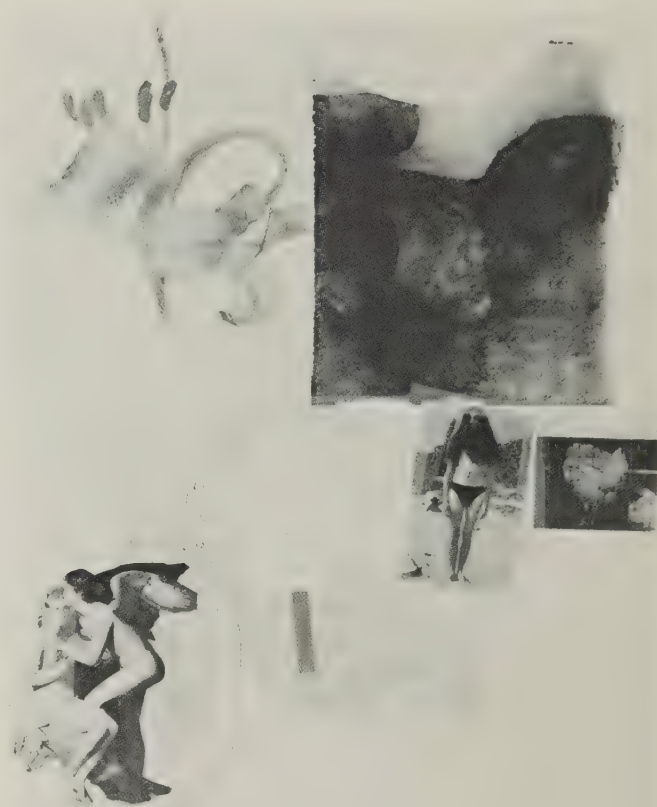
Edition: no limited edition

Owner: National Collection of Fine Arts; Courtesy of Telamon Editions Limited, West Islip, New York

The original lithograph was commissioned by the Metropolitan Museum of Art on the occasion of its one hundredth anniversary. The proclamation was composed by Rauschenberg and signed by the officials of the museum. It reads:

Treasury of the conscience of man.
Masterworks collected, protected and
celebrated commonly. Timeless in
concept the museum amasses to

concertise a moment of pride
serving to defend the dreams
and ideals apolitically of mankind
aware and responsive to the
changes, needs and complexities
of current life while keeping
history and love alive.



188. Poster for the benefit of Congressman John Brademas's re-election 1972

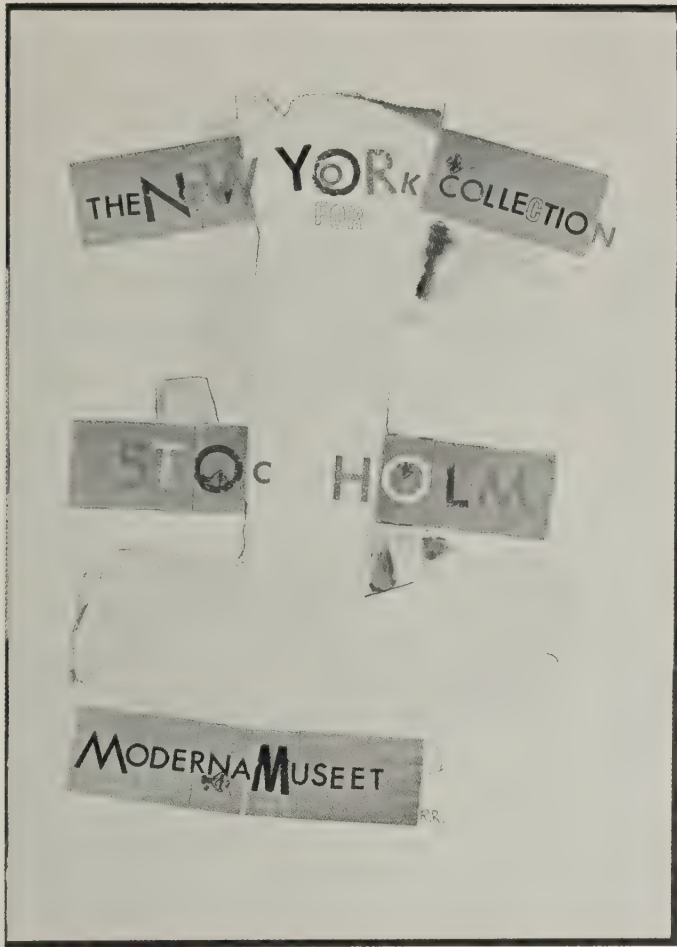
silkscreen on paper with vinyl collage

28 x 24 $\frac{1}{4}$

Edition: 100 signed, plus unsigned edition of unknown size

Owner: National Collection of Fine Arts; Courtesy of Leo Castelli Gallery, New York, New York

This poster was printed at Styria Studios in New York City.



