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The Lithographs of Robert Rauschenberg

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Doctor of Philosophy

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The Lithographs of Robert Rauschenberg

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An abstract of  
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2010

## Abstract

### The Lithographs of Robert Rauschenberg By Sienna Elizabeth Brown

Robert Rauschenberg was one of the foremost artists of the twentieth-century and created hundreds of works in a variety of media. This dissertation posits a unifying principle for the far-reaching work made by the artist. This new cohesive idea is termed “the logic of printmaking.” In the logic of printmaking three ideas are combined: the index, the flatbed picture plane, and the paired terms of repetition and seriality. Printmaking forms the basis for the analysis for two reasons. One, it is in printmaking, both Rauschenberg’s early experimental prints and his lithographs, that this logic is most evident and most flexible; and two, the index, flatbed, repetition, and seriality are each an intrinsic quality of lithography and can be seen together in Rauschenberg’s work.

The three strands of the logic come from specific thinkers. The index is understood through the work of Charles Saunders Pierce, Rosalind Krauss, and the linguist Albert Atkin. Leo Steinberg proposed the flatbed picture plane in 1972 and it is a painting surface that is horizontal in orientation and is therefore inherently flat. Giles Deleuze and his idea of repetition in which difference is inherent best illuminate the type of repeating performed in Rauschenberg’s work. Artistic practices that use the serial are best understood through the work of Mel Bochner.

Chapter One, explores Rauschenberg’s early work to show how the three ideas (index, flatbed, and repetition) work together as coherent logic of printmaking. Chapter Two addresses the first 8 years of Rauschenberg’s lithographic production and the manifestation of this principle in these works. The final chapter covers the work made between 1970-2008. Although the artist’s aesthetics changed later in his career, the logic of printmaking can still be seen as a defining element of his art. Appendix I provides a brief history of lithography and its more technical aspects. Appendix II is a catalogue of all 293 limited edition lithographs Rauschenberg produced.

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## Introduction

### The “Why?” of the Logic of Printmaking

Robert Rauschenberg once said, “The twentieth century is no time to be drawing on rocks.”<sup>1</sup> In spite of his initial misgivings, Rauschenberg became one of the foremost lithographers of his generation, producing at least three hundred and twenty-five limited edition lithography over the course of his sixty-year career. Despite his prodigious output in this medium, his lithographs are rarely subjected to the same scholarly scrutiny as his paintings. This dissertation began as an attempt to fill this scholarly lacuna with a catalogue raisonné and thorough examination of Rauschenberg’s lithographs. In the course of my research it became clear that although the artist’s systematic creative approach might be clearest in his lithographs, it can in fact be found in nearly all his work from Combines, to silkscreen paintings, to photography. I refer to this methodical approach as a logic of printmaking. The logic of printmaking is an umbrella that encapsulates three related ideas and modes of artistic production: the index, the flatbed picture plane, and the paired terms of repetition and seriality.

In the following pages, I will introduce Rauschenberg’s lithographic practice by briefly tracing the artist’s biography, my methodological approach, current trends in Rauschenberg scholarship, and the basic principles of the lithographic technique. This preliminary section will set the stage for my exploration into Rauschenberg’s work and the logic of printmaking. Chapter One explains the three elements comprising the logic of printmaking: the index, the flatbed, and the related ideas of repetition and seriality. In

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<sup>1</sup> Mary Lynn Kotz, Rauschenberg/Art and Life (New York: Harry N. Abrams, Inc., 1990), 143.

order to explain the presence of these notions in Rauschenberg work, I look to his projects from the late 1940s through the 1950s. Chapters Two and Three address Rauschenberg's lithographs and paintings and how they utilize the three components. My work will reveal the pervasiveness of the logic of printmaking in all of Rauschenberg's art.

### **Methodology**

In order to establish the principles of the logic of printmaking, I draw upon the work of many scholars. Charles Sander Peirce and Rosalind Krauss inform my work on the index.<sup>2</sup> Leo Steinberg conceived of flatbed pictures plane.<sup>3</sup> Repetition and seriality are the domain of many writers and philosophers, but for my projects, I have found the work of Gilles Deleuze and Mel Bochner to be the most relevant.<sup>4</sup> At the core of my work, though, is the methodological approach posited by Yve-Alain Bois in his essay, "Resisting Blackmail," the introduction to his 1993 book Painting as Model.<sup>5</sup> Bois' materialist formalism and his stance on the application of theory to art act as my guides as I approach Rauschenberg's lithographs.

In "Resisting Blackmail," Bois establishes his approach to the study of art history and the pressures that a scholar faces when addressing twentieth-century art. He begins by confronting theoreticism, which he defines as the obligation to be theoretical. Bois warns against putting the theory before the object and forcing ideas upon art: "one does

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<sup>2</sup> Charles Sanders Peirce, Philosophical Writings of Peirce, ed. Justus Buchler (New York: Dover Publications, 1955).

Rosalind Krauss, "Notes on the Index: Parts 1 and 2," in The Originality of the Avant-Garde and Other Modernist Myths (Cambridge: MIT Press, 1985).

<sup>3</sup> Leo Steinberg, "Reflections on the State of Criticism," in Robert Rauschenberg, ed. Branden Joseph (Cambridge: MIT Press, 2002).

<sup>4</sup> Gilles Deleuze, Difference and Repetition trans. by Paul Patton (New York: Columbia University Press, 1994).

Mel Bochner, "The Serial Attitude," *Artforum* (December 1967).

<sup>5</sup> Yve-Alain Bois, Painting as Model (Cambridge, MA: MIT Press, 1990).

not ‘apply’ a theory; the concepts must be forged *from* the object of one’s inquiry or imported *according to* that object’s specific exigency.”<sup>6</sup> My exploration into Rauschenberg’s prints suggested the ideas that coalesce into the logic of printmaking. I try to not apply the index, the flatbed, Deleuze’s repetition, and Bochner’s seriality to the art, but rather let the art inform how these ideas are at play.

In order to demonstrate the pervasiveness of the logic of printing in Rauschenberg’s work, I employ a formalist method. In “Resisting Blackmail” Bois proposes a materialist formalist approach in which the method of production and the composition of the object both need to be taken into account.<sup>7</sup> Thus the formal structure, as found in the work’s composition and production, determines meaning.<sup>8</sup> With this model in mind, I make the physical properties of Rauschenberg’s lithographs, and their facture, the primary sources for my study and use these formal elements as points of departure in order to explore how the lithographs should be understood within the larger corpus of the artist’s work. This attention to the creation and form of the prints allows me to make visible connections between objects and reveals a high level of cohesion within Rauschenberg’s vast body of work. One example of this cohesion is the consistent presence of the elements of the logic of printmaking.

The formal approach utilized in this dissertation is not designed to oppose meaning or interpretation. As Bois points out in the essay, “Whose Formalism,” “One is never a pure eye – even one’s most formal descriptions are always predicated upon a judgment and that the stake of this judgment is always, knowingly or not, meaning.”<sup>9</sup>

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<sup>6</sup> Ibid., xii.

<sup>7</sup> Ibid., xix.

<sup>8</sup> Ibid.

<sup>9</sup> Yve-Alain Bois, “Art History and Its Theories” *The Art Bulletin* (March, 1996), 10.

However, I do eschew assigning specific meanings to Rauschenberg's work in an iconographic manner. This area of Rauschenberg studies is particularly fraught and as Bois as observed trends to the "pathetic."<sup>10</sup> However, a more nuanced iconological approach can also be difficult. Bois observes, "in its elegant (iconological) form, this search for 'hidden meaning' is misguided-not because it is wrong (there can be no 'wrong' interpretation in Rauschenberg, as John Cage noted), but because it is too limited."<sup>11</sup> In my work, I do not wish to foreclose any particular meaning. In fact, I believe the logic of printmaking opens new avenues for interpretation.<sup>12</sup> By looking at a coherent thread that weaves throughout the artist's work, new abilities to make connections and perhaps interpretations of the work are opened. In other words, thinking about why Rauschenberg used the index, the flatbed, and repetition so consistently in his work can be a fruitful endeavor and there are points of intersection between the artist's technique and interpretation.

At points in my dissertation I will attempt to ascertain the "why" of the logic of printmaking and draw attention to how my theory can inflect meaning. First, this occurs when I assess the relationship of my theory to questions of the neo-avant-garde. Portions of Chapter Two also address meaning when suggested by the objects in question. My most sustained discussion of meaning is in Chapter Three when I assess Rauschenberg's politically motivated works and the ROCI (Rauschenberg Overseas Culture Interchange)

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<sup>10</sup> Yve-Alain Bois, "Eye to the Ground" *Artforum* (March, 2006), 247.

<sup>11</sup> *Ibid.*

<sup>12</sup> An ambivalence towards interpretation is pervasive in Rauschenberg's own speaking about his work. In Rosalind Krauss's essay, "Perpetual Inventory," she describes the tension between an artist who dismisses the psychological and emotive nature of Abstract Expressionism, but simultaneously utilizes allegory and undertook a project to illustrate Dante's *Inferno*. Rosalind Krauss, "Perpetual Inventory (1997)," in Robert Rauschenberg, ed. Branden W. Joseph (Cambridge, MA: The MIT Press, 2002).

objects. In these last works, the artist's stated goal was to provide information, and the logic of printmaking acts as a conduit for this activity.

### **Rauschenberg and the neo-avant-garde**

One of the most common approaches used by scholars to discuss Rauschenberg's work is to address his position as a neo-avant-garde artist. His work in this context, and the criticism of the neo-avant-garde in general, has been evaluated and revisited many times. Although I do not use neo-avant-garde or neo-dada theories explicitly in my work, the trajectory of this complex and pervasive avenue of Rauschenberg scholarship must be addressed before beginning my own analysis.

Analyses of the neo-avant-garde and neo-dada must begin with an examination of the seminal book by Peter Bürger. His 1974 book, Theory of the Avant-Garde, became a touchstone for thinking about the avant-garde work that came after the historical Dada movement.<sup>13</sup> Although Bürger does not mention Rauschenberg by name, his work is clearly a part of the neo-avant-garde he discusses and fits within his analysis of newer artwork.

Bürger's thesis is that the historical avant-garde failed in its revolutionary goals because of the neo-avant-garde. The original Dadaist projects attempted to undermine the autonomy of the work of art.<sup>14</sup> Instead of creating a unique art object that is the manifestation of an artist's singular creativity, Dada provokes the viewer and questions the very existence of an autonomous art object that does not need society or the viewer to

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<sup>13</sup> Peter Bürger, Theory of the Avant-Garde, trans. by Michael Shaw, (Minneapolis: University of Minnesota Press, 1984).

<sup>14</sup> *Ibid.*, 56.

complete it. This undermining of autonomous artworks was an attempt to collapse art and life together and break down the barriers that kept the two separate.<sup>15</sup>

The revival of historical avant-garde forms by the neo-avant-garde dooms the historical movement to failure. The renewal happens within an institutional setting. By repeating the original movement, the neo-avant-garde makes it just that—a codifiable, collectable, and furthermore autonomous, art historical movement. Bürger writes, “the neo-avant-garde institutionalizes the *avant-garde as art* and thus negates genuinely avant-gardist intentions.”<sup>16</sup> In spite of the neo-avant-garde artist’s transgressive ideas, borrowing the historical forms undermines both the current and past movements.

Distinct from the historical avant-garde, the intentions of the more contemporary artists are not important to the reception and status of their works. Unlike the particular anti-art impulses and attempts to collapse art into life, which were the undertakings of the historical avant-garde movement, the neo-avant-garde has no such specificity and the art can be anything bourgeois society wishes.<sup>17</sup> As Bürger states,

Neo-avant-gardist art is autonomous in the full sense of the term, which means that it negates the avant-gardist intention of returning art to the praxis of life. And the efforts to sublimate art become artistic manifestations that, despite their producers’ intentions, take on the character of works.<sup>18</sup>

The historical objects were provocations while the new ones are art objects. The challenge to art that was present in the historical avant-garde has been replaced with works of art that resemble the past works, but do not mount a challenge to the separation between art and life.

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<sup>15</sup> When considering the praxis of art and life in regards to the Neo-Dada, I am always reminded of Rauschenberg’s famous dictate, “Painting relates to both art and life. Neither can me made. (I try to act in that gap between the two).” Dorothy Miller ed., *Sixteen Americans* (New York: Doubleday, 1959), 58.

<sup>16</sup> Bürger, 58.

<sup>17</sup> *Ibid.*, 61.

<sup>18</sup> *Ibid.*, 58.

Hal Foster addresses the reuse of historical avant-garde forms in his book Return of the Real, but to different ends.<sup>19</sup> In the chapter “Who’s Afraid of the Neo-Avant-Garde,” he characterizes the use of older forms by the neo-avant-garde as less of a repetition and as more of a return. In the 1950s and 1960s, there is a reprisal of the avant-garde forms of the 1910s and 1920s. However, rather than negating the historical period from which it derives, Foster asks, “Are the post war moments passive repetition of the prewar moments, or does the neo-avant-garde *act* on the historical avant-garde in ways that we can only now appreciate?”<sup>20</sup> He attempts to address this question and resurrect the neo-avant-garde by showing that it is more than a mere repetition and negation of the past.

One way in which Foster reclaims the radical nature of the neo-avant-garde is by being historically specific in his examination of the later movement. For Bürger, the neo-avant-garde and the historical avant-garde have an unbroken critical relationship.<sup>21</sup> However, as Foster points out, the neo-avant-garde was in fact, like the original movement, a break with the dominant art practices at the time.<sup>22</sup> The adoption of historical avant-garde forms was a break from the autonomous art based on opticality. This look into the specific art criticism of the 1950s and 1960s demonstrates that the neo-avant-garde was in fact a return to both avant-garde forms and its anti-establishment paradigm in order to break with the dominant critical movements.

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<sup>19</sup> Hal Foster, Return of the Real: The Avant-Garde at the End of the Century (Cambridge, MA: MIT Press, 1996).

<sup>20</sup> *Ibid.*, 4, emphasis original.

<sup>21</sup> *Ibid.*

<sup>22</sup> *Ibid.*

In Foster's thinking, the neo-avant-garde shifts its critique to the institution of art rather than the autonomy of art.<sup>23</sup> In order to prove his point, Foster divides the neo-avant-garde into two phases. The first phase contains Rauschenberg and his art of the 1950s. The second part emerges in the 1960s with institutional critique.<sup>24</sup> In this division the first wave of the neo-avant-garde plays the role of recovery and reprisal that transforms the avant-garde into an institution so the second wave of the neo-avant-garde can stage a critique from within the institution.<sup>25</sup> The institutionalizing of the historical avant-garde is not the downfall of the movement; it opens the door for what Foster sees as the true avant-garde movement of the modern day, "the so-called *failure* of both historical and first neo-avant-garde to destroy the institution of art has *enabled* the deconstructive testing of the institution by the second neo-avant-garde."<sup>26</sup> In his resurrection of the neo-avant-garde, Foster gives the most radical position to the second phase of the movement. Rauschenberg's position within the neo-dada is not significantly recast from Bürger's formulation; only in Foster the artist's institutionalizing of the avant-garde (its failure) is a catalyst for the critiquing of the institution of art by the second wave of neo-avant-garde artists.

Branden Joseph takes on the criticisms of both Bürger and Foster in his book, Random Order.<sup>27</sup> He acknowledges the sway that Bürger and his theories of the neo-avant-garde hold on Rauschenberg literature. He writes, "whether or not they draw explicitly on Bürger... contemporary discussions of Rauschenberg's production have not

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<sup>23</sup> Ibid., 20.

<sup>24</sup> Ibid., 21.

<sup>25</sup> Ibid., 21.