189. Poster for the exhibition "The New York Collection for Stockholm" 1973

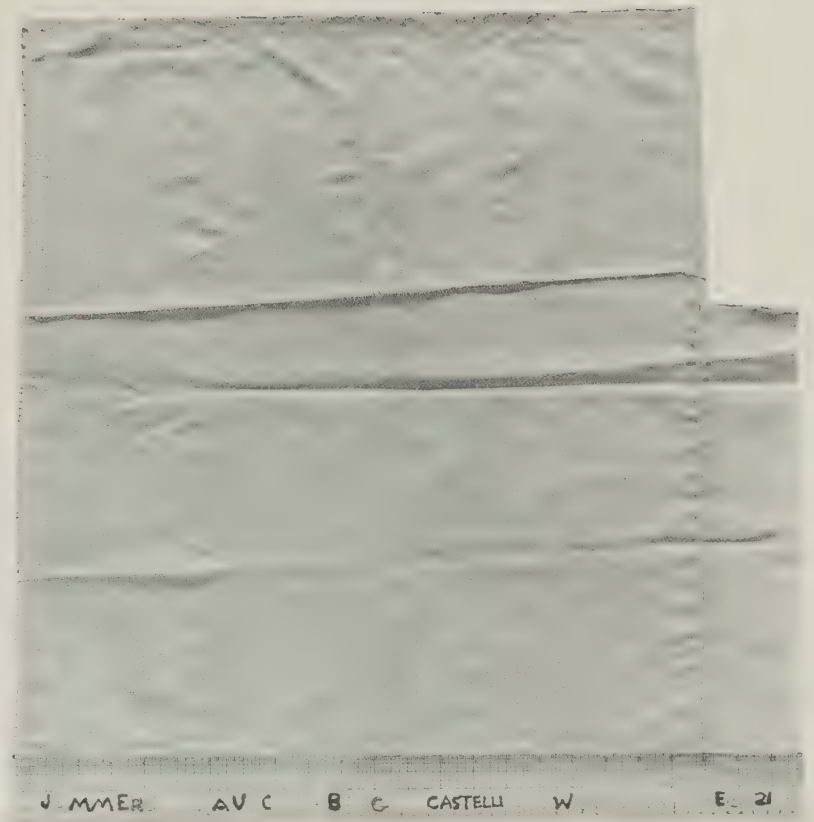
offset lithograph on paper

39⁵/₁₆ x 27¹/₂

Edition: 100 signed, plus unsigned edition of unknown size.

Owned by the artist

This poster commemorates the opening exhibition of a collection of works of art by contemporary artists who lived and worked in New York City. The collection was acquired for and donated to the Moderna Museet in Stockholm through the sponsorship of E.A.T. (Experiments in Art and Technology). To help raise money for the acquisitions, thirty artists whose work was to be acquired for the collection contributed one print each to a portfolio printed at Styria Studios in New York City. Among the works acquired by the Moderna Museet through this project was Rauschenberg's *Mud-Muse* (see cat. no. 117).



190. Announcement for the exhibition "Jammers" at the Leo Castelli Gallery, New York

(February 21 – March 12, 1976)

offset lithograph on paper

24¹/₄ x 24

Owner: National Collection of Fine Arts



Rauschenberg on skates, New York, 1965, cat. no. 191.

Dance and Performance

This section documents dances and performances that Rauschenberg created from 1963 through 1967. All known performances, including those created by other choreographers or directors in which Rauschenberg only participated, are briefly mentioned in the chronology.

Rauschenberg worked within the conventions of the post-ballet genre of modern dance and liberally used elements from a set of later manifestations that were synthesized during the 1950s. These manifestations were a mix of environmental art, happening, and what has been loosely termed “performance,” which stemmed from space-time creations often done by visual artists.

In the mediums of dance and performance Rauschenberg invariably undertook what would correspond to traditional choreography. He made sets and costumes, directed the participants (many of them dancers), and sometimes made notes to outline sequences. In general, however, Rauschenberg did not use scoring or dance notation before or after the creation of one of his pieces. He responded to the existing situation, physical space, and the people with whom he worked. Thus the combination of idea and material at hand influenced the actuality. After Rauschenberg’s creations were performed, both he and the participants carried only their memories of

them. Photographic records that were made of a dance or performance have therefore acquired great import. These static visual records sometimes became Rauschenberg’s clues for subsequent creations.

After the initial presentation of a piece, members of the cast would often change; even the form of the piece itself would alter slightly. Consequently, the information listed below pertains to the initial presentation, unless otherwise noted. Locations and dates for repeat performances appear at the end of the catalogue entry.



Left to right: Alex Hay, Carolyn Brown, and Rauschenberg, New York, 1965, cat. no. 191.



Carolyn Brown (center), New York, 1965, cat. no. 191.

191. *Pelican* 1963

performers: Robert Rauschenberg, Carolyn Brown, Per Olof Ultvedt

props and costumes: two pairs of roller skates, one pair of toe shoes, two circular winglike frames formed of parachute silk stretched on struts and attached to backpack frames worn by each of the two male dancers, two pairs of bicycle wheels with axles, sweat suits, tape recording by Rauschenberg, which consisted of a collage of sounds from radio, record, movie, and television sources

duration: approximately 20–30 minutes

occasion: Premiered May 9, 1963. Part of the “Pop Festival,” a series of programs held in Washington, D. C., at a roller skating rink, *America on Wheels*. The festival, featuring music, dance, cinema, and drama, was organized by Alice M. Denney, and was held in conjunction with an exhibition, “The Popular Image,” sponsored by The Washington Gallery of Modern Art, April 18–June 2, 1963. *Pelican* was repeated in New York at the “First New York Theater Rally,” May 24–26, 1965; in Culver City, just outside Los Angeles, at the Rollerdrome, April 20, 1966; and again in Washington, D. C., at the original roller skating rink, April 26, 1966.

Said to have been made in honor of Wilbur and Orville Wright, *Pelican* is the most dancelike of Rauschenberg’s performances and it was the first piece he choreographed and designed. Rauschenberg had no intention of participating in his piece at first, but after Alice Denney showed him the skating rink (the only place large enough to hold the events for the festival), he immediately thought of using roller skates as a means of locomotion for the dance, and proceeded to learn how to skate.

For the presentation of *Pelican*, the two male dancers entered the rink in wheelbarrow fashion, their hands pulling their bodies forward as their padded knees rested on the chromed axles of the bicycle wheels. In another section, Carolyn Brown danced on point while around her swooped Ultvedt and Rauschenberg on roller skates, both wearing Rauschenberg’s stylized landing gear. The men also created swirling configurations with the parachute silk by balancing their bodies on one part of the bicycle wheel apparatus and turning themselves on the hubs of the wheels resting on the floor. In recalling the event, Rauschenberg remarked that the roller skates, like so many of his props, were an example of a use “of the limitations of the materials as a freedom that would eventually establish the form.”

Rauschenberg on rope, Stockholm, 1964, cat. no. 193.

192. Shotput 1964

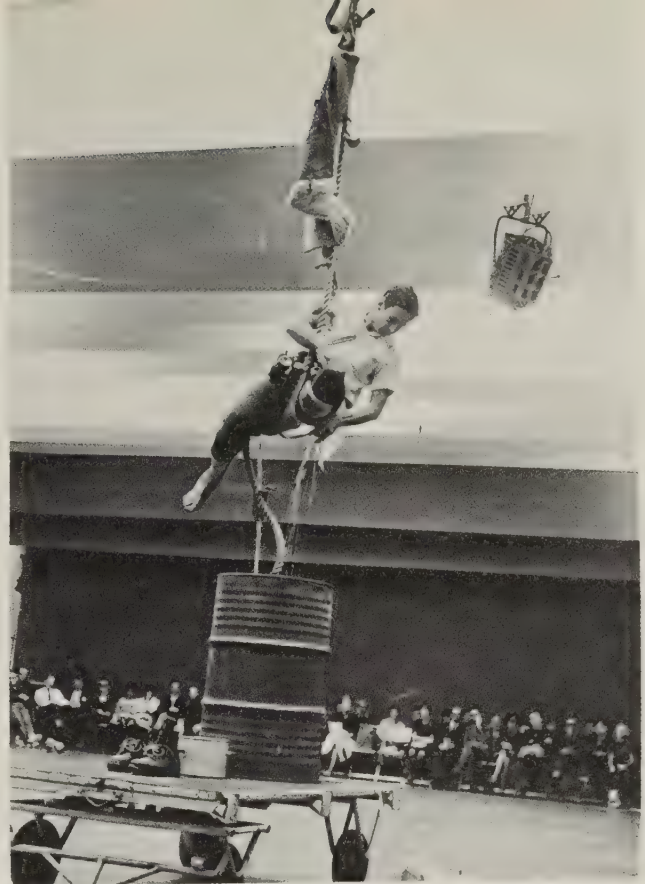
performer: Robert Rauschenberg

props: eleven-minute tape recording of excerpts from Oyvind Fahlström's "A Lecture on Bird Calls of Sweden," flashlight, rope, black paint and brush, large clear 1,000-watt bulb

duration: approximately 11 minutes

occasion: Premiered February 10, 1964. Part of the "Sur +" theater evenings held in New York at the Surplus Dance Theater, Stage 73; *Shotput* repeated February 17, 1964. *Shotput* was also repeated in Stockholm, at the Moderna Museet, September 1964; and in Tokyo, at the Sogetsu Art Center, November 1964.

Accompanied by music from the Fahlström tape, Rauschenberg danced in darkness with a flashlight attached to his right foot.



193. Elgin Tie 1964

performer: Robert Rauschenberg

props: large cow, white tie, random objects attached to rope that hung from a skylight and dangled into a metal drum filled with water, pair of hightop shoes nailed to a cart

duration: approximately 20 minutes

occasion: Premiered September 13, 1964, in Stockholm, at the Moderna Museet for a series of per-

formances entitled "Five New York Evenings," while Rauschenberg was on tour with the Merce Cunningham and Dance Company.

Events occurring in *Elgin Tie* included a live cow being led through the performance area and Rauschenberg lowering himself hand over hand down an embellished rope into a large metal can filled with water. Rauschenberg has remarked that during this latter activity his sense of danger from the precarious situation affected his feelings and thus the work.

Right: Rauschenberg on cart, Stockholm, 1964, cat. no. 193.





Rauschenberg in tuxedo, Ann Arbor, Michigan, 1965, cat. no. 194.