<sup>26</sup> Ibid., 25, emphasis original.

<sup>27</sup> Branden Joseph, Random Order: Robert Rauschenberg and the Neo-Avant-Garde (Cambridge, MA: MIT Press, 2003).



failed to regard it in Bürgeresque terms.”<sup>28</sup> For example, Foster posits that the radical nature of the second wave of the neo-avant-garde, of which Rauschenberg was not a part, comes out of the institutionalizing activities of the first wave.<sup>29</sup> Although he does not specifically cite Foster, Joseph takes issue with his retooling of Bürger argument: “even Bürger’s most sophisticated and thoroughgoing critics have conceded the applicability of his thesis to Rauschenberg and other members of the 1950s neo-avant-garde.”<sup>30</sup> It is Joseph’s goal to continue the process that Foster began and reclaim a position of radicalism for Rauschenberg’s neo-avant-garde activities.

In order to reposition Rauschenberg within the neo-avant-garde discourse, Joseph puts the artist’s work within the context of the late twentieth century. He writes, “a satisfactory comprehension of Rauschenberg’s work requires nothing less than an understanding of the particular ‘neo’ aspects of his avant-garde project and the ways in which they differ from the dominant practices and understanding of both his predecessors in the 1910s and 1920s and his minimalist contemporaries in the 1960s and beyond.”<sup>31</sup> Joseph is disengaging his analysis of Rauschenberg’s avant-garde practices from the historical failure that Bürger posited and its position as a stepping-stone to later more avant-garde works that Foster proposes. Joseph attempts to discover what makes Rauschenberg’s work distinct within its time and in the context of minimalism and institutional critique.

Joseph accomplishes this reclamation of Rauschenberg’s avant-garde practice by recognizing the appropriate late-capitalist and globalized society in which he lived and

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<sup>28</sup> Ibid., 14.

<sup>29</sup> Foster, 20.

<sup>30</sup> Joseph, 15.

<sup>31</sup> Ibid., 16.

worked. Joseph correctly points out that the Frankfurt school concerns from which Bürger emerged have all virtually come true and the new era of a totally administered world (Empire) has come to pass, “rather than being seen as the end of a long and increasingly impoverished line of avant-garde history. Rauschenberg should be viewed as among the first avant-gardist of an era of control or what [Michael] Hardt and [Antonio] Negri have more recently termed ‘Empire.’”<sup>32</sup> Joseph effectively resets the clock of the avant-garde. Instead of being “neo” in relation to the traditions of the historical avant-garde, Joseph puts Rauschenberg at the head of a new (as opposed to neo) movement with equally renegade and revolutionary ideas as Dada. As he states, “the discourse of postmodernism in which Rauschenberg has been so pivotal...[is] most productively understood as critiquing the transcendent and dialectical structure of modern sovereign or disciplinary power.”<sup>33</sup> According to Joseph, Rauschenberg’s work is best understood when it is staged against Empire, because it is critical of Empire’s central power structures: “the criticality of his work resides not in the much-discussed strategies of appropriation, but rather in the opening of the appropriated, commercial realm to subrepresentational forces of multiplicity and temporal difference.”<sup>34</sup> For Hardt and Negri, the resistance to Empire comes through the multitude, and Rauschenberg’s work draws upon commercial and pre-existing images in a way that opens art up to the multitude, just as the historical Dada used appropriation to subvert the autonomous work of art and bourgeois culture.<sup>35</sup> Joseph takes the question of the neo-avant-garde full circle and posits Rauschenberg at the head of a new movement for a new society.

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<sup>32</sup> Ibid., 17

<sup>33</sup> Ibid., 17.

<sup>34</sup> Ibid., 18

<sup>35</sup> Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000), 211.

My work on the logic of printmaking elides most closely with Joseph's position on Rauschenberg and the neo-avant-garde, namely that it creates a new avant-garde movement that works to counter the all-encompassing world of Empire. The logic of printmaking is one tool in Rauschenberg's arsenal that works to shore up the multitude against Empire. The index, the flatbed, repetition, and seriality allow for the infusion of the "non-art" into "art" and this blending has implications for the undermining of power structures, or at least posing questions against them. As I will show, these sub-logics address Rauschenberg's distinct ability to address the multitude by utilizing the world around him while simultaneously changing and challenging it. It is in Rauschenberg's use of the essentially formal logic of printmaking that his work can be staged against Empire.

To this panoply of critics who theorize the neo-dada, we may add one more: Brian O'Doherty. *The New York Times* art critic broached Rauschenberg's place in the neo-dada in April of 1963 in the review of his retrospective at the Jewish Museum. He writes, "Rauschenberg could be a fine Abstract Expressionist or a fine neo-dadaist. But the fascinating thing about him is that he seems to feel the need of a new method."<sup>36</sup> He explains that Rauschenberg managed to avoid becoming "just Dada or Surrealism once more with feeling."<sup>37</sup> O'Doherty sees Rauschenberg as neither a neo-dada nor a neo-avant-garde artist. Instead of placing him within a narrative of return, he proposes that Rauschenberg's project is instead a new one that engages with a distinctly mid-twentieth-century life.<sup>38</sup> This view pre-dates any of those put forth by Burger, Foster, or Joseph, but it most closely allies with Joseph's findings. Like Joseph, O'Doherty sees the avant-garde

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<sup>36</sup> Brian O'Doherty, "Robert Rauschenberg I," in *Object and Idea: A Art Critic's Journal* (New York: Simon and Schuster, 1967), 113.

<sup>37</sup> *Ibid.*, 113-114.

<sup>38</sup> *Ibid.*, 113.

that Rauschenberg creates as a new movement, one that can engage late-twentieth-century audiences.

The strands of the logic of printmaking—the index, the flatbed, repetition, and seriality—make cameo appearances in the writings of Bürger, Foster, Joseph, and O’Doherty. However, I posit that the combining of these ideas in the logic of printmaking is distinct from question of the neo-avant-garde or neo-dada. The logic of printmaking is a new way to formally consider Rauschenberg’s artistic practices and it fosters new insight into his prints, Combines, and paintings.

## Chapter One

### The Logic of Printmaking in Early Rauschenberg

Robert Rauschenberg's work from the 1950s, his experimental prints and Combine paintings, are formal and intellectual precursors to the lithographs he began to produce in the 1960s. These works display artistic concerns that are tied to the mechanics and forms of lithography. I use these elements of lithography to describe, what I term, a logic of printmaking.

This new logic became apparent through an examination of Rauschenberg's art and is formed by combining three critical ideas: the index, a notion established by Charles Sanders Peirce and applied to artistic practices by Rosalind Krauss; the flatbed as developed by Leo Steinberg; and repetition and seriality as read through the work of Gilles Deleuze and Mel Bochner. The index has its root in semiotics as it describes a relationship between a sign and a signifier. An index is sign that has a physical relationship to its signifier because it was created through an action. Krauss used the index to describe the art of the 1970s. The flatbed is many things, but at its most elemental, it is a new orientation for art creation. Using Rauschenberg's Combines as his model, Steinberg proposes that art made using the flatbed picture plan have a horizontal orientation rather than a vertical one. The philosopher Deleuze proposed a theory of the repeated in which difference is an inherent part. Lastly, Bochner, a critic and artist, developed the notion of a "serial attitude." This "serial attitude" is distinct from art in series because it is not about repeating one term (image or idea) over and over again.

Instead, in a serial work each term or iteration grows from the one before. In this chapter, I will explore Rauschenberg's works created prior to his first lithographs of 1962 that point to his later printed projects. I will use the concepts of the index, the flatbed, seriality, and repetition in my development of the logic of printmaking. The guiding principles of this logic are evident in these early projects, but it is most completely developed and enacted in Rauschenberg's lithographs.

### **The Index**

In 1948, at Black Mountain College outside Asheville, North Carolina, Rauschenberg made his first mature work: the woodcut *This is the First Half of a Print Designed to Exist in Passing Time* [Fig. 1].<sup>39</sup> This project consists of fourteen individual prints. Each was printed once from a single piece of wood, which had been methodically cut, documenting the artist's process of carving the block. Rauschenberg began with a solid piece of wood that he printed in its intact form to create the first page, a black square with evident wood grain. The subsequent thirteen prints reveal the straight and mostly vertical cuts the artist made in the wooden block. The second print shows one cut roughly half way down the block, the third shows a second cut in the top third of the block. The third cut, as seen in the fourth print, appears much thinner than the other two and lies at a steep angle as compared to the edge of the composition and the other cuts. In the ninth print, Rauschenberg combines the eighth cut with the first to make a wide line of white in the center of the print. The final sheet shows the block slightly more than half cut away. Large swaths of white can be seen in the middle and lower third of the

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<sup>39</sup> Walter Hopps, Robert Rauschenberg: The Early 1950s (Houston: Menil Foundation, Inc., 1991), 22. Hopps describes the work this way.

impression. The grain of the wood is visible throughout the unevenly inked prints. Rauschenberg bound together the fourteen prints with staples and twine and covered them with a tracing paper cover page that reads, “This is the first half of a print designed to exist in passing time.” The translucent quality of the title page allows the all black first print to show through, partially obscuring the hand-written title. This work proves instructional for examining Rauschenberg’s utilization of the index at the outset of his career.

Rauschenberg spent the summer of 1949 with his wife, fellow artist Susan Weil, on Outer Island, CT, where she showed him how to use photosensitive blueprint paper.<sup>40</sup> The technology of this technique falls between analog photography and printmaking. Light creates the mark on the paper, yet the direct application of an object to the support is also needed. Most of the works that Weil and Rauschenberg produced together were large-scale blueprints of nude human figures with the artists and their friends as models. Weil and Rauschenberg probably used commercially produced blueprint paper, which was most likely purchased near their New York apartment because treated paper only lasts a short while prior to exposure. Blueprint paper is low-quality paper, similar to newsprint, which has been treated with a photosensitive liquid.<sup>41</sup> A sun lamp was held over both the paper and model by the artists to expose the blueprint. Works Rauschenberg made using this technique in the 1970s were exposed for 20 minutes; the

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<sup>40</sup> Walter Hopps and Susan Davidson, Robert Rauschenberg: A Retrospective (New York: The Solomon R. Guggenheim Foundation, 1997), 551.

<sup>41</sup> Graphicstudio at the University of South Florida, Tampa, made their own blueprint paper for Rauschenberg in the 1970s. The printshop mixed distilled water with green granular ferric ammonium citrate and potassium ferricyanide crystals and sponged the solution into Rives B.F.K., a laid paper used frequently in printmaking. Donald Saff and Deli Sacilotto, Printmaking: History and Process (New York: Holt, Reinhart and Winston, 1978), 367.

time it took in the 1950s was probably comparable.<sup>42</sup> After the paper was exposed, water would be run over the surface for 10 to 15 minutes to remove the unexposed chemicals and reveal the bright blue composition.<sup>43</sup> These blueprint works provided Rauschenberg and Weil with their first artistic acclaim: in May and June of 1951, *Blueprint: Photogram for Mural Decoration* (now *Female Figure*, ca. 1950) was featured in the exhibition, *Abstraction in Photography* organized by Edward Steichen, Director of the Department of Photography at the Museum of Modern Art, New York [Fig. 2].<sup>44</sup> A photo spread and article in the April 9, 1951 issue of *Life* magazine showed Rauschenberg and Weil making blueprints in their apartment. In the article Rauschenberg is quoted as saying that he hopes to market the blueprints as wallpaper designs.<sup>45</sup> Although this idea never came to fruition, Rauschenberg and Jasper Johns later used blueprints for a window display they created under their Matson Jones pseudonym.<sup>46</sup>

In 1953, the composer John Cage and Rauschenberg collaborated on the last print Rauschenberg made before turning to lithography in 1962: *Automobile Tire Print* [Fig. 3]. The artist glued twenty, hand-trimmed, blank pieces of paper together to create a strip approximately twenty-two feet long. On a quiet and rainy Sunday, Rauschenberg laid the long piece of paper on the road in front of his Fulton Street studio in lower Manhattan.<sup>47</sup> Cage slowly drove one side of his Model-A Ford over the paper while Rauschenberg

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<sup>42</sup> Ibid.

<sup>43</sup> Ibid., 368.

<sup>44</sup> Ibid., 551.

<sup>45</sup> "Speaking of Pictures," *Life* (April 9, 1951), 23.

<sup>46</sup> Hopps, 24. Johns and Rauschenberg supported their art making by designing store windows for Tiffany's and Bonwit Teller. Their own paintings and prints were often incorporated into their designs.

<sup>47</sup> Hopps, 160 and documentation at SFMOMA. It is unclear from the documentation if the car was driven forwards or backwards. Close examination reveals that there were points where the car direction was switched and there are two overlapping painted tracks on the paper.



applied black paint to the rear tire.<sup>48</sup> The mark of the tire on the paper is a record of the drive taken by Cage. The tread varies in both width and clarity as it weaves over the paper. A faint second tire track made by dirt transfer from the unpainted front tire can be seen on the paper under the painted one.

These early print projects reveal an interest in the index. The works' relationship to the index is twofold. First, print processes have an inherent indexicality. Second, the specific methods of production used by Rauschenberg are indexical. He did not approach his art with a background in the linguistic theory of Charles Sanders Peirce; rather he had an intuitive sense of what was possible in art. His intuitive logic is the logic of printmaking.

The logic of the print is a strategy for conceiving and making art in any medium. This tactic is related to print production because it is there that the index, the flatbed, seriality, and repetition combine. It is in the combination of these disparate notions that the logic of the print is found. Rauschenberg turned time and time again to the logic of printmaking, and its constituent ideas, to create art. The logic of printmaking is not specific to Rauschenberg; I believe it is used throughout the late 20<sup>th</sup> century. However, the logic of printmaking clearly and succinctly manifests itself in Rauschenberg's work.

The linguist and mathematician Charles Sanders Peirce initially posited the semiotic theory of the index in the 1860s. In Peirce's semiotics, the sign is broken down into three parts, each developing out of the previous one. This triad is the icon, the index, and the symbol. The icon is the first order of the sign and thus, "the only way of directly communicating an idea is by means of an icon."<sup>49</sup> In simpler terms, an icon is a sign that

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<sup>48</sup> Hopps, 160.

<sup>49</sup> Peirce, Philosophical Writings of Peirce, 105.

resembles the object to which it refers.<sup>50</sup> Resemblance is a quality that is inherent to the icon; the original object neither physically affects the icon nor needs to be interpreted by a viewer in order to create this resemblance or direct likeness. An icon's significance remains rooted in its own qualities; its likeness to an object is inherent.<sup>51</sup> By and large, pictures are icons (the exception being photographs which will be discussed later in this chapter): "Every picture (however conventional its method) is essentially a representation of [the iconic] kind."<sup>52</sup>

The second order of the sign is the index. What distinguishes the index from the icon or the symbol is that it is created through an act. "An Index is a sign which refers to the Object that it denotes by virtue of being really effected by that Object."<sup>53</sup> The object and the index share qualities due to the effect the object has on the sign. The relationship between the object and the index is *dynamic*.<sup>54</sup> In its most basic form, a sign is considered an index when it has a direct physical relationship with the object it represents. Examples of an index include a footprint in the sand or a weathervane moving to indicate the direction of the wind. A footprint is made when a person presses his or her foot into a sandy surface and leaves a mark. Had this action not occurred, the footprint would not exist. Similarly, without the pushing of the wind, the weathervane would not move. Wind is invisible, but its action impacts the weathervane and makes its presence and direction known. Without a force creating the sign, there would be no index.

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<sup>50</sup> Ibid., 102.