194. *Spring Training* 1965

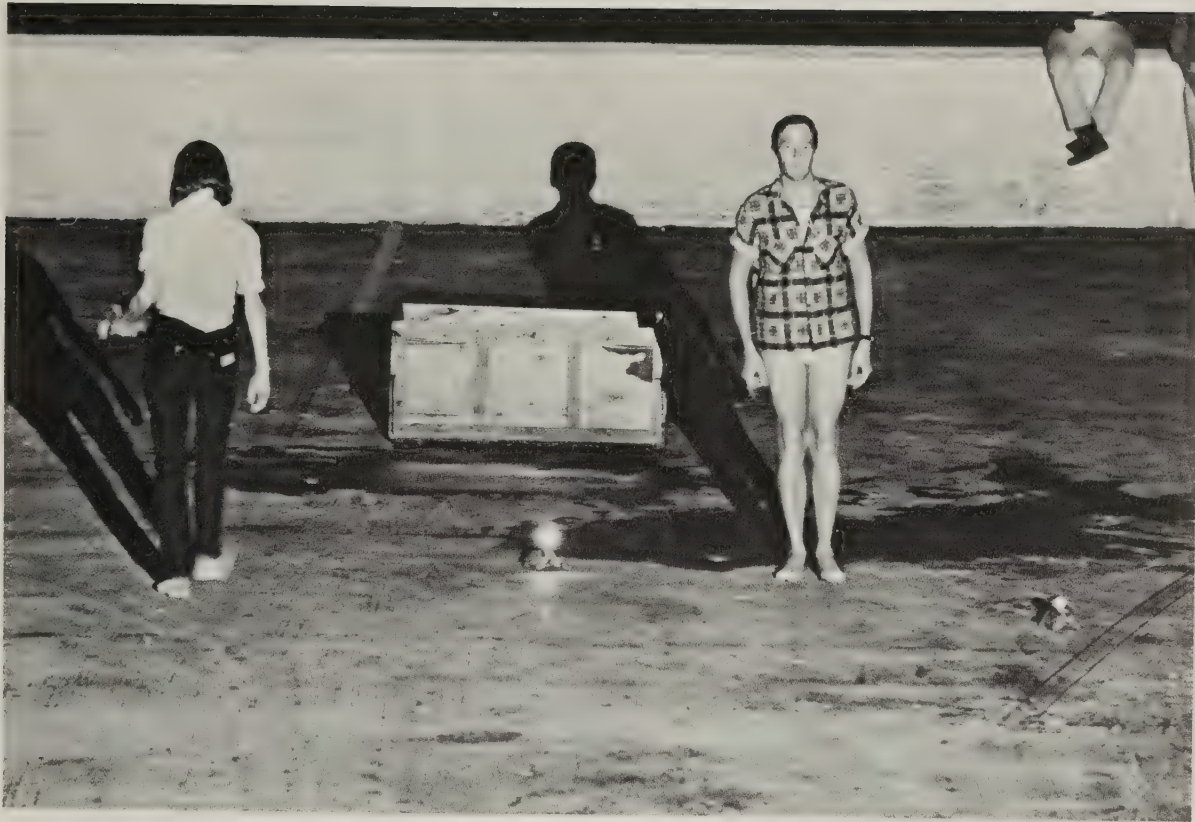
performers: Robert Rauschenberg, Trisha Brown, Viola Farber, Deborah Hay, Barbara Dilley, Steve Paxton, Christopher Rauschenberg

props and costumes: four eggs, bucket, dry ice, mop, pair of stilts, wicker trunk, thirty live desert turtles, thirty small flashlights, slide projector with slides, projection screen, watermelon, diaper, New York City telephone directory with contact microphone attached, three wedding dresses, tuxedo

duration: approximately 30–45 minutes

occasion: Premiered May 11, 1965. Presented in New York at a television studio on Broadway and 81st Street in "Dance Concert II," part of a series of seven theatrical programs held by the "First New York Theater Rally," May 1–26. *Spring Training* repeated May 12–13, 1965. *Spring Training* was also repeated in Ann Arbor, Michigan, during a three-day affair, the "Once Again Festival," held September 18, 1965.

(This performance was held outside at a parking structure near the University of Michigan campus.) It was also performed in Wisconsin at the Milwaukee Art Center in the same year.



Left: Lucinda Childs; right: Rauschenberg; foreground: turtles with flashlights, Ann Arbor, Michigan, 1965, cat. no. 194.

Turtles with flashlights in parking structure at Ann Arbor, Michigan, 1965, cat. no. 194.





Deborah Hay on beige settee, Goddard College, Vermont, 1965, cat. no. 195.

195. *Map Room (I)* 1965

performers: Robert Rauschenberg, Deborah Hay, Alex Hay, Steve Paxton, and two student volunteers

props: beige settee, five automobile tires, bedspring with contact microphone attached, set of large white cards, slide projector with slides, film projector with film, large swivel chair, fifteen pairs of white gloves, two beer cans filled with dry ice and water, pair of socks, two flashlights, ladder

duration: approximately 30 minutes

occasion: Only performance held November 1965. One of a series of four performances held at Goddard College in Plainfield, Vermont, for the conclusion of a ten-day workshop at the college.

The theater in which *Map Room (I)* was to be performed was very small. With this limitation in mind, Rauschenberg defined his own architectural spaces in and around areas of the tiny stage. Simple, often over-

lapping activities were isolated from one another by separate pools of light that emanated from a variety of sources.