<sup>51</sup> T.L. Short, Peirce's Theory of Signs (New York: Cambridge University Press, 2007), 215. The quality of resemblance is an integral and original part of the icon. It is inherent because without this likeness, which exists without an act or interpretation, the icon would not exist.

<sup>52</sup> Peirce, 105.

<sup>53</sup> Ibid., 102.

<sup>54</sup> Ibid., 107, emphasis mine.

The symbol is the third order of the sign and is separated from the other two by the involvement of an interpreter. The possibility of interpretation lies not within the object. It depends on an outside force: “A symbol is a sign, which would lose the character which renders it a sign if there were no interpretant. Such is any utterance of speech which signifies what it does only by virtue of its being understood to have that signification.”<sup>55</sup> Without an interpretant (most often a person) to bring a cognitive function (his or her interpretation) to the sign, the sign cannot be a symbol: “The symbol is connected with its object by virtue of the idea of the symbol-using mind, without which no such connection would exist.”<sup>56</sup> Thus, in a symbol the connection between object and sign is not based on resemblance or an act; it is created in the mind of the interpreter and is brought about by this person. Like the index, an actor, in this case a mind, creates the sign.

According to the linguist and theorist Albert Atkin, a dynamic relationship between the object and the sign (perhaps the most important element of the index for art criticism) is actually only one of the five identifying principle “features” of the index:

- 1) Indices use some physical contiguity with their object to direct attention to that object.
- 2) Indices have their characteristics independent of interpretation.
- 3) Indices refer to individuals.
- 4) Indices assert nothing.
- 5) Indices do not resemble, nor do they share any law-like relations with, their objects.<sup>57</sup>

The first feature is the most common understanding of the index, a sign determined by a physical relationship between the referent and the sign. Returning to the example of the

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<sup>55</sup> Ibid., 104.

<sup>56</sup> Ibid., 114.

<sup>57</sup> Albert Atkin, “Peirce on the Index and Indexical Reference,” *Transactions of the Charles S. Peirce Society* (Winter, 2005), 163-164.

weathervane, the wind pushes the indicator alerting one to the presence of the wind and its direction; the weathervane and the wind are physically contiguous, and it is through their alignment that the wind's direction can be understood. The second feature differentiates the index from the symbol. Where the symbol is created by an interpretation of the relationship between the sign and object, the index can exist outside of interpretive practices.<sup>58</sup> Because a causal relationship makes an index, not having an interpreting body does not preclude its existence. The third feature, also called the *singularity* feature, states that the index must be a particular individual thing. The singularity feature underscores the “real” quality of the index. In order to be an index, the sign must be the mark of an actual definable thing.<sup>59</sup>

Outside of simple physical contiguity, the fourth and fifth features of the index are the most important to our discussion. The fourth, or *indicatory* feature, as explained by Atkin, states, “indices assert nothing,” for as Peirce suggests, “all indices show or indicate their objects rather than describe them.”<sup>60</sup> A footprint in the sand indicates to us someone walking on the beach, but it does not describe the person to us. The object—the foot that made an impression—is merely referenced. We are shown the object through the index rather than having it described to us. The fifth aspect of the index points out that the relationship between the sign and the object is causal in nature. The index doesn't necessarily look like the object, as an icon does, and it doesn't have a symbolic (interpretive) relationship to the object.<sup>61</sup> Returning to the example of the footprint, we could say that a print does not resemble a flesh and blood foot. Nor does it aid in

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<sup>58</sup> Ibid., 165.

<sup>59</sup> Ibid.,

<sup>60</sup> Ibid.,

<sup>61</sup> Ibid., 165.

interpreting the meaning of someone walking in the sand. Rather, the index (the print) is the product of an act.

Peirce is quick to point out that the index is almost never seen in its pure state: “It would be difficult if not impossible, to instance an absolutely pure index, or to find any sign absolutely devoid of the indexical quality.”<sup>62</sup> For example, the weathervane is only meaningful when it is interpreted as an indicator of wind direction, a symbolic quality. Furthermore, the weathervane itself exists without the wind, without an act, giving it aspects of an icon. The five qualities (or features) enumerated by Atkin serve as a guide to the index. However, Peirce and Atkin do not rule out signs that do not follow these rules to the letter. “The features, then, are something that an ‘ideal index’ would have, but that few indices encountered in our day-to-day interactions will fulfill without exception,” states Atkin.<sup>63</sup> Rauschenberg’s work, and art in general, therefore, can display indexical qualities without being “pure” indices; art objects may have elements of Peirce’s other categories of the sign (the symbolic and the iconic) within them.<sup>64</sup> A footprint is close to a “pure” index because it can only exist as the product of an act. However, it still has iconic qualities because it does resemble a foot, and even this index cannot be understood without the presence of the interpretive mind. The reliance on an interpreter gives the indexical footprint aspects of the symbolic.

Rosalind Krauss enlisted Peirce’s theory in her seminal essay “Notes on the Index, Parts I and II.” In this account, the index serves as the principle point of a broader

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<sup>62</sup> Peirce (CP 2.306, ca. 1901) as quoted in Thomas A. Sebeok, “Indexicality,” in Peirce and Contemporary Thought: Philosophical Inquiries, ed. Kenneth Laine Ketner (New York: Fordham University Press, 1995), 229.

<sup>63</sup> Atkin, 168.

<sup>64</sup> I wish to note here that the plural of “index” is not standardized. Peirce and Atkin use “indices” while Krauss prefers “indexes.” When quoting directly I have maintained the original word, but default to Peirce’s term in my own text.

theory of the art of the 1970s. Krauss initially departs from Peirce, adopting the term “shifter,”<sup>65</sup> a term first proposed by the Russian linguist Roman Jakobson in 1957. A shifter is a linguistic sign that does not have a fixed meaning; its meaning is contextual. An index is a type of shifter, as Krauss explains: “Distinct from symbols, indexes establish their meaning along the axis of a physical relationship to their referents. They are marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify.”<sup>66</sup> As an empty shifter, the index acquires meaning through its direct physical relationship to an object. In linguistic terms, an example of a shifter is the demonstrative “this,” which only has meaning when used as a reference to a specific object (or icon) — an object that is often pointed to in order to make the meaning clear. Other common shifters include personal pronouns such as “I” and “you.”

Peirce also sees the shifter as an index. Specifically, he calls it a “sub-index.” Atkin explains: “What marks the difference between the sub-index and the index proper is that the sub-index has a strong symbolic content.”<sup>67</sup> This means that unlike a pure index, which has meaning outside of interpretation, sub-indices are dependent upon interpretation for meaning. Returning to the footprint, the mark is a sign whether there is an interpreting mind to view and comprehend it or not. The weathervane, on the other hand, only acts as an indicator of wind speed and direction through interpretation, making it a sub-index. A shifter is still considered an index because it possesses three of the index’s key features: a physical connection with the object it refers to, singularity (it refers to a specific object), and the indicatory feature.<sup>68</sup> The shifter is connected to the

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<sup>65</sup> Krauss, 1985, 197.

<sup>66</sup> Ibid., 198.

<sup>67</sup> Atkin, 171.

<sup>68</sup> Krauss, 1985, 192.

object to which it refers and indicates through its symbolic content—the interpretation in the mind of the viewer. When the word “this” is used, the word indicates or refers to a specific object or idea via its context as understood by the listener/viewer.

Not all of the five features are present in shifters, but Peirce views shifters or sub-indices as members of the class of index, as Krauss’ Peircian account suggests. Although she does not employ the term “sub-index,” she acknowledges the strong symbolic quality of personal pronouns and other shifters: “For the shifter is a case of linguistic sign which partakes of the symbol even while it shares the features of something else.”<sup>69</sup> In her analysis, Marcel Duchamp’s painting *Tu m’* is a “panorama of the index” [Fig. 4].<sup>70</sup> Duchamp spread depictions of his readymades across the surface of his painting, like *Bicycle Wheel* and *Coat Rack*, as cast shadows that are indexical traces of these objects. In addition to the more traditional and pure index—the shadow—Duchamp employs a sub-index. Krauss states, “Duchamp places a realistically painted hand at the center of the work, a hand that is pointing, its index finger enacting the process of establishing the connection between the linguistic shifter ‘this...’ and its referent.”<sup>71</sup> By showing indices and sub-indices, *Tu m’* can be read as a primer for different kinds of indexical signs.

Peirce accounts for the variety of indices by splitting the sign into two types: the genuine index and the degenerate index.<sup>72</sup> Peirce, as Atkin explains, divides the two indexical types based on what information the index provides: “[Peirce] claims that a genuine index not only indicates its object, but provides information about it too. A degenerate index, on the other hand, simply indicates without conveying extra

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<sup>69</sup> Ibid., 198.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid., 198-199.

<sup>72</sup> Atkin, 178.

information.”<sup>73</sup> The philosopher Thomas Goudge divides the two index types along verbal and non-verbal lines. He states that non-verbal cases are genuine indices because they are able to convey information about their reference.<sup>74</sup> However, as Atkin points out, Peirce himself does not divide genuine and degenerate indices in this way.<sup>75</sup> The ability for a genuine index to convey information is created by the involved icon, a blending of the icon and the index of an object in a single sign. Atkin explains: “Iconic involvement is the sharing of a quality between sign and object which, because it comes about as a result of the sign/object relation, means that information can be conveyed about the object.”<sup>76</sup> In order for the specific object of the indexical sign (the referent) to be clearly understood, the index must share qualities with the icon.

Goudge asserts that verbal signs cannot be genuine indices because words are too general to provide iconic information. Rather, non-verbal signs rely on the symbolic, the interpretative mind, to convey meaning and information.<sup>77</sup> With iconic involvement, the sign resembles the originating object in such a way that we can learn about it through an index. Although the footprint is relatively close to a “pure” index, it is also a genuine index. The footprint resembles the foot that made the mark in both size and shape, thus providing information about the icon that made the index through resemblance and iconic involvement. The weathervane, on the other hand, provides information, but does not have an involved icon. The wind affects the arrow, but does not qualify as an involved icon because the weathervane’s movement does not resemble the wind as much as it is affected by it. The degenerate forms of the index are de-emphasized in Krauss, and

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<sup>73</sup> Ibid., 181.

<sup>74</sup> Thomas A. Goudge, “Peirce’s Index,” *Transactions of the Charles S. Peirce Society* (Fall 1965), 65.

<sup>75</sup> Atkin, 179.

<sup>76</sup> Ibid., 182.

<sup>77</sup> Goudge, 65-66.



instead genuine examples of the index, those that have iconic involvement and a readable trace or imprint of the object, are given primacy. In figurative art, most of the indices used are genuine indices because the involved icon is needed for resemblance. In *Tu m'*, the shadows are genuine indices because they resemble the original readymades through an involved icon, the blending of icon and index in such a way that information about the object can be transmitted. Furthermore, a print is, by and large, a genuine index because the artist and printers strive to have the edition look as much like the original printing matrix as possible.

The real, physical connection between the object and the index is what makes analog photographs indices as opposed to icons. Peirce explains:

Photographs, especially instantaneous photographs are very instructive, because we know that they are in certain respects exactly like the objects they represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point by point to nature. In that aspect, then, they belong to the second class of signs, [the index] those by physical connection.<sup>78</sup>

Photographs demonstrate the basic difference between the icon and the index. The first is marked by resemblance not created through an action; the second is denoted by a physical connection between object and sign. It was genuinely indexical documentary analog photography (genuine in the Peircian sense because it possesses elements of both the icon and the index) that inspired Rosalind Krauss to apply Peirce's ideas to twentieth-century art:<sup>79</sup> "The photograph is thus a type of icon, or visual likeness, which bears an indexical relationship to its object."<sup>80</sup> Analog photography, in its most documentary form,

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<sup>78</sup> Peirce, 106.

<sup>79</sup> An analog photograph, no matter how documentary, is not necessarily an exact likeness of what it depicts. However, there is a photochemical reaction that allows the camera to capture a likeness in a direct and point-by-point manner.

<sup>80</sup> Krauss, 1985, 203.

is an exact likeness of something and is created by the imprint of light on a photosensitive surface. Works such as photographs are dependent on an indexical chemical process in order to create an icon, causing the two terms to intertwine and create an index with an involved icon. Photographs draw attention to the relationship between the icon and the index by heightening the two orders' interdependence in a genuine index.

Rauschenberg's work employs multiple facets of the icon and index, combining them into sub-indices, genuine, and degenerate indices. His variety of indexical marks becomes amplified when Rauschenberg begins to make lithographs. Print production is indexical because the pressure of the printing matrix on the paper makes the final product. The inherent connection between lithography and the index makes it central to the logic of printmaking.

Rauschenberg made no attempt to hide his working method in *This is the First Half of a Print Designed to Exist in Passing Time*. The cuts are self-evident and the composition is the physical consequence of the artist slicing into wood; there is a direct relationship between act and object. Because this print is made out of a single block of wood, each cut changes the material's surface and some of the cuts even obliterate earlier marks. However, simply carving the wood and leaving a mark in its surface is only one of the indexical traces at work in this project; the printing of the woodblock after every cut is also an example of the index. The individual prints are records of the successive marks. The prints themselves are indexical because they are created by inking the wood and pressing it to paper.

According to Thomas Sebeok, the progression through time is an additional aspect of the index: "Temporal succession, relations of cause to its effect or, vice versa,

of an effect to its cause, or else some space/time vinculum between and index and its dynamic object...lurks at the very heart of indexicality.”<sup>81</sup> Because an act creates an index, within the single sign there are several different moments: 1) before the act made the mark; 2) during the creation of the index; 3) after the act has occurred and the index is left behind as a record of that action. *This is the First Half of a Print Designed to Exist in Passing Time* is a series of indexical prints that document the process and duration needed to create them. The first print is the “before” of the uncut block. Although the subsequent slicing is not actually shown, the absent act is evident in each print. By methodically cutting and then printing the block, Rauschenberg shows his process. The time it took for him to make each print is mirrored in the time it takes to thumb through the bound sheets and note each new slice. The duration of looking becomes analogous to the duration of making. Although it took Rauschenberg more time to make the prints than it takes the viewer to look at them, the style of presentation (bound in a book) forces the viewer to slow down and become more engaged with the object by turning each page.

Duration is an element of the *Automobile Tire Print*. At more than twenty-two feet long, it is impossible to see the entire print at once. Furthermore, the artist installed the print onto two rods like a scroll, so it was unrolled bit by bit when originally viewed.<sup>82</sup> The viewer who has to either walk slowly along the print or carefully unroll the work repeats the slow drive Cage took to transfer the paint track to the paper. The print itself also speaks to Rauschenberg’s role in the process. The thickness and intensity of the track varies as the paint on the tire ran out and was reapplied. *Automobile Tire Print* is

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<sup>81</sup> Sebeok, 228.

<sup>82</sup> Currently, the print is shown in a special case completely unrolled. However, until recently, it was only shown a few feet at a time either at the artist’s studio or the San Francisco Museum of Modern Art where it now resides.

key to my analysis of repetition and seriality, which will be undertaken later in this chapter.