By a chance circumstance the performance began outside. A small window to the side of the stage framed the ordinary scene of a young man holding an umbrella over a girl who completed braiding her hair in the rain. Within the theater a beige settee, which had been left on stage after some previous performance, was appropriated by Rauschenberg for his piece. Deborah Hay slowly moved from position to position on the settee, dressed in a flesh-colored leotard and partially illuminated by a light dangling from the flies. Steve Paxton and Alex Hay, with automobile tires sometimes on their feet and at other times on their knees, inched along the stage and rolled onto a bedspring. Contact microphones attached to the springs amplified the sounds of their movement. Lighted from behind, Rauschenberg sat in a large swivel chair and made shadow pictures on



the wall, moving back and forth to enlarge or decrease the size of the shadows. After showing some slides on a screen, Rauschenberg handed out large white cards to some members of the audience and instructed them to hang the cards from their backs. He then projected a travelogue movie onto the cards, making one portion of the audience the movie screen, and the other members of the audience the viewers. The flickering images from the film and the light from a gooseneck lamp illuminated fifteen pairs of gloves that Steve Paxton tried on and examined closely. Alex Hay and Rauschenberg climbed a ladder extending from a small trapdoor in the floor of the stage to the roof of the theater, thus defining a vertical space in the constricted theater. In another part of the performance, Rauschenberg filled two beer cans with dry ice and water. The cans were fixed to the outside of a pair of socks. Rauschenberg put his feet in the socks and fastened two flashlights to his legs to illuminate the rising vapor.

Rauschenberg recalled that *Map Room (I)* was "only performed once because it didn't work to my satisfaction, but it provided a start for *Map Room II*," a more technologically complex piece, performed in New York in December 1965.





Alex Hay and Steve Paxton on bedspring, New York, 1965, cat. no. 196.

196. Map Room II 1965

performers: Robert Rauschenberg, Trisha Brown, Alex Hay, Deborah Hay, Jim Hardy (technician), Steve Paxton

props and costumes: four sets of word cards, four tuxedos, sweatsuits, four blindfolds, four campstools, fifty plain cards, film projector with film, costume of birdcage with three doves and perch belt, slide projector with slides, bedspring with contact microphones, two white kid shoes imbedded in plastic blocks (made by artist Arman), two neon tubes (unwired, lit by body contact tensor), five tires

duration: first presentation approximately one hour; subsequent performances varied between approximately 30–40 minutes

occasion: Premiered December 1, 1965. Presented in New York at the Film-Makers Cinematheque as part of a “series of recent experiments devoted to expanding the dimensions of cinema.” The evenings were shared with pieces by Robert Whitman and Claes Oldenburg. *Map Room II* repeated, December 2–3, and 16–18, 1965. *Map Room II* was also repeated in Culver City, just outside Los Angeles, at the Roller-drome, April 13, 1966.

Map Room II, which premiered in December 1965, developed out of its predecessor, *Map Room (I)*, pre-

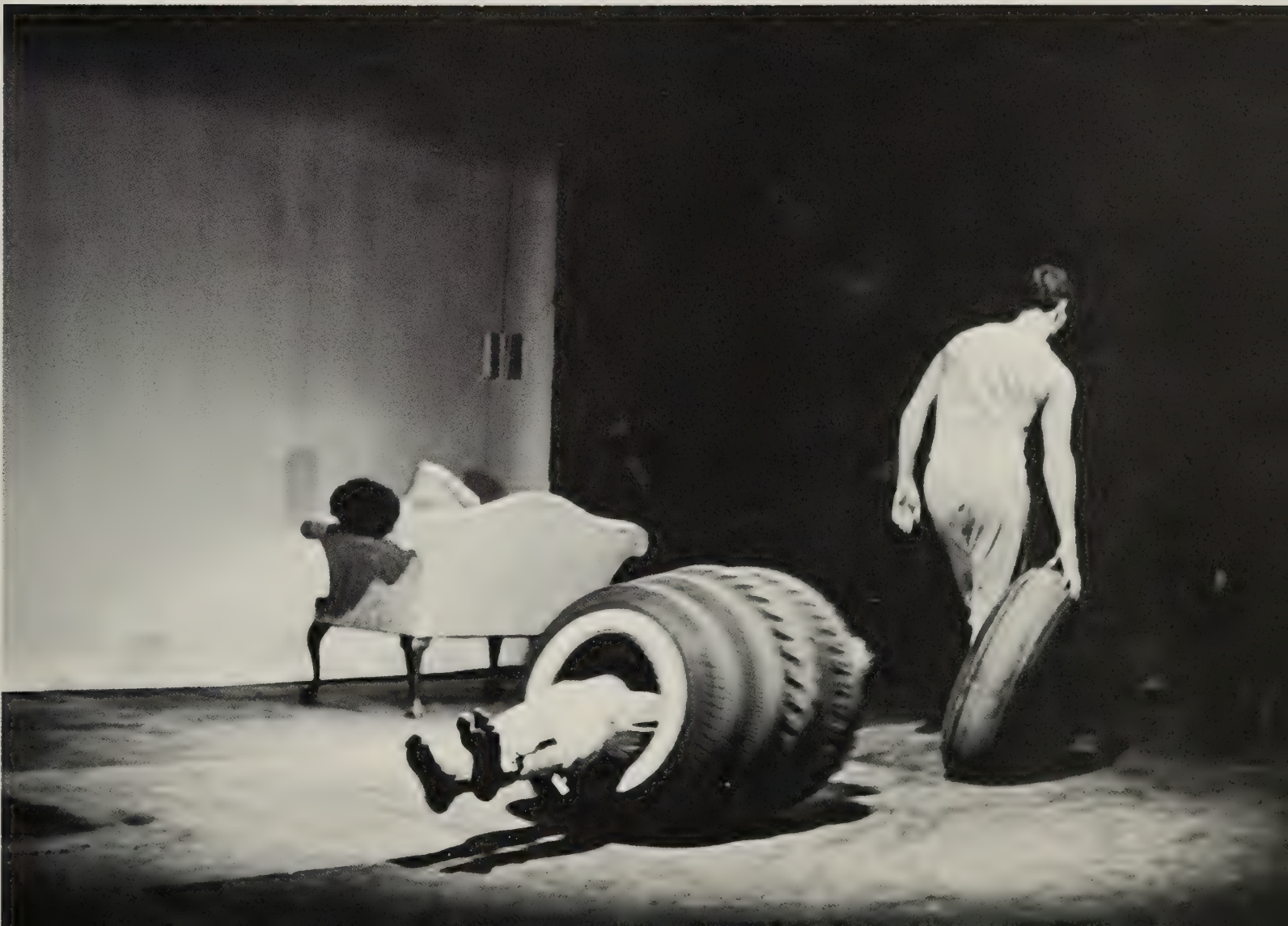
sented a month earlier at Goddard College. For the New York performance of *Map Room II*, Rauschenberg used technical resources previously unavailable and adapted his piece to a different physical space. Many elements of *Map Room (I)*, such as the sections in which Rauschenberg had used a trapdoor and a window at Goddard, were eliminated from the December presentation. For this piece Rauschenberg used a few notes that indicated tasks and cues for the performers.