The technological link between photography and blueprint production makes the indexical nature of the blueprint series evident. However, the slippage between icon and index that occurs in photography is less present in the paper works. Blueprints record the outline of the figure as opposed to his or her likeness in a specific manner. The figures in the prints do not resemble the models, but become generic images. *Life Magazine* captured a now-lost blueprint in the exposure and development stages [Figs. 5-7]. From the pictures of the process, it is clear that the image is of a person lying face down on the paper and surrounded by leaves, flowers (possibly roses), and ferns. However, the composition of the final product is less clear. Leaves overlap each other and the body, whose identity (Weil) is not clear. The lack of iconic resemblance in the blueprint works is made evident through some of the compositions Rauschenberg and Weil undertook. In *Untitled (Double Rauschenberg)* (c. 1950), a four-legged figure is depicted rather than a readable image of the artist [Fig. 8]. At the center of this print is a Janus head with faces pointing both left and right. The top figure has a narrow and truncated body with partial legs ending abruptly in feet, while the lower figure lacks hands and has an elongated torso. In order to make *Double Rauschenberg*, the artist lay on half of the paper, which was exposed, and then lay on the other half, creating a hybrid and misshapen creature. The production is distinctly indexical because a physical-chemical reaction, akin to photography, creates the image. Like photography, the blueprints establish a point-by-point correlation between the object used to make the work and the image produced on the paper. The individual leaves seen in the *Life* picture of exposure are seen in precisely

the same location in the pictures of the print's development and the final product. In addition, the subject matter of the prints—leaves and people—must be physically placed on the paper to create a crisp image. These works have less of an involved icon than standard photography because of the two-dimensional nature of the blueprints and the artistic choices of Rauschenberg and Weil.

Perhaps the most succinct example of an indexical work in Rauschenberg's early corpus is *Automobile Tire Print*. Just as footprints in the sand or a flapping weathervane are physical markers of an act, so is a tire track. Every tread and divot in the Model-A's tire is reproduced on the paper. The print is not just a trace of the tire; it is also a record of Cage's drive, an act. An earlier project, no longer extant, described by the poet Robert Creeley, Rauschenberg's teacher at the Art Students League, is similar in its conception: "What Rauschenberg had as curiosity was fascinating, e.g., he'd put a large piece of butcher paper just in front of the door by which students came and went, and would leave it there for a day or so, and then examine it intently, to see the nature of pattern and imprint that occurred."<sup>83</sup> It seems from Creeley's account of the work that Rauschenberg was trying to capture genuine indices and reveal the temporal aspect of the index by recording the students' footprints.<sup>84</sup> This work includes a genuine index as opposed to a degenerate index because the footprints retain some of their iconic qualities as signs. The tracks look enough like the shoes of the people that made them to provide information about the number of students passing in a day, their preferred styles of footwear, and even the weather. On rainy days, wet shoes would warp the paper and make it prone to

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<sup>83</sup> Robert Creeley, "On the Road: Notes on Artists and Poets 1950-1965," in *Poets of the Cities: New York and San Francisco 1950-1965* (Dallas: Dallas Museum of Art, 1974), 63.

<sup>84</sup> This work is no longer extant, but a work like *Steps of Pedestrians on Paper* (1960) by Stanley Brouwn may give us a sense as to what Rauschenberg's work would have looked like.

tearing and mud would be tracked onto the paper. Prints made on sunny and dry days, on the other hand, would only record the dirt of the city. The passage of time is visible on the paper through the layering of prints. Depending on when Rauschenberg laid the paper on the floor, most of the first layer of prints would either be of the students entering or leaving for class; the second layer would reflect the reverse. Seen together, the prints tracking back and forth across the paper suggest the passage of both time and people. Projects such as these utilize the index in a direct and unequivocal manner.

Cage's essay "On Robert Rauschenberg, Artist, and His Work," reveals his astute understanding of Rauschenberg's paintings and explains the role of the index in the *White Paintings* [Fig. 9]. Although the essay was written and published in 1961, Cage takes pains to reveal the relationship between the *White Paintings* of 1951 and the composer's famous silent piece *4' 33"* of 1953: "To Whom It May Concern: The white paintings come first; my silent piece came later."<sup>85</sup> When *4' 33"* is performed, Cage wants the members of the audience to become aware of the ambient sounds in the room as well as the sounds of their own bodies.<sup>86</sup> Silence is demonstrated to be far from quiet. The *White Paintings* similarly seem empty at a cursory glance. When examined closely, the painted surfaces are found to have a sprinkling of dust on them. From a more distant point of view, cast shadows play over the surfaces of the paintings. Time and setting have an impact on the *White Paintings*, which is compounded by the relative lack of decoration in these works. All art objects collect dust and are affected by the play of shadows, but these environmental factors are usually obscured by the composition of the painting itself. By giving these works an undifferentiated white surface, Rauschenberg draws attention to

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<sup>85</sup> John Cage, "On Robert Rauschenberg," in *Silence* (Middletown, CT: Wesleyan University Press, 1961), 98.

<sup>86</sup> Richard Kostelanetz, *John Cage (ex)plain(ed)* (New York: Scirmer Books, 1996), 11.

the painting's surroundings in the same way that *4' 33"* reveals the environment of the listener.<sup>87</sup>

Cage remarked on the receptive quality of the *White Paintings*: "The white paintings were airports for the light, shadows, and particles."<sup>88</sup> By describing these paintings as airports, Cage alludes to the transitory nature of the light, shadows, and particles. When the viewer encounters a *White Painting*, she changes the play of shadows and possibly even stirs the dirt on the surface. The dust constellation may last until the painting is cleaned or is disturbed by the next viewer, but the shadows disappear as soon as the viewer leaves. These outside elements arrive and depart from the painting's surface, suggests Cage, just as airplanes and travelers are only temporary inhabitants of an airport. As Krauss has explained, the painted shadows in *Tu m'* are indexical as are the layers of dust on Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (Large Glass)* [Figs. 10-11]: "The accumulation of dust is a kind of physical index for the passage of time."<sup>89</sup> Rauschenberg's *White Paintings* are affected in a similar manner by dust and viewers. The changes that occur on the *White Paintings*, no matter how superficial, reflect the temporal aspects of the index.

Early works by Rauschenberg explore the depth and complexity of the index. These objects reveal the relationship between the index, the icon, and the symbol, as well as the temporal qualities of the index. Many of the ideas brought up in this section are not

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<sup>87</sup> I can personally attest to the *White Painting*'s ability to reflect their surroundings. The San Francisco Museum of Modern Art owns the three panel *White Painting*. When I visited the museum in July 2008, it was displayed adjacent a blue Dan Flavin fluorescent work. The proximity of the Rauschenberg to the Flavin made the *White Painting* look bright blue as opposed to white. In addition, the shadows of the viewers of both works were crisply displayed on the painting.

<sup>88</sup> Cage, 102.

<sup>89</sup> Krauss, 1985, 202-203.

exclusive to the index, but will emerge again in my discussion of Rauschenberg's use of other tactics such as the flatbed and repetition.

### **The Flatbed Picture Plane**

In the late 1950s, Rauschenberg began to make the groundbreaking works he dubbed Combines. These works inspired Leo Steinberg's theorization of the "flatbed picture plane." This term was posited in his essay "Reflections on the State of Criticism." The essay's first manifestation was as a lecture given at the Museum of Modern Art in March 1968, and was subsequently published in *Artforum* in 1972. Notably, it was also the title essay in Steinberg's book Other Criteria: Confrontation with Twentieth-Century Art, of 1972. Steinberg's notion of the flatbed picture plane has several facets. This picture plane relies on the actual flatness of the painting's surface, the horizontality of the work's construction and reception, an interaction between the viewer and the object, and a new subject matter. These four related elements prove useful in an examination of Rauschenberg's work.<sup>90</sup>

Much of Steinberg's text attempts to counter Clement Greenberg's formalism, which is predicated on the notion that the flat painting surface is the most important element of the medium.<sup>91</sup> Initially, Steinberg undertakes this reevaluation through an

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<sup>90</sup> It is commonly thought Steinberg first observed the shift to the horizontal in Rauschenberg's Combine paintings. Steinberg actually first identified this shift in the work of Jasper Johns. In his 1962 essay, "Jasper Johns: the First Seven Years of His Art," Steinberg proposes a proto-flatbed in Johns' art in which the picture plane is, "not a window, nor an upright tray, nor yet an object with active projections into actual space, but a surface observed during impregnation, observed as it receives a message or imprint from real space." Leo Steinberg, "Jasper Johns: the First Seven Years of His Art," in Other Criteria: Confrontations with Twentieth-Century Art (Chicago: The University of Chicago Press, 2007), 51.

<sup>91</sup> In, Encounters with Rauschenberg, Steinberg explains his need to counter Greenberg. "What was needed in the mid-sixties was resistance to Clement Greenberg, and I figured that to do it effectively, to champion Rauschenberg, required a special strategy. Mine was to campaign on Greenberg's own turf, on enemy territory, as it were—not in defense of Rauschenberg's subject matter, or kooky procedures, or puckish



analysis of Old Master paintings. When discussing modernist paintings, those that maintain a Greenbergian flat surface, he reveals that these works are in fact oriented to a human posture, that is to say, vertically.<sup>92</sup> It is against this verticality that the flatbed is conceived. Steinberg argues that Jackson Pollock's paintings, such as *Number 1A* from 1948, maintain a verticality that references the human body even though they were painted on the floor [Fig. 12]. After moving over the painting on the floor, Pollock would tack the canvas to the wall in order to look at it and plan his next step. By doing this, the artist maintained a vertical stance when conceiving his work.

Steinberg additionally reveals that figurative art, not just abstraction, can achieve a flat painting surface. It is with this in mind that Steinberg theorizes the flatbed picture plane. The flatbed picture plane is a painting surface that is flat because of its horizontal orientation. Paintings made using the flatbed picture plane allude to flat and horizontal objects like tables and floors. Regarding Rauschenberg's paintings Steinberg writes,

If some collage element, such as a pasted-down photograph, threatened to evoke a topical illusion of depth, the surface was casually stained or smeared with paint to recall its irreducible flatness. The 'integrity of the picture plane'—once the accomplishment of good design—was to become that which is given. The picture's 'flatness' was to be no more of a problem than the flatness of a disordered desk or an unswept floor.<sup>93</sup>

Rauschenberg's picture plane is unquestionably flat because of its new orientation. The painting's horizontality and the *a priori* nature of its flatness meant that new materials could be used to create the work without disrupting the picture plane: "Against Rauschenberg's picture plane you can pin or project any image because it will not work

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invention—but on formalist grounds and precisely in terms of the picture plane." Leo Steinberg, *Encounters with Rauschenberg: (A Lavishly Illustrated Lecture)* (Chicago: The University of Chicago Press, 2000), 29.

<sup>92</sup> Steinberg, 2002, 25.

<sup>93</sup> Steinberg, 2002, 32

as the glimpse of a world, but as a scrap of printed material.”<sup>94</sup> Rauschenberg’s paintings are flat no matter what is placed on them. Because of this, urban experiences, made manifest through the detritus of modern life, became valid subjects for paintings that utilize the flatbed picture plane: “What [Rauschenberg] invented above all was, I think, a pictorial surface that let the world in again...Rauschenberg’s picture plane is for the consciousness immersed in the brain of the city.”<sup>95</sup> Through the viewer’s eyes, a Rauschenberg painting is able to have both subject matter and flatness. By combining the paragon of the modernist picture plane, flatness, with worldly subject matter, Rauschenberg can engage with both “art” and “not-art” in a way that can allow for meaning to enter.

For Steinberg, the new orientation and content of the flatbed is linked to an interaction between object and viewer: “What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changes the relationship between artist and image, image and viewer.”<sup>96</sup> With the flatbed, the artist alters the perception of his work. The painting may still hang on the wall, but through the viewer’s cognition and her imagination, the work evokes the horizontal, even when vertical.<sup>97</sup> The artist has a new working orientation and changed artistic content, and, in turn, the viewer has new perception and a new mode of interaction with the object. This opened circuit of contact between viewer and object is one way in which Rauschenberg’s work is able to engage with the multitude.

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<sup>94</sup> Ibid., 32

<sup>95</sup> Ibid., 34.

<sup>96</sup> Ibid., 36.

<sup>97</sup> Ibid., 27-28.

The centrality of the viewer is not unique to “Reflections on the State of Criticism;” this theme is also presented in Steinberg’s work on Pablo Picasso. Steinberg’s essay, “The Philosophical Brothel,” of 1972 was a new account of Picasso’s masterwork, *Les Femmes d’Alger (O.J.)* [Fig. 13]. Steinberg roots his analysis of the painting in its relationship to the viewer. Steinberg extends the role of the viewer until it is he who completes the painting as the male solicitor of the women in the painting: “The picture is a tidal wave of female aggression; one either experiences the *Femmes* as an onslaught, or shuts it off. But the assault on the viewer is only half of the action, for the viewer, as the painting conceives him on this side of the picture plane, repays in kind.”<sup>98</sup> The horizontality of the flatbed picture plane, and the new content it allows, makes the viewer’s role an active one.

Steinberg additionally categorizes the receptive quality and subject matter of works made with the flatbed picture plane in terms of a nature/culture shift: “I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.”<sup>99</sup> What exactly is meant by “nature” and “culture” is unclear. Steinberg seems to be linking it to subject matter and motif, perhaps urban and industrial versus natural, but this limited view quickly proves untenable when examining Rauschenberg’s art. The artist doesn’t divide nature from culture in terms of subject matter or iconography so much as he blurs them. It is also possible that “nature” and “culture” are linked to perceptions of verticality and horizontality: “The pictures of the last fifteen to twenty years insist on a radically new orientation, in which the painted surface is no longer the analogue of a visual experience

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<sup>98</sup> Leo Steinberg, “The Philosophical Brothel,” *October* 44 (Spring, 1988), 15.

<sup>99</sup> Steinberg, 2002, 28.

of nature but of operational processes.”<sup>100</sup> The change occurs in perception as well as in subject matter. However, it is not clear how a visual experience of nature differs from the visual experience of operational processes. This may be an additional way to describe the change in orientation from vertical to horizontal. The potentially problematic and unclear portions of the flatbed and its “nature/culture” shift do not detract from the more useful qualities of Steinberg’s new picture plane in which flatness, orientation, perception, and subject matter are paramount.

In order to theorize the flatbed picture plane, Steinberg drew heavily upon the technology and facture of printmaking: “I borrow the term from the flatbed printing press.”<sup>101</sup> He likens the picture plane to “anything that is flat and worked over—palimpsest, canceled plate, printer’s proof, trial blank, chart, map, aerial view.”<sup>102</sup> Additionally, he refers to the flatbed picture plane as any surface where something can be printed and impressed.<sup>103</sup> Steinberg referenced printmaking technology to explain the horizontality of the flatbed. Unlike canvas or paper, printing stones and plates can only be worked on while they are flat. The weight of the lithography stones, the acid bath of etchings, and the carving of woodcuts do not allow for any other orientation. Furthermore, presses are always kept horizontal; any other orientation would not create enough pressure to transfer the image to paper. Rauschenberg’s affinity for lithography (I am suggesting) is foreshadowed in his Combines as well as in his early indexical works. In fact, it can be asserted that critical concerns like the flatbed and the index better suit his lithographs than his other works.

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<sup>100</sup> Ibid., 28.

<sup>101</sup> Ibid., 27.

<sup>102</sup> Ibid., 30.

<sup>103</sup> Ibid., 28.

*Rebus*, painted in 1955, is a quintessential Combine and a visual manifestation of Steinberg's proposition [Fig. 14]. Three panels are conjoined to create a single picture plane. Slightly above center, running horizontally across the canvas, is a swath of added paper and gestural painted marks. Below this is a line of color swatch-cards; the rectangular holes that were used to bind them together are oriented upwards. Throughout the painting there are election posters, newspaper cartoons, pictures of runners, photographs from nature magazines, and bits of wallpaper and fabric. The canvas has become a place upon which these printed non-art materials can be arranged and their information recorded. The seemingly haphazard application of images undermines a top to bottom reading of the painting. Below the color swatches there is a commercially reproduced illustration from Goldilocks and the Three Bears, placed upside down. Most viewers know the story, but in order to read the picture, the viewer would need to stand upside-down and invert her orientation. The desire to read the scraps of paper and identify the illustrations fosters interaction between the viewer and the work. The arrangement of the scraps of paper and other materials, plus the way that they beckon to the viewer, are elements of the flatbed.