The cast expanded to include Trisha Brown, who moved across the stage with a large tire encircling her crouched body. Deborah Hay, from the original cast of *Map Room (I)*, appeared in a costume that covered her torso and consisted of a large wire mesh birdcage containing three live doves. Four blindfolded participants in tuxedos sat on campstools, each holding up random selections from four sets of word cards. Toward the end of the performance, Rauschenberg walked across the darkened stage, his feet in shoes embedded in clear plexiglass blocks twelve inches high, each of which weighed about twenty pounds. The plexiglass blocks were illuminated by the light shining from multicolored neon tubes that Rauschenberg held in his hands. The tubes were lighted by an electrical current that passed from a contact tensor through his body.



Deborah Hay in birdcage costume, New York, 1965, cat. no. 196.

Left to right: Deborah Hay, Alex Hay, and Steve Paxton, New York, 1965, cat. no. 196.





Linoleum in National Roller Skating Rink, Washington, D.C., 1966, cat. no. 197.

197. *Linoleum* 1966

performers: Robert Rauschenberg, Alex Hay, Deborah Hay, Steve Paxton, Jill Denney, Simone Forti, Tony Holder, Robert Breer, Trisha Brown

props and costumes: elongated American flag (approximately 5 x 20 feet), chair on wheels, motorized sculptures (by artist Robert Breer), spaghetti, egg-shaped plaster and wire mesh body covering, two transparent plastic suits, two plastic optic masks, chalk, iron bedstead with springs, track suit, chicken coop on casters (approximately ten feet long) containing a dozen white chickens and pieces of fried chicken, clothesline with clothes on which Rauschenberg's film *Canoe* was shown, wearable feedback system (by Billy Klüver), lace wedding dress

duration: approximately 35-45 minutes

occasion: Premiered April 26, 1966, in Washington, D.C., at the National Roller Skating Rink (formerly called *America on Wheels*). The performance was created for the "Now Festival" (April 26-May 1, 1966), a series of programs featuring theater, dance, and cinema, sponsored by the Private Arts Foundation under the direction of Alice M. Denney.