The flatness of *Rebus* is unquestionable. Scraps of posters, books, and swaths of paint sit on top of the canvas. The objects extend into our space and, as Steinberg states, tilt the picture plane towards us.<sup>104</sup> Furthermore, the arranged items look as though they are placed on a floor or table, flat surfaces on which things are arranged. Even in this work, an excellent example of the flatbed, an iconographic reading of the “nature/culture” binary becomes untenable. Several of the images the artist selected were taken from science magazines and books. The insects are “natural,” but their settings (magazines and

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<sup>104</sup> Ibid., 26, 36.

then a painting) are “cultural.” These two ideas are not mutually exclusive, and in fact, the painting combines them. Even in a work such as *Rebus*, the sort of object Steinberg looked to when establishing the flatbed, there is not a clear shift, in terms of subject matter or motif, from “nature” to “culture.” However, the interaction between object and viewer and the unquestionable flatness of the picture plane hold true to Steinberg’s proposition.

*Door*, from 1961, even more pointedly evokes principles of the flatbed and the index in its construction [Fig. 15]. Such diverse objects as paint can lids, rocks, chicken wire, and an undershirt are affixed to a plywood door with a frame. The appearance of the frame would seem to undermine Steinberg’s flatbed by insisting on a vertical orientation. However, elements of the Combine refer to printmaking and re-affirm the work’s horizontality. In the upper right portion of the work is a profusion of fingerprints. Fingerprints are a synecdoche for the whole body, but they appear in a location that could not be reached if the work had been created in the vertical position. This detail shifts the orientation of the work between the act of making (horizontal) and the act of viewing (vertical). The viewer confronts the Combine upright, but the way it is made (an accretion of objects covering the surface) and the orientation of the composition remains horizontal in the viewer’s imagination. For Steinberg, *Door*’s appearance, Rauschenberg’s creation of it, and the cognition of the viewer all play roles in establishing and understanding the flatbed picture plane. Furthermore, fingerprints are an index, similar to Peirce’s example of a footprint in the sand. In order to put his prints on *Door*, Rauschenberg had to stand over the work and press down on the surface, physically pressing his hand on the work.

The flatbed quality of this Combine is dependent upon the printing of the artist's hand, strengthening the connection between printing, the flatbed, and the index.<sup>105</sup>

### **Seriality, Reproduction, and Duplication**

Steinberg uses the language and technology of printmaking to conceptualize the flatbed. "Impress," "canceled plate," "printer's proof," and even "flatbed" itself are all printmaking terms. In spite of this, Steinberg does not use Rauschenberg's prints, but rather his Combines, to establish the new orientation of the flatbed picture plane. The critic drew from his examination of Combine paintings, such as *Rebus*, to describe the flatbed. I will show that *Rebus* also illustrates Rauschenberg's distinctive approach to repetition and seriality. I look to the work of Gilles Deleuze and Mel Bochner in order to better understand how repetition and seriality can function as methodologies in Rauschenberg's art.<sup>106</sup>

Deleuze published his book Difference and Repetition in 1968. With this book, Deleuze employed difference and repetition to explain how human existence is perceived. These intellectual goals differ from Rauschenberg's artistic goals, but Deleuze's use of difference and repetition can help to illuminate Rauschenberg's art and the logic of printmaking.

Deleuze attempts to explain how being comes to exist and how we, as humans, come to understand our existence. For Deleuze, being is understood through a series of

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<sup>105</sup> The use and location of Rauschenberg's fingerprints in this painting brings to mind Jackson Pollock's work *Number 1A* from 1948. It is impossible to say if Rauschenberg was thinking about the earlier painting when he created *Door*.

<sup>106</sup> The use of Deleuze in Rauschenberg scholarship makes its first prominent appearance in Random Order: Robert Rauschenberg and the Neo-Avant-Garde by Branden Joseph. In this text he asserts that "it is less Peter Bürger who most appositely characterized Rauschenberg's avant-garde repetition than Gilles Deleuze." Joseph, 2003, 284.

repetitions in the mind. However, these repetitions are not of the same thought over and over again; the thoughts change and develop. This type of repeating leads Deleuze to write: “Difference inhabits repetition.”<sup>107</sup> Deleuze wishes to distinguish repetition from equivalence or substitutability: “Repetition is not generality...Repetition and resemblance are different in kind—extremely so.”<sup>108</sup> This means that a sequence in which each term is identical is not necessarily a repetition. Deleuze continues, “To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent.”<sup>109</sup> A Deleuzian repetition creates unique terms. In printmaking, one impression, no matter how consistent the edition, is not actually the same as the others, and the individual prints cannot be substituted for each other.

For Deleuze, the interlacing of difference and repetition makes these terms positive and generative.<sup>110</sup> Deleuze writes, “Difference is an object of affirmation...it is creation.”<sup>111</sup> Because of difference, repetition does not become repetitive, with a single term, image, or idea being reproduced in precisely the same every time. Rather, the combining of difference and repetition allows the term to change each time it is repeated. When Rauschenberg uses repetition, the changes he makes to his pictures and objects allows his work to transcend mere rote copying.<sup>112</sup>

Deleuze establishes a theory of repetition and not a theory of seriality. In order to understand this related (but distinctive) term we must turn to the work of artist and critic

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<sup>107</sup> Deleuze, 76. My explanation of Deleuze is brief and only addresses the elements of his theory that are applicable to a study of Rauschenberg’s art. For a more complete study of these ideas I suggest, Joe Hughes, *Deleuze’s Difference and Repetition: A Reader’s Guide* (New York: Continuum, 2009).

<sup>108</sup> Deleuze, 1.

<sup>109</sup> Ibid.

<sup>110</sup> For more information on this see either Joseph, 2003, 65.

<sup>111</sup> Deleuze, 55.

<sup>112</sup> In his work on Rauschenberg, Joseph points to the generative qualities of difference as working alongside the multitude as a counterpoint to Empire.



Mel Bochner. It is through an examination of these two thinkers, Deleuze and Bochner, that the ideas of the serial and the repeated will be compared and contrasted in such a way that they can be applied to Rauschenberg's work and the logic of printmaking.

In his essay, "The Serial Attitude," Bochner addresses the ordering structures of serial art. Bochner opens his text by stating, "Serial order is a method, not a style...the serial attitude is a concern with how order of a specific type is manifest."<sup>113</sup> The implication of this statement is that seriality is a *working* method. The artist creates within a pre-determined serial order. The end product is not as important as the process of making the art object.

In order to explain his notion of the serial, Bochner lists conditions of serial art.

Art created with a serial method possesses these qualities:

Three basic operating assumptions separate serially ordered works from multiple variants:

- 1) The derivation of the terms or interior divisions of the work is by means of a numerical or otherwise systematically predetermined process (permutation, progressions, rotation, and reversal).
- 2) The order takes precedence over the execution
- 3) The completed work is fundamentally parsimonious and systematically self-exhausting.<sup>114</sup>

This list makes it clear that the process of making a serial work begins with an order.

Works of multiple variants are only serial when the creation of the work is determined by a pre-existing system that the works then fulfill. Bochner wants the system to be conceivable and capable of completion. He is concerned with serial *process* rather than the serial *result*; the pre-determined order takes precedence over the production of the serial art object. Bochner refers to this serial order as a grammar. Grammar is defined as "those aspects of the system that govern the permitted combinations of elements

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<sup>113</sup> Bochner, 28.

<sup>114</sup> Ibid.

belonging to that system.”<sup>115</sup> It is this grammar that the artist begins with and uses to create and develop his or her work.

In order to explain the distinction between seriality and duplication in art, Bochner moves towards a Deleuzian construction:

Modular ideas differ considerably from serial ideas although both are types of order. Modular works are based on the repetition of a standard unit. The unit... does not alter its basic form, although it may appear to vary by the way in which the units are adjoined. While the addition of identical units may modify simple gestalt viewing, this is a relatively uncomplex order form.<sup>116</sup>

A modular construction differs from a series. A series is “a set of sequentially ordered elements each related to the preceding in a specifiable way...every member except for the first has a single immediate predecessor from which it is derived.”<sup>117</sup> Simple repetition of the same unit, image, or object is not a serial progression. A series, on the other hand, has related terms, but each individual term grows out of prior terms and distinguishes itself from the one before and the one after. A serial method is more complex than straight duplication and it is implied that changes to the unit—the creation of difference—occur in serial progression. Deleuze’s difference is similar to Bochner’s seriality because they both subvert a direct copying of one term over and over again.

In establishing a distinct realm for the serial, Bochner creates a list of words that are central to understanding this type of art. Two of these terms are particularly useful to an analysis of Rauschenberg’s work:

*Sequence* – State of being in successive order.  
*Simultaneity* – A correspondence of time or place in occurrence of multiple events.<sup>118</sup>

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<sup>115</sup> Ibid., 31.

<sup>116</sup> Ibid., 28.

<sup>117</sup> Ibid., 31.

<sup>118</sup> Ibid.

A sequence, an order in which each individual unit grows out of the previous, needs time to come to fruition. There must be a past term and a future term for something to be in sequence. Simultaneity is time without duration because different moments, individual specific events, overlay each other.<sup>119</sup> Rather than stretch time like a sequence, simultaneity contracts it. With these terms, Bochner illuminates the temporal quality of seriality. A serial logic contains multiple terms, and these terms can either exist in sequence, one after another, or simultaneously, when all the terms superimpose. These contradictory ideas, sequence and simultaneity, are part of the serial and can even exist together. Bochner is not concerned with the time of looking; rather he sees temporality at the core of a serial method. Bochner's construction of the serial highlights the elastic quality of time because it contains contraction and expansion.

What one can glean from these two thinkers—Deleuze and Bochner—is the multitude of ways that seriality and repetition can be understood. A key idea surfaces in both texts and is of particular importance to Rauschenberg. Both Bochner and Deleuze draw a distinction between repetition or seriality and generality. For Deleuze, repetition is not a state of objects being similar to each other. Bochner distinguishes between the serial method and modular techniques in which terms are connected because they resemble one another. In short, variation (or difference) is part of Deleuze's repetition and Bochner's seriality. In Rauschenberg's work, types and uses of repetition and seriality shift and change, but never disappear.

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<sup>119</sup> Ibid., 28. Bochner also states, "Muybridge's photographs are an instance of the serialization of time through the systematic subtraction of duration from event." However, I believe that this particular notion of time and the serial is exclusive to Muybridge and cannot be expanded into a general understanding of the serial in Bochner's writing.

Distinctions between “seriality” and “repetition” can be difficult to ascertain. The terms are even used interchangeably by some authors. If we focus our gaze on just Deleuze and Bochner, we can begin to see how these two writers used these terms and how they can be differentiated. Seriality is a process in which terms develop out of one another; it is not a duplication of a single term (modular activities). However, there must be a set of items for the serial to exist. Repetition, unlike the serial, has no boundaries or confines. Even if the set of terms for the series is infinite, it exists before the series can be begun. Nothing can exist before repetition in Deleuze’s work because it is at the very heart of human understanding.

Rauschenberg’s Combine paintings *Factum I* and *Factum II* are often viewed as critiques of Abstract Expressionism [Figs. 16-17]. Rauschenberg turned the unique interaction between artist and canvas upside-down by painting two different works that are nearly the same, down to the gestural brushstrokes. While criticism or satire may well be elements of these paintings, Rauschenberg is also exploring repetition and seriality. Doubling happens between the two paintings as well as within them. Rauschenberg utilized commercially reproduced images on fabric and from newspapers; he also copied the location of the collaged elements and the color and stroke of the painted swaths. In addition, Rauschenberg selected found images that were either of two objects or demonstrated a serial progression. The two images of President Eisenhower in the upper right corner and the pair of trees below it are examples of doubling. The repetition between the two canvases is similarly obvious with the “T” in the lower right corner, and the polka-dot fabric in the middle coated with a thick white impasto. While the two are not perfect copies of one another, at first glance *Factum II* reads as a reproduction of

*Factum I*. Instead of just using paper scraps in a non-critical manner, Rauschenberg carefully replicated the placement of the objects and chose images with two elements. Rauschenberg's handling is repetitive, but not simple repeating, because the paired Combines contain difference.

There are elements of *Factum I* and *Factum II* that speak to a nuanced and complicated notion of repetition. The dates on the misprinted calendars speak to the progression of time. The two images of a burning building at the bottom of the compositions depict slightly different moments in the fighting of the fire, making the pictures illustrations of the temporal nature of the serial. The two newspaper photos take the eye through a succession of moments. The sheet of writing paper in the upper left corner of both paintings is covered with mathematical equations. Although the numbers and symbols repeat over and over again, they do not always mean the same thing. The integers' meaning depends on where in the equations they are located. The pages of mathematics illustrate the pre-determined elements in Rauschenberg's serial method as described by Bochner; there are a finite and established set of numbers and letters used in algebraic equations. These equations, and the paintings themselves, reveal the difference in repetition. Numbers, letters, pictures, fabric swatches, and even brushstrokes are repeated but resist sameness. This variation in a repeated form makes Rauschenberg's work Deleuzian because the artist uses difference in order to make repetition generative instead of simply painting the same work twice. The repeated nature of all of these items is, in fact, what allows the viewer to see just how different the "same" thing can be; the generative nature of difference in repetition plays out in these paintings. This "same but different" quality is also found in Rauschenberg's printed projects. As will be shown, he

is not interested in having every print of an edition look exactly the same, but he does repeat images within single prints and between different editions.

*Rebus*, painted before *Factum I* and *Factum II*, possessed duplication and seriality in a single composition. On the left side of the painting, two posters supporting “Karen \_\_\_\_\_” for Lieutenant Governor are pasted next to each other.<sup>120</sup> One is more complete, showing a portion of the politician’s name and part of her slogan, “THAT REPRE...” Both posters show “Karen” with her eyes covered by scribbled lines. As in the larger letters and polka-dot fabric in *Factum I* and *Factum II*, these are commercially reproduced found images that the artist has altered and repeated in the painting.

While these two posters are the only examples of duplication in *Rebus*, there are two motifs that repeat throughout the composition: insects and women. Near the center of the canvas is placed a photograph of a dragonfly with four wings and four legs spread in a star configuration. The identity of the insect, a dragonfly, can be found in the accompanying text from a scientific journal. Next to the dragonfly is a section of red cloth covering what appear to be additional pictures of insects. The identity of these bugs is unclear, but the wings of a fly-like creature can be seen through the fabric. The photographs freeze the insect in various moments of its flight and perhaps were designed for studying movement. In the third insect image, captioned “World of Insects...Forms of Flight,” yellowed streaks of varnish over the picture contrast with the movement captured in the photograph, making the insect appear frozen mid-stride. Paper applied nearby shows a close-up view of a fly’s eyes, emphasizing their alien, bulbous appearance. These four instances of insect photography are a type of repetition that contains difference. The same picture is not duplicated, but the same type of image is repeated.

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<sup>120</sup> The Karen is Karen Morley, an actress who ran on the American Labor Party ticket in 1954.

With these pictures, Rauschenberg combines difference and repetition. Deleuze proposes that these ideas are intrinsically bound together and Rauschenberg's employment of them can be seen as an affirmation of the philosopher's observations.

An even more striking exploration of difference and repetition can be seen in the seven pictures of women in *Rebus*. The first instance is with the two posters advertising "Karen's" run for lieutenant governor. Second is a low quality reproduction of the Botticelli painting *The Birth of Venus*. To the right of the insects, there is a "nudie" picture of a shorthaired woman wearing only a shawl. The two nude women, Venus and the pin-up girl, are echoed in the crudely drawn picture of the topless woman in the lower register of the paintings. The sex of this figure is somewhat ambiguous. The breasts and curvy hips denote femininity, but the face bears a mustache and goatee. This transgender figure has short hair, which is curled and bobbed in a style similar to the politician's and the pin-up girl's. This correlation between hairstyles creates confusion in the sex of the last figure, a drawing of a person wearing a pink button-up coat and a crown. The almost military style of the garb implies that the figure may be gendered male, but the bobbed curly hair is similar to that of the other women depicted in the painting.

It is feasible that the blurring the genders and sexes of the female figures in this painting is a play on the differences and similarities (as relate to repetition) between men and women.<sup>121</sup> The depictions of women, most of whom are at least partially nude, are repetitions of a classical artistic subject matter, the life drawing, but there is a distinction between the artistic nude (Venus) and the sexualized nude (the pin-up girl). The two

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<sup>121</sup> Although it was written decades later, Judith Butler's *Gender Trouble* posits that both sex and gender are unfixed. The binary between male/female and men/women are historically and culturally rooted and are unstable. Rauschenberg was probably not thinking within these specific terms, but the images he used undermine a firm male/female or man/woman binary by combining visual cues about gender and sex. Judith Butler, *Gender Trouble: Tenth Anniversary Edition* (New York: Routledge, 1999).

women who display male physical traits underscore difference within similarity. By adding gender confusion into the mix of repeated images of the female form, Rauschenberg reveals, in his own way, the interdependence of difference and repetition. Rauschenberg's work evokes a Deleuzian understanding of repetition, which contains difference and is essentially positive and generative. In the case of *Rebus*, the difference in repetition in the painting's composition fosters interaction with the viewer as she makes connections between the images and is forced to consider the possible relationship between gender and sex.<sup>122</sup>

In 1959, Rauschenberg made what seemed like a dramatic departure from his *Combines*: he undertook a project to illustrate Dante's *Inferno*. He illustrated each canto as he read it. As in the pages in a book, the drawings are read left to right and top to bottom. The project took two years to complete. The drawings were made with crayon, gouache, pencil, and most distinctively, transfers. Transfers are made by first soaking commercially printed pictures from newspapers and magazines in a solvent, usually lighter fluid. Rauschenberg then placed the photos face down on the paper and rubbed the back with a ballpoint pen, removing the image from the original support and transferring it to the drawing. The frottage technique used to make the copy leaves behind a distinctive scribble. This is a monotype technique because it reproduces the found image only once, destroying the original in the process. In this project, serial qualities are reinforced by the prescribed and predetermined narrative format of *The Inferno*.<sup>123</sup>

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<sup>122</sup> This interaction between viewer and object is also a factor in the flatbed picture plane.

<sup>123</sup> With a work such as the *Inferno* series, we can see where the logic of printmaking may inflect meaning. This work has an obvious and stated subject matter, namely Dante's book, and Rauschenberg's repetition and seriality aids in reading the images as a narrative.



The protagonist Dante makes his first appearance in *Canto II: The Descent* [Fig. 18]. We see him in the top right of the drawing as he prepares to descend into Hell. Dante's placement in the composition, in an open swath of paper beside a single bird in flight, demonstrates that he has not yet left the land of the living. Below Dante, we see a figure of a boy. Beneath his feet is an arrow culminating in a screaming figure clad in a manner similar to Dante. A second arrow, also in the bottom register, points down and to the left. The use of directional markers makes it clear that this is a descent and begins us on our narrative journey.

The final appearance of Dante is in *Canto XXXIV: Circle Nine, Cocytus, Compound Fraud: Round 4, Judecca, Treacherous to their Masters* [Fig. 19]. In this drawing, Dante is shown twice. He is partially covered with paint but is still recognizable near the center of the page. The area around Dante is heavily worked over with paint and transfers. Above Dante is the head of a creature with legs emerging from his mouth. This may represent Satan, whom Dante meets in Cocytus. At the bottom of a page, we see the hero upside down, emerging from the dense area above. He stands in a crescent moon shape and is surrounded by blue-colored pencil. The pairing of an upright and upside-down Dante with their feet almost touching shows that he is emerging from Hell. Instead of using arrows to show the direction of the figure as in *Canto II*, here Rauschenberg repeats the Dante figure. However, Dante does not return to Earth, but instead ends up in Purgatory. In this last drawing, Dante is positioned upside-down and surrounded by murky watercolor and colored pencil areas. The character's setting and positioning demonstrates that he has not returned to Earth.

The towel-clad Dante appears in an additional twelve Cantos. However, he is not the only recurring image in the series. Arrows of various shapes, sizes, and colors are in seventeen of the Cantos, both with and without Dante. Footprints can be seen in three Cantos. These recurring symbols are noteworthy because they denote movement and help guide the reader through the images and aid in their reading. The serial and narrative structure of the drawings is underscored by the repetition of arrows and footprints.

In addition to the repeated forms in Dante's Inferno compositions, all the works are visually similar in spite of being made over a period of two years. The transfer process consistently reveals its own construction. The rapid back-and-forth rubbing used to transfer the ink from the original matrix to the drawing is evident in the result. All the pictures have the same frottage texture. The rubbing is particularly evident in *Canto XVI: Circle Seven, Round 3, The Violent Against Nature and Art* and *Canto XXXI: The Central Pit of Malebolge, The Giants* [Fig. 20-21]. The brightly colored comet that dominates the bottom half of *Canto XVI* appears dynamic in part because of the dense scribbling throughout the image. The Giants in *Canto XXXI*, Olympic wrestlers or weight lifters, were created by loose and haphazard scribbling. The incompleteness of the image gives the athletes an ethereal quality that aids their visual transformation from men into mythical beasts. Every drawing in this series displays a different and specialized scribble. However, the consistent use of the transfer technique with its self-revealing process ties the individual works together in spite of being made at different times. The drawings have a pre-set structure, which is determined by the transfer process and Dante's text. The works fulfill a pre-selected set of criteria, the Cantos of the Inferno.

In addition to the distinctive transfers, Rauschenberg also used watercolor and colored pencil in his Dante drawings. Although these materials allow for an almost infinite number of color possibilities, Rauschenberg uses a rather limited palette. The drawings are primarily dark with small areas of either blue or yellow and red. Scattered across the surface of many of the drawings are dark black lines. Although they sometimes correspond with the scribbled mark of the transfer, the artist applied them after the image. Drawn and painted additions tie the thirty-four separate drawings into a consistent narrative structure. The visual qualities of the individual works guide the reader from one sheet to the next, allowing the narrative to unfold through the process of looking. The visual qualities are what allows the *Inferno* works to be serial as opposed to just works in a series. The project is, of course, an actual series, but the manner in which each illustration builds on the one before it, with the use of similar textures and motifs, is serial.

The *Automobile Tire Print* and the woodcut *This is the First Half of a Print Designed to Exist in Passing Time* reveal their processes in a similarly temporal and sequential manner as the *Inferno* drawings. Details of John Cage's drive are evident in the *Automobile Tire Print*. The tire track moves over the paper in slight undulations, never driving off, but approaching each margin. The regular chevron pattern of the tire becomes quickly familiar, making the portions where it is disrupted evident. Close observation reveals that there must have been moments of reversing the direction of the Model-A and going over the same portion of paper more than once. Why the artists would have decided to do this is unclear, but those passages appear to correspond to moments when the paint on the tire was insufficient to create a dark print. The

consistency of the chevron pattern makes the ruptures all the more evident. Near the end of the print there is a black smudge on the top edge of the paper. This mark looks like it may have been made by Rauschenberg's shoe, which shows his role in the printmaking process. *This is the First Half of a Print Designed to Exist in Passing Time* demonstrates the process through which the woodblock was methodically cut. Rauschenberg printed each step of his process, documenting each cut as it happened. The resulting prints were then bound along the top edge, creating a book that could be thumbed through to reveal the progress and adding to the temporal quality of the sequence. Furthermore, each individual print includes all the prior marks, making each slice of the wood exist simultaneously. The title of the print series, or book, also states its duration and serial progression. In works such as these Rauschenberg uses serial progression.

Rauschenberg's early work establishes the axis along which the logic of printmaking is established. These works made before 1962 create a foundation for the artist's continued use of the index, the flatbed, seriality, and repetition. The first eight years of Rauschenberg's lithographic output, which will be addressed in the next chapter, bring the logic of printmaking to its most complete expression.

## Chapter Two

### Lithography and painting from 1962-1970

Chapter One examines the origins of Rauschenberg's printmaking logic and establishes what I hold to be its principles. This chapter explores the system's implementation in his first lithographs. Lithographs constitute the most complete and succinct manifestation of the logic of printmaking in Rauschenberg's work. Of course these lithographs were not made in a vacuum. Rauschenberg designed and published eight prints before he began making silkscreen paintings, but most of Rauschenberg's 1960s prints were made alongside paintings, and the medias should be viewed in concert with one another. In this chapter, my discussion of the logic of printmaking will be brought to bear on both Rauschenberg's lithographs and paintings. I demonstrate the applicability of the logic of printmaking to a variety of Rauschenberg's works.

#### The Shift

1962 was a year of artistic breakthroughs for Rauschenberg. He shifted from the production of Combine paintings to silkscreen paintings and, perhaps more importantly, he began making lithographs. The sequence of Rauschenberg's practice is often thought to be from silkscreen paintings to prints on paper; however, his work at Universal Limited Art Editions (ULAE) in West Islip, NY came first.<sup>124</sup> After years of prodding by Tatyana Grosman, founder and director of ULAE, Rauschenberg began working at

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<sup>124</sup> *Abby's Bird*, *License*, *Merger*, *Stunt Man I-III*, *Suburban*, and *Urban* all predate the silkscreen paintings.

ULAE in the early spring of 1962.<sup>125</sup> He did not visit Andy Warhol's studio and see silkscreen paintings until September of that year. Rauschenberg ordered his first set of screens from Aetna Silk Screen Products, New York, in October.<sup>126</sup> Although lithographs and silkscreens have some key differences, Rauschenberg's newly acquired experience with printmaking technologies, like those used in lithography, may have aided him in the transition from Combine paintings and transfers to silkscreen paintings. Rauschenberg's work with lithography prepared him for the printing aspects of silkscreen paintings. The intrinsic duplicative nature of lithography is mirrored in silkscreen because both media translate images from one matrix to another and do not necessarily create a singular work.

In order to make his lithographs, Rauschenberg took found images, transferred them to stone and then printed the images onto paper. To make the silkscreen paintings, the artist culled photographs from printed sources and had screens commercially produced. He then applied the images on the screen to canvas. Rauschenberg saw a close link between his work at ULAE and his paintings. He stated in his print, *Autobiography* (1967), "Started lithographs, Universal Ltd. Art Editions, Tanya Grosman, Long Island. Big influence on paintings" [Fig. 22].

In this chapter, I will address Rauschenberg's first eight years of printmaking. Rauschenberg's prints from this decade include some of the most innovative lithographs of their day. Within the analyses of these prints Rauschenberg's logic of printmaking will be further explained and revealed, as will the effects of this endeavor on his painting activity.

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<sup>125</sup> Hopps and Davidson, 561.

<sup>126</sup> Ibid.

The changes in Rauschenberg's art—from a collage aesthetic to a photographic one—that occurred in 1962 have been theorized by Rosalind Krauss and Branden Joseph. The critics' observations are largely confined to the silkscreen paintings. However, the aesthetic changes that occurred between the Combines and silkscreen paintings, a move from a collaged surface to a seamless and photographic one, were initially explored in lithography. Since the lithographs pre-date the printed paintings, the prints need to be incorporated into an account of this crucial time in the artist's development.

Krauss addresses Rauschenberg's new aesthetic approach in her 1997 essay "Perpetual Inventory." She writes, "This was a shift to photography not only as the image bank on which his pictorial practice would then rely...but as a new conception of the pictorial itself."<sup>127</sup> After 1962, Rauschenberg began to rely almost exclusively on photographic sources for his work as opposed to the found objects he used in the Combines. Rauschenberg's new style was a product of photography's flexibility and limitations. In order for photographic images to be used in paintings, they must be mechanically integrated into the surface of the picture plane. Photographs can be altered in terms of scale and size—the source materials possess flexibility in this way—but they also must coincide with the picture plane.

Krauss cites Rauschenberg's *Inferno* drawings as the origin of this change, but the later silkscreen process allowed for an increase in scale of the photographic source material and made the "material's photographic nature far more obvious than it had been in the Dante series."<sup>128</sup> According to Krauss, "Rauschenberg seems to have wanted the continuity of the mirror-like photographic surface to stamp its character on his newly

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<sup>127</sup> Rosalind Krauss, "Perpetual Inventory (1997)," in *Robert Rauschenberg*, ed. Branden W. Joseph (Cambridge, MA: The MIT Press, 2002), 100.

<sup>128</sup> *Ibid.*, 101.

revised sense of his medium, thereby replacing the collage condition of his Combines with the seamlessness of the photographic print.”<sup>129</sup> A similar seamlessness happens in Rauschenberg’s lithography. The source materials for his first lithographs were pulled from the photo morgue at the *New York Times* where he found old photoengraved plates that had been used by the newspaper. The photographic qualities that Krauss sees in the silkscreen paintings (the seamless nature of the picture plane even though distinct images are used) appeared first in the lithographs through the incorporation of visual material that is not collaged onto the surface, but printed onto the stone and then onto paper for the final print.

Like Krauss, Joseph traces Rauschenberg’s artistic changes of 1962 to the transfer drawings. In his 2001 essay “A Duplication Containing Duplications,” he writes:

In retrospect, Rauschenberg’s transfer drawings appear as the beginning of a larger aesthetic transformation brought on by the pressures of the media. As Rauschenberg recalled about this period, “I was bombarded with TV sets and magazines, by the excess of the world. I thought an honest work should incorporate all of these elements, which were and are a reality.” What began in 1958 with the transfer drawings seems to have culminated in 1962 with a series of works in which a more seamless coincidence of diverse imagery replaced the discontinuity of his earlier use of collage: these include the Combine painting *Ace*; the sole example of a ‘transfer painting’ *Calendar*; the adoption of lithography; a failed attempt to photosensitize canvas; and finally, after discovering the technique on a visit to Andy Warhol’s studio in September, the utilization of silkscreen.<sup>130</sup>

In this passage, Joseph links an increase in media saturation to the flatter and more cohesive pictorial surface in Rauschenberg’s 1960s art. Although Joseph does not characterize the picture plane in terms of photography, he does note the shift away from collage towards a surface that is not physically marred by additions. In these works,

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<sup>129</sup> Ibid., 101-102.

<sup>130</sup> Branden W Joseph, “A Duplication Containing Duplications (2001),” in *Robert Rauschenberg*, ed. Branden W. Joseph (Cambridge, MA: The MIT Press, 2002), 135-137. Rauschenberg’s words in the above quote echo Steinberg’s assertion that the Combine paintings “let the world in again.”



Rauschenberg homogenizes his images and marks. For Joseph, this “seamless coincidence” originates in television: “It is as though Rauschenberg had translated the simultaneous and differential here *and* there of the televised image into a similarly undecidable here and there of silkscreen imagery repeated across more than one canvas at a time.”<sup>131</sup> This “here” and “there” is a form of repetition between different canvases or prints. A receptor surface akin to the flatbed picture plane is also implied here. The new aesthetics Joseph describes open Rauschenberg’s picture plane to media pressures much like the flatbed picture plane allowed new subject matter and materials to be integrated into the Combine paintings. This television-like split is evident in the lithographs as well. As will be shown later in this chapter, this type of duplication occurs in works from the *Stoned Moon Series* (1969). What appears specific to the silkscreen paintings also exists in the lithographs, and these qualities are aspects of the logic of printmaking. The prints achieve, in advance of the paintings, the aesthetic changes that Krauss and Joseph find in the silkscreen paintings. The connection between lithography and the silkscreen paintings accentuates the need for Rauschenberg’s lithographs to be reassessed.