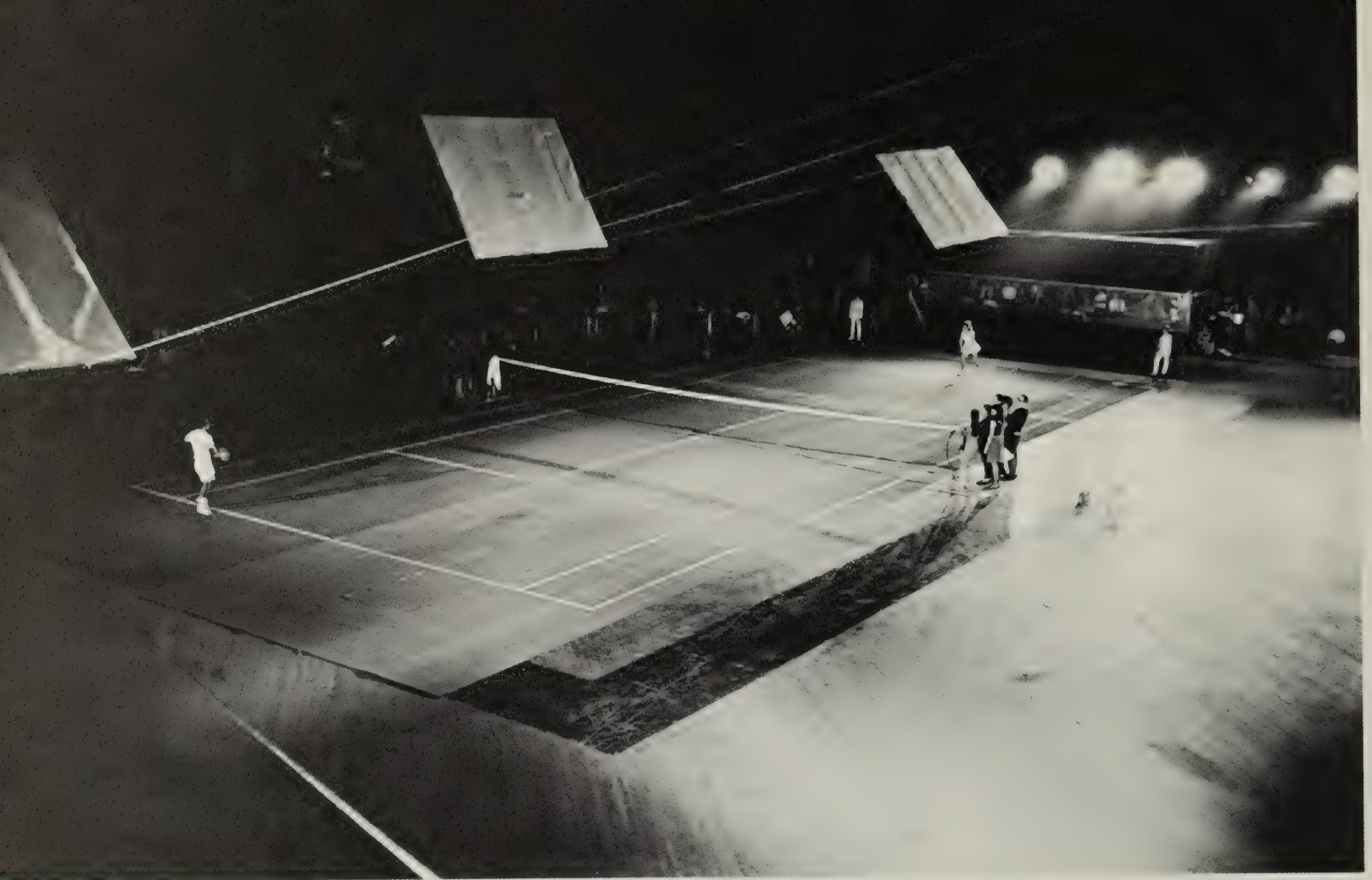
Television station WNDT presented a filmed version of *Linoleum* that was included in a broadcast of 1966 entitled "Matisse to the Scene." *Linoleum* was repeated in New York during a "Spring Gallery Concert," in Bert Stern's studio at 242 East Sixty-third Street, May 28, 1968.



Foreground: Steve Paxton; background: Simone Forti in chair, Deborah Hay in plastic suit, Washington, D.C., 1966, cat. no. 197.

Left to right: Deborah Hay, Simone Forti, and Alex Hay, Washington, D.C., 1966, cat. no. 197.





Frank Stella and Mimi Kanarek playing tennis, New York, 1966, cat. no. 198.

198. *Open Score* 1966

performers: Robert Rauschenberg, Frank Stella, Mimi Kanarek, Christine Williams, Christopher Rauschenberg, Simone Forti, and a group of about 500 people. Collaborating engineers: Jim McGee, Bill Kaminski, and Bill Hartig

props: two tennis rackets with microamplifiers and remote control signals, burlap bag, two infrared television cameras, three screens and television projectors, three television monitors, custom-built mixer
duration: approximately 30 minutes

occasion: Only performances held October 14 and 23, 1966. Presented in New York on an indoor tennis court at the 69th Regiment Armory for "9 Evenings: Theatre & Engineering." E.A.T., the organization for experiments in art and technology founded by Rauschenberg and Billy Klüver, developed from this series of performances.

Rauschenberg described *Open Score* in an announcement dated October 1966: "My piece begins with an authentic tennis game with rackets wired for transmission of sound. The sound of the game will control the lights. The game's end is the moment the hall is totally dark. The darkness is illusionary. The hall is flooded with infrared (so far invisible to the human eye). A modestly choreographed cast of from 300 to 500 people will enter and be observed and projected by infrared television on large screens for the audience. This is the limit of the realization of the piece to date.

"Tennis is movement. Put in the context of theater it is a formal dance improvisation. The unlikely use of the game to control the lights and to perform as an orchestra interests me. The conflict of not being able to see an event that is taking place right in front of one except through a reproduction is the sort of double exposure of action. A screen of light and a screen of darkness."



Projection from infrared television onto overhead screen, New York, 1966, cat. no. 198.

Group of about five hundred people on tennis court, New York, 1966, cat. no. 198.



199. **Untitled** 1967

performers: Robert Rauschenberg, Lucinda Childs, John Giorno, Deborah Hay, Billy Klüver, Barbara Dilley, Max Neuhaus, Yvonne Rainer, and two student volunteers

props: movie projector and films, large bass drum, flexible neon tube (approximately ten feet long), air compressor, mattress

duration: approximately 30 minutes

occasion: Only performance held March 17, 1967 at Loeb Student Center, New York University, New York.