Brian O’Doherty wrote one of the earliest critical responses to Rauschenberg’s ULAE prints. His essay was featured in the catalogue of the *VI Exposition Internationale de Gravure* in Ljubljana, Yugoslavia in 1965. This was one of the premier print exhibitions in the world and Rauschenberg’s *Accident* won the grand prize, becoming the first print by an American to do so [Fig. 23]. O’Doherty worked as a critic for *The New York Times*, and he accompanied Rauschenberg when the artist went through the drawers of old photoengraved plates, also called printer’s mats, for use in his lithographs. In order to be printed in the newspaper, photographs were made into relief prints so they and the

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<sup>131</sup> Ibid., 142.

text could be produced on the same press. After the plates were made, whether they were used in the paper or not, they were saved for a time in the photo morgue before being discarded. This collection of old photographs destined for the trash became a treasure trove of images that Rauschenberg could use in his art, in particular his lithographs.

O'Doherty recounts how the artist flicked through the plates, each featuring the work of anonymous news cameramen. These images were “clipped fractions of raw ‘reality’”<sup>132</sup> and were not influenced by Rauschenberg’s personal taste or aesthetics.<sup>133</sup> When explaining his image choices to the critic, Rauschenberg said, “I like images to be as general-looking as possible.”<sup>134</sup> The pictures the artist used in the early 1960s walked a fine line between being “ripped from the headlines” reflections of current events and being generic and ubiquitous. O'Doherty explains this phenomenon in Rauschenberg’s prints, “He made the key that opened the door to the real world, where the newspaper waits on the doorstep.”<sup>135</sup> O'Doherty is describing an artistic technique that “lets the world in again,” in a manner similar to the flatbed in Steinberg’s analysis of Rauschenberg’s Combine paintings.

In Steinberg’s evaluation of Rauschenberg’s paintings, he claims that Combines are similar to newspapers because they lack a distinct vertical orientation.<sup>136</sup> The painting surface becomes a receptacle for materials. Rauschenberg’s use of printer’s mats from *The New York Times* allows elements of the flatbed to be extended into the lithographs and makes Steinberg’s theory more widely applicable.

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<sup>132</sup> Brian O’Doherty, “Rauschenberg II,” *Object and Idea, An Art Critic’s Journal, 1961-1967* (New York: Simon and Schuster, 1967), 115.

<sup>133</sup> *Ibid.*, 116.

<sup>134</sup> *Ibid.*

<sup>135</sup> *Ibid.*, 118.

<sup>136</sup> Steinberg, 2002, 35.

## Jasper Johns

Much has been written about the artistic and personal alchemy of Jasper Johns and Rauschenberg (although that specific topic is outside the scope of this dissertation).<sup>137</sup> I focus upon the influence Johns had on Rauschenberg's turn to lithography by introducing him to the print shop Universal Limited Art Editions (ULAE). Tatyana Grosman initially made contact with Rauschenberg through Johns. Grosman's earliest projects were with Johns, Larry Rivers, Sam Francis, Grace Hartigan, Helen Frankenthaler, and Robert Motherwell. She persuaded these artists to work in lithography by leaving immense limestone blocks in their studios. It was on the delivery of just such a stone in 1960 that Grosman first met Rauschenberg. She brought two huge stones to the New York building where both Johns and Rauschenberg had studios, and the two artists struggled to get the stones upstairs to Johns' workspace.<sup>138</sup>

Rauschenberg's initial resistance to lithography stemmed from what he perceived as its old-fashioned nature. He once said that, "The second half of the twentieth century is no time to be writing on rocks," and that he, "didn't know modern art was that heavy."<sup>139</sup> In 1962, Grosman, with encouragement from Johns, finally persuaded Rauschenberg to try his hand at the medium. The artist soon became one of lithography's most ardent practitioners. Johns's work in lithography probably factored into Rauschenberg's eventual adoption of the medium.

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<sup>137</sup> For an example of this scholarship see Jonathan Katz. "Lovers and Divers: Interpictorial dialog in the work of Jasper Johns and Robert Rauschenberg" *Frauen Kunst Wissenschaft* 25 (June, 1998).

<sup>138</sup> Calvin Tomkins, *Off the Wall, Robert Rauschenberg and the Art World of Our Time* (New York: Penguin Books, 1981), 203.

<sup>139</sup> Kotz, 143.

Rauschenberg and Johns have both spoken openly about their mutual influence. “The kind of exchange we had was stronger than talking. If you do something then I do something then you do something then I do something, it means more than what you say. It’s nice to have verbal ideas about painting, but better to express them through the medium itself,” remarked Johns.<sup>140</sup> Rauschenberg describes a slightly different, but similarly intense relationship, “He and I were each other’s first serious critics...Jasper and I literally traded ideas. He would say, ‘I’ve got a terrific idea for you,’ and then I’d have to find one for him.”<sup>141</sup> Rauschenberg’s version of the exchange evokes a verbal communication while Johns’s recalls a visual one. Nevertheless, they both describe a close and fertile artistic dialogue that fostered the development of ideas.

This collaborative environment was conducive to Rauschenberg’s adoption of lithography. Furthermore, Johns’ approach to lithography was unusual; he started working in lithography to see what he could do to complicate the process.<sup>142</sup> Johns was interested in exploring the capabilities of the medium and not using it in the historically proscribed manner. One of his earliest works, the *0-9* project (1960-63), explored the transparency of lithographic ink by allowing the residual images of preceding numerals to be visible in each print [Fig. 24]. For example, in *5*, faint echoes of numbers 0-4 are visible beneath the *5*. By witnessing a non-traditional approach to lithography, Rauschenberg may have been swayed from his earlier stance that lithography was an outdated medium. Johns’s early prints explored the outermost boundaries of lithography,

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<sup>140</sup> Jonathan Katz, “The Art of Code: Jasper Johns and Robert Rauschenberg,” in Significant Others: Creativity and Intimate Partnership, ed. Whitney Chadwick and Isabelle de Courtivron (London: Thames and Hudson: 1993), 204.

<sup>141</sup> *Ibid.*, 197.

<sup>142</sup> Esther Sparks, Universal Limited Art Editions A History and Catalogue: The First Twenty-Five Years (Chicago: The Art Institute of Chicago, 1989), 125.

and Rauschenberg continued in this tradition when he began to make prints himself at ULAE.

### **Universal Limited Art Editions (ULAE)**

In the 1960s, Rauschenberg worked with two of the three most important print workshops that revived the medium of lithography for a new generation of American artists: Universal Limited Art Editions (ULAE) and Gemini Graphic Editions Limited (Gemini G.E.L.). The third shop, Tamarind Lithography Studio, trained many of the master printers with whom Rauschenberg worked. The story of ULAE and its founder, Tatyana Grosman, has become the stuff of legend where apocrypha and fact have blended seamlessly. Perhaps the most famous story concerns the origin of ULAE: in 1957 Grosman found two limestone lithography blocks in the front yard of her Long Island home.<sup>143</sup> With these stones, and a press bought from a neighbor for \$15, Universal Limited Art Editions was born. Grosman invited artists out to her home in Long Island and encouraged them to experiment with the lithographic medium.<sup>144</sup>

In 1965, Rauschenberg explained his approach to lithography to Brian O’Doherty. “It’s a very stiff medium,” he said, “I used to do photography and I have the same sense of mystery with lithos. When you’re working you’re conscious that the stone has got a thin skin and weighs seventy-five or a hundred pounds, and what happens is the result of having worked so *thinly* on such a mass. Then it’s paper and ink and you see what you’ve done. It’s like adding two and two and not getting four or five.”<sup>145</sup> Rauschenberg describes a magical process in which he works nearly blind until the printing process

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<sup>143</sup> Tomkins, 71.

<sup>144</sup> Sparks, 18.

<sup>145</sup> O’Doherty, “Rauschenberg II,” 117.

reveals his work. The greasy tusche gets trapped in the pores of the limestone, but the drawing remains on the top of the heavy block, creating a dichotomy between the delicate surface drawing and the heavy stone.<sup>146</sup> Because the principles of printmaking had been established in his art in the 1950s, Rauschenberg early work in lithography had a confidence that belied his inexperience and made the more difficult aspects of the medium a challenge rather than a hindrance. When Rauschenberg states that lithography does not produce either four or five (when five would never be the anticipated result of two plus two) he is claiming that it can produce more than the artist predicts. The understanding that lithography can produce “more” is an analogy for what I call the logic of printmaking. This logic is the guiding principle for much of Rauschenberg’s work, not just those made with printing techniques. These prints are the culmination and maturation of the method he had been working within since 1948, which continued to govern his practice until his death sixty years later.

The second lithograph Rauschenberg made, *Merger* (1962), was conceived as a collaborative work between him, Jim Dine, and Jean Tinguely for the *Dynamic Labyrinth* (or *Dylaby*) exhibition in Amsterdam [Fig. 25]. *Dylaby* was an exhibition of objects and performances by artists and scientists from America and Holland. While the other two artists did not complete their portions and Rauschenberg finished the print alone, he selected a title that reflected the initial idea.<sup>147</sup> The appearance of the word “with” in *Merger* underscores these associations. Rauschenberg was eager to work with other artists, and this print was created for an exhibition that incorporated two of Rauschenberg’s sustained forms of collaboration: performance and technologically based

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<sup>146</sup> For a more detailed account of lithographic production, please see Appendix I.

<sup>147</sup> E.A. Foster, *Robert Rauschenberg: Prints, 1948-1970* (Minneapolis: Minneapolis Institute of Art, 1970), catalog no. 5.

art. In 1966, he and Billy Klüver from Bell Laboratories formed E.A.T (Experiments in Art and Technology), a group devoted to supporting projects involving artists and experts in technology and science, an idea prefigured in the *Dylaby* exhibition.<sup>148</sup> Also in the 1960s, Rauschenberg became extensively involved with performance art, a move that is rarely referenced in his paintings, but (as demonstrated by *Merger*) is evident in his prints. The appearance of different strands of the artist's work—scientific collaboration and performance—in Rauschenberg's prints speaks to the centrality of printmaking to the artist's corpus. Because of the position of printmaking in Rauschenberg's work, it will perpetually reflect both his wider artistic interests and the logic of printmaking.

In the center of *Merger* is one of the most iconic images of mid-century America: the Coca-Cola bottle. Rauschenberg first used these distinctive bottles in 1958 in the Combine *Coca-Cola Plan* [Fig. 26]. In order to depict this patented shape accurately in the print, Rauschenberg set an empty bottle on the stone and traced around the glass. The resulting black crayon line starts and stops, reflecting the difficulty of tracing a rolling object. The trace of the Coca-Cola bottle is an indexical mark. The unmistakable shape of the soda bottle is made on the stone through a direct interaction with the object in a manner that is both iconic and indexical. Thus, the drawing is an example of a genuine index. The indexical use of the bottle is also evident in the stamping of the Coca-Cola logo and the neck of the bottle onto the printing matrix. The word “cola” can be made out in the center of the print and was created by dipping the raised glass letters in tusche<sup>149</sup> and rolling them over the stone; Rauschenberg turned the bottle into a relief-printing surface.

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<sup>148</sup> Tomkins, 228.

<sup>149</sup> Tusche, also called lithographic ink, is a greasy liquid used to write on lithographic stones and plates. The composition of tusche is discussed in Appendix I.

This novel use of an actual Coke bottle is more than an illustration of the index; it demonstrates the continued existence of the flatbed principle in Rauschenberg's work after the Combine period. In this lithograph, the stone is not just a printing matrix; it became the support for the relief print made with the Coca-Cola bottle. Thus the stone itself is an example of Steinberg's flatbed picture plane, a place where anything can be applied.<sup>150</sup> Rauschenberg makes both the matrix and the final product rely on the horizontality of the flatbed.

Rauschenberg's penchant for drawing materials from the world around him, first seen in the Combine paintings that "let the world in," is evident in his early ULAE prints.<sup>151</sup> In the lithograph *Urban* from the spring of 1962, Rauschenberg used printer's mats culled from *The New York Times* [Fig. 27]. He took these found photo-plates, dipped them in tusche, and then printed them onto the stone. The images of baseball players, President Kennedy, racing horses, a satellite dish, and a building were combined on the limestone block with objects Rauschenberg found lying around the print studio, such as a scrap of paper from a spiral-bound notebook with a perforated edge. Circling a ball player next to the notebook paper is a ring, similar to one made by a cup of coffee or a jar lid. This "coffee ring" appears a second time in smudged form. Perhaps the most distinctive found image is the imprint of a leaf in the lower left corner of the composition. This leaf was picked from a tree growing on the Grosmans' property.<sup>152</sup> Rauschenberg used the natural oils in the leaf to transfer its shape and intricate vein pattern onto the stone. Whatever was at hand was as valid an addition to the lithography stone as the

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<sup>150</sup> Leo Steinberg, 2002, 26.

<sup>151</sup> *Ibid.*, 36.

<sup>152</sup> When I visited ULAE, I noticed that a large tree with the same leaves was growing outside the old studio. Given Rauschenberg's predilection for taking objects from around him, I think it is a reasonable assumption that this leaf came from this tree.



images the artist brought with him. The receptive quality of the flatbed picture plane allows for Rauschenberg's work to be a reflection of the world and opens these prints and other works up to possible interpretations.

The democracy of images evident in the Combines extends into lithography. As Steinberg wrote about the flatbed, "Rauschenberg's picture plane had to become a surface to which anything reachable—thinkable would adhere."<sup>153</sup> The limestone block acts as the receptacle for any object or image Rauschenberg can find. The stone is then printed. In lithography, the flatbed picture plane is doubled: first the objects are applied to the stone and then the stone is pressed onto the paper. The flatness of the stone surface and the paper is paramount. In fact, printing informs Steinberg's description of the flatbed: "any receptor surface on which...information may be received, *printed*, or *impressed*."<sup>154</sup> The viewer sees the lithograph (and its matrix) as flat, even though the photographs shown in the print have illusionistic depth.

*License* was editioned in 1962 from four stones, one large and three small [Fig. 28]. Only sixteen prints were pulled before the large stone broke. The smaller stones became parts of *Stunt Man I*, *Stunt Man II*, and *Stunt Man III* [Figs. 29-31]. In fact, nearly all the imagery used in the *Stunt Man* series had been used previously. This reuse of stones and imagery reveals an inherent flexibility of the lithographic medium and makes this series of prints "duplications containing duplications."<sup>155</sup> Each print exists in multiple, and because Rauschenberg used a small set of images, each picture is repeated across different prints.

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<sup>153</sup> Steinberg, 2002, 30.

<sup>154</sup> Ibid., 28. My emphasis.

<sup>155</sup> This phrase comes from John Cage's essay, "On Robert Rauschenberg." In this essay, he was describing *Factum I* and *II*, but Cage's observations are just as valid when used to describe lithographs. Cage, 102.