Although Rauschenberg could not remember the original name for this piece, he recalls that Yvonne Rainer slept through the whole performance on a mattress which had been dragged on stage, while Max Neuhaus pounded on a large bass drum.

200. **Urban Round** 1967

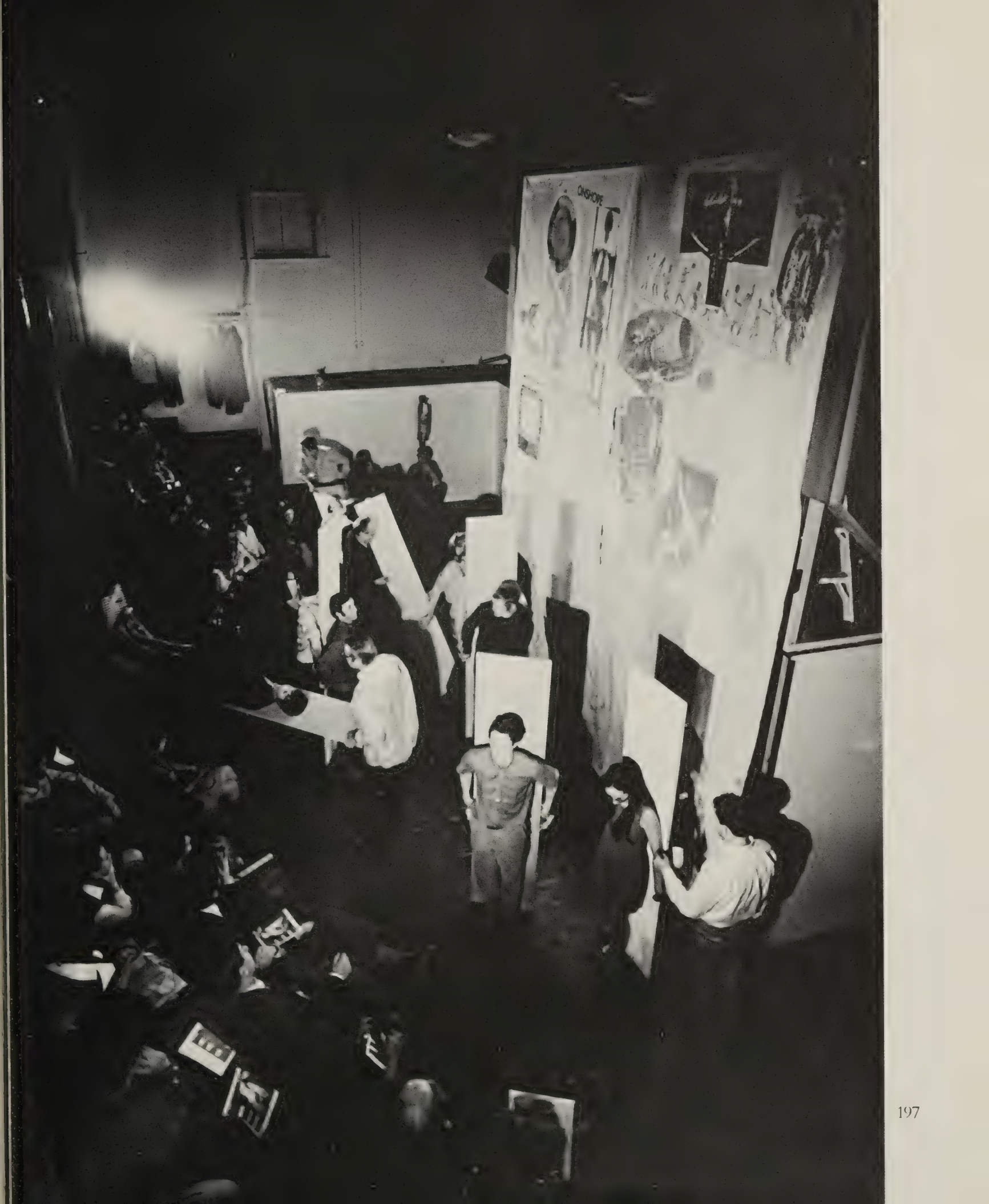
performers: Robert Rauschenberg, Mel Bochner, Sandy Daley, Alex Hay, Deborah Hay, Susan Hartnett, Billy Klüver, Brice Marden, Julie Martin, Steve Paxton, Yvonne Rainer, Christopher Rauschenberg, Dorothea Rockburne, Annina Weber, David White (first program)

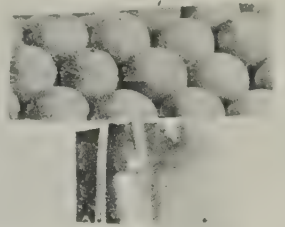
props: 2 x 8 foot boards; tent; large backdrop, twenty feet high, silkscreened and handpainted by Rauschenberg

duration: approximately 30 minutes

occasion: Performed November 10 and 19, 1967, in New York at the School of Visual Arts for the first and second program of its "Fall Gallery Concerts."

Members of cast with boards in front of backdrop by Rauschenberg, New York, 1967, cat. no. 200.





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