However, as the previous chapter demonstrated, if a Deleuzian approach to duplications is used, the copies not necessarily look alike because, “Difference inhabits repetition.”<sup>156</sup> The stone on the left of *License*, which includes the Siamese cat, is in *Stunt Man II*. The square outlining the baseball player is used again in *Stunt Man I*, and the baseball player itself is shown three times on two different stones in *Stunt Man III*. As in *Urban*, Rauschenberg utilized discarded photo engravings he had culled from the *New York Times* to make these prints. Rauschenberg changes and flips images, like the baseball player in *Stunt Man III*, making each version look different. The images are duplicated, but like *Factum I* and *Factum II*, they are not identical.<sup>157</sup>

The lithographs enact difference in repetition in a Deleuzian manner. By re-using the same images in a variety of prints, but changing them in each iteration, Rauschenberg combines difference with repetition. Deleuze shows that repetition and difference are productive, and Rauschenberg’s approach to them affirms that. By repeating and simultaneously altering images, the artist is able to create variety in his prints while using a select set of images. Repetition, when blended with difference, is able to generate creativity. Because a finite number (a set) of images are used in these lithographs, they fulfill Bochner’s definition of a series. For Bochner and Deleuze, rote copying of an image is not the same as duplication or working in a serial manner. Rauschenberg’s work eschews monotonous repetition for a more nuanced serial attitude.

The index is connected to the idea of duplication because it is the product of an interaction between two objects. However, for a sign to be an index it need not be identical to the original object; rather, the sign must only resemble the object through a

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<sup>156</sup> Deleuze, 76.

<sup>157</sup> A full analysis of *Factum I* and *Factum II* can be found in Chapter One.

physical connection to it. As Atkin states, “all indices show or indicate their object rather than describe it.”<sup>158</sup> Rauschenberg’s use of printer’s mats is indexical even when the image is manipulated to the extent that it no longer looks exactly like the original photograph. The artist’s altering of the image reduces its genuine indexical qualities, but not its degenerate indexical qualities. A genuine index has an involved icon and is able to transmit information about the original object because of this iconic resemblance. Degenerate indexes do not convey images through resemblance. In the case of these altered photographs, Rauschenberg changed the image in its transfer process. Consequently, in the resultant lithographs, the images no longer resemble their referent. However, the pictures are still indexical because they are made through the manual impressing of the printers mat on the limestone block.

Rauschenberg explored the more complicated elements of the index by making use of a Deleuzian construction of duplication in which difference plays a crucial part.<sup>159</sup> The mutability of images in Rauschenberg’s work reveals the interconnected nature of the index and duplication. Rather than merely pressing a found image to the stone over and over again, Rauschenberg shifts and changes the image. He explored the different ways that a physical relationship between images and their copies (or signs and objects) can function and refer to the original object. Furthermore, just like a photograph, the printer’s mats have iconic elements. The resemblance to an object, such as a baseball player, is iconic, but the image is created through an indexical trace. When Rauschenberg adopts these images, the initial iconic resemblance is at times diminished, as when the baseball player becomes too blurry to read as a specific person in *Stunt Man III*.

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<sup>158</sup> Atkin, 165.

<sup>159</sup> Deleuze, 1.

However, the iconic elements are never completely lost, because, as Peirce notes, a pure index is hard to conceive.<sup>160</sup> In art particularly, the icon and the symbol infuse the index. Iconic resemblance is particularly prevalent because in documentary photography, the artist tries to make the sign resemble the signifier. The act of looking at art brings the symbolic into any indexical work because looking brings an interpretive mind to the object.

With the notable exception of the illustrations for Dante's Inferno, Rauschenberg's serial work does not use narrative as its guiding principle. However, his serial approach does utilize order, sequence, and simultaneity in such a way that there is a before and after, cause and effect. Although this is similar to narrative, works that use this serial manner do not attempt to tell a story; rather, there is a progression. Serial processes possess predetermined orders and systems of which progression is an example. Sequence and simultaneity make manifest the temporal qualities of the serial. Together, temporality and progression enable the viewer to see a specific form of seriality in which things happen in an order, one thing after another.

Perhaps the clearest incident of progression is in the print *Accident* (1963) [Fig. 23]. Instead of discarding a stone which broke early in the printing process, Rauschenberg decided to print from the remaining pieces. The artist dipped chunks of broken limestone in tusche and printed them on an intact second stone. He added hand-made marks to create an illusionistic pile of shards of rock. The heap of debris at the bottom of the image creates a progression in which the stone breaks and the chipped rocks land in a pile at the bottom of the print. Within a single image one can see cause

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<sup>160</sup> Peirce (CP 2.306, ca. 1901) as quoted in Sebeok, 229.

and effect. In *Accident*, the time is contracted because the break and the result are compressed into a single composition.

Temporality and serial progression are played against repeated images in *Accident*. At the top of the print are two copies of a racing car image and the baseball player from *Stunt Man III*. These repeated forms are not identical. As in the Combine paintings, these two images are partially obscured and tied together by a plethora of hand-made marks, including fingerprints. As the edition printed, the two halves of the broken stone shifted, so every print from this set is slightly different. This planned aberration counters the tradition of lithography that prizes consistency within an edition.<sup>161</sup> The use of fingerprints, which look alike, but are from different fingers and are unique to the artist, the two iterations of the car, and the very similar tusche strokes, are not modular repetitions of the same term. In this print, Rauschenberg underscores both seriality and the relationship between difference and repetition.

The fingerprints below the baseball player in *Accident* act as evidence of Rauschenberg's physical contact with the lithography stone. Rauschenberg dipped three fingers into tusche and dragged them across the printing surface. Early proof states show that these finger marks were part of the original design conception and among the first images applied to the stone. Even before the famous accident that give this print its name, Rauschenberg was utilizing indexical traces of his own body and showing the physicality he brought to the print project. After the stone broke, the edition took on another mark of physicality: the diagonal fissure recorded in the editioned prints. The rough edge of the limestone fracture captured more ink than the rest of the stone, creating visible pooling of

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<sup>161</sup> Donald Saff and Deli Sacilotto note that most lithography editions are so uniform numbering the individual prints in the order they were printed is not important. Saff and Sacilotto, 396.

black along the line. The dark line traces the break and is an index of the edge of the stone. Furthermore, one can see light embossing along the fracture. If an image lies in the center of the lithography stone, as is standard in most lithography, the mark of the stone edge is kept well outside the composition. Because the break in *Accident* runs through the middle of the print, the mark of the thousands of pounds of pressure the press exerts on the stone necessarily remains visible on the paper. The indexical pressure marks and pooled ink in this print stress the physicality of the lithographic medium. Rauschenberg's fingerprints demonstrate the interaction between the artist and the stone. In these examples, the resemblance aspect of the index is de-emphasized and the physical component of the indexical trace is paramount.

*Accident* has a specifically vertical orientation. The pile of stones at the bottom of the print looks as if it was created when gravity pulled bits and pieces of rock down the fracture. This illustration of gravity appears to work against the horizontality of the flatbed picture plane. Although it would seem that this print presents a breakdown of Steinberg's theory of the horizontal flatbed picture plane, the print's composition reveals that the verticality is an illusion. First, as noted above, the print emphasizes the physicality of the stone. Rough edges remind the viewer of the material used to make a lithograph, a large piece of limestone weighing over a hundred pounds. The impressions of the edges are a clear result of the flatbed press used to make the print. These marks of the means of production reveal the necessary horizontality of the lithographic method. Close examination of the debris at the bottom of the print exposes the artificiality of its construction. Rauschenberg created some of these fragments by outlining a shard with crayon and filling in the drawing with his distinctive scribble. The chunks of stone at the

bottom appear piled on top of a line clearly drawn by the artist. Finally, a tusche wash connects the individual pieces, making them into a visually cohesive whole. The bogus nature of the debris pile reveals the illusion of verticality in the face of necessary horizontality. Thus, even when a print seems to work against the notion of the flatbed, this work is tied to horizontality by the confines of lithographic production. In turn, Rauschenberg exploits the tension between horizontal and vertical by contrasting the reality of production with the print's composition.

When Grosman founded ULAE, she hoped to become a publisher of *livres d'artistes*, books of poetry lavishly illustrated by artists.<sup>162</sup> While ULAE did publish several of these books, the print shop found its success with individual prints. However, it was in this spirit of bookmaking that Rauschenberg created the groundbreaking work *Shades* (1964) [Fig. 32]. Before this work, Plexiglas had not been used for lithographic printing. The artist himself referred to the work as a book, but it can be more accurately described as a multiple, and as such ushered in the surge of editioned objects made by Pop artists in the late 1960s.<sup>163</sup> *Shades* consists of five square Plexiglas "pages" that slide in and out of an aluminum frame. These loose pages stand in front of a fixed translucent sheet of plastic, behind which the artist installed a light bulb. The final page, behind the bulb, is also fixed in place. The light bulb can either be a steady light source or blink on and off. The cube frame sits on top of an artist-designed tripod approximately four feet tall. Because of the square shape of the pages, they can be put into the frame in any

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<sup>162</sup> Sparks, 18.

<sup>163</sup> Multiples are small editioned sculptures.

orientation. The fluid construction prevents a final or official form; the viewer can select to assemble the piece into any of the thousands of potential versions.<sup>164</sup>

As with works like *Factum I* and *Factum II*, *Shades* demonstrates Rauschenberg's exploration of difference within repetition. The images on the pages of *Shades* were all used in earlier prints. The baseball players and scoreboard, as well as the Siamese cat and racehorses, appear in *License* and *Stunt Man I, II, and III*. The faint reproductions of a Renaissance painting and the men on a boat both feature prominently in *Accident*. Furthermore, the individual pictures are used on multiple sheets. The crossword puzzle appears on two sheets and the baseball scoreboard is on three. Throughout the work are numerous drawn lines, both solid and dashed, as well as heavy brushstrokes and pools of tusche. These images form the lexicon of Rauschenberg's lithographs up to this point. The unusual construction of *Shades* prevents these repeated forms from becoming modular repetitions. Since there is no order or orientation (up, down, back, or front) to the Plexiglas pages there are multiple permutations of the composition. The images shift position and direction. Because of Plexiglas's transparency, each page can be looked through to see the others behind it; so the relationship between the various images remains unfixed. By using a now standardized set of pictures, Rauschenberg thwarts our expectations for prints by making a work that is unfixed. It is statistically unlikely that each individual "book" in the edition will ever look like any of the others. This means that each editioned object is virtually unique. Although every copy of *Shades* consists of the same discrete set of images, all of which Rauschenberg used before, each version is

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<sup>164</sup> Each of the five pages has eight potential orientations and can be placed in any of the available slots. Then, to add to the potential variations, the light bulb can be either lit or blinking.



different; one could not be substituted for another. In spite of each work being distinct, they are all enough alike that they unmistakably constitute an edition.

Until 1964, Rauschenberg almost exclusively applied images to stone with relief style printer's mats. With the work *Kip-Up*, he began to use a second technique to integrate photographic images into his compositions, silkscreen [Fig. 33].<sup>165</sup>

Rauschenberg placed a screen on the stone and pushed tusche through the silk mesh with a squeegee. The resulting images have a grainy quality that the earlier ones lack. This gritty texture mimics the newspapers from which some of the photographs were taken. *Breakthrough I* and *Breakthrough II* are particularly textured [Fig. 34-35]. *Breakthrough I* uses a single stone that, like several others from ULAE, had developed a crack during an earlier printing. The fissure can be seen running from the Statue of Liberty around the image of a key. When the stone was reused in *Breakthrough II*, the crack widened and part of the Statue of Liberty, now at the top of the print, broke away. Many of the images in these prints were used in other works, in particular the immense silkscreen painting *Barge* [Fig. 36]. *Breakthrough II* reuses the black stone from *Breakthrough I* with the addition of two new colored stones. The dark blue stone features a few brush strokes in the upper right corner and, more prominently, an ophthalmologist's eye chart at the lower left. Rauschenberg found the eye chart on one of the discarded industrial stones used at ULAE.<sup>166</sup> When offset lithography became the norm for commercial printing, limestone blocks became obsolete and were abandoned.<sup>167</sup> Artisan print shops like ULAE collected

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<sup>165</sup> Foster, no. 23.

<sup>166</sup> The light blue stone was only printed on the right side of the final composition. On the far right is a drop of tusche that created a starburst pattern when it hit the stone, reflecting the allowances for chance Rauschenberg made in his work.

<sup>167</sup> For more information on the offset printing process, please see the offset section at the end of this chapter.

these former industrial stones. Most artists at ULAE printed on the obverse of block, the side without any old images. Rauschenberg, on the other hand, used the preexisting designs as found images similar to the printer's mats or pictures he turned into silkscreens. Ben Burns, a printer at ULAE, resurrected the eye chart so it could be used for printing again.<sup>168</sup>

An image found on a limestone block became the background for *Lawn* (1965) [Fig. 37]. The green printed graph forms the ground for the riot of black marks that make up the remainder of the print.<sup>169</sup> The black marks over the graph in *Lawn* constitute yet another new way of applying images to the stone, one that returns, in a way, to Rauschenberg's first works. He used the printers mats to make a relief print on a piece of paper. This block print was then transferred again to the stone using the frottage method from the transfer drawings. The evidence for this can be seen most clearly in two places. At lower left is an image of mechanics replacing the tire on a racecar; the rubbed lines make the image obscure. The original printer's mat was used in *Accident*. When the image from the upper right corner of the earlier print is compared to the image in *Lawn*, we see that they are mirror images of each other—the version in *Lawn* is a print of a print. At the top of the composition is further evidence of this specific transfer method. The grayish lines of the frottage, rubbing through paper, give way to black lines drawn directly on the stone. The clear demarcation between the two sets of lines reveals the edge of the paper through which the grey lines were made. These transferred images are set against a variety of direct marks: a reversed set of letters printed from an advertisement for international air travel, overlapping handprints, and a flurry of

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<sup>168</sup> Sparks, 25.

<sup>169</sup> This resurrected graph also formed the basis for the Metropolitan Museum of Art's *Centennial Certificate* (1970), which commemorated the museum's 100th anniversary.

fingerprints. These printed marks are, as with most Rauschenberg prints, combined with wide swaths of brushstrokes. I believe these hand-made marks function in two ways. First, they contrast with found images. Second, they function as a record, an index, of the hand of the artist. Painted strokes and fingerprints assert Rauschenberg's presence as the maker of the works. The overt use of the artist's body began in the 1940s and 1950s. His *Blueprints* used (with some exceptions) just Rauschenberg's body and a chemical reaction. The smudged footprint at the top edge of *Automobile Tire Print*, records his contribution to the work. Works such as these use the index to mark the artist's involvement in the art-making process.

The images found on the stones, and the variety of techniques used to apply them to the printing matrices in *Lawn* and *Breakthrough II*, suggest the persistence and strengthening of the flatbed position in Rauschenberg's work of this period. What the artist has chosen to use and how the images are employed elide with Steinberg's theory that used charts and graphs to explain the flatness and receptive qualities of the flatbed picture plane.<sup>170</sup> The eye chart from *Breakthrough II* and the graph from *Lawn* are the types of visual material Steinberg used to establish the flatbed, namely charts and graphs. In addition to using the materials upon which the flatbed was established, the image's creation is predicated on the horizontal. The transfer process makes use of the physical flatbed as both the stone and the image sources need to lie flat in order for the print to be made.

The physical limitations inherent to applying silkscreened images to lithography stones similarly necessitate a horizontal orientation. However, *Breakthrough II*'s allusion to the flatbed is compounded by the grainy quality of the images. The low resolution of

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<sup>170</sup> Steinberg, 2002, 28.

the pictures in the print is similar to those found in newspapers, a touchstone for Steinberg's conception and description of the flatbed.<sup>171</sup> In both cases, the image has been diluted through the printing process. The iconic quality of the photograph is diminished by the multiple iterations that occurred between the photograph and the final print. The needs of production and newspaper-like imagery in these lithographs literalize the flatbed and expand it beyond the Combines.

*Breakthrough I* and *Breakthrough II* were not actually designed and printed at the same time. The image on the main stone was retained because the block itself was damaged and not deemed sound enough for printing. Never one to find this a deterrent, Rauschenberg decided to print from it again in 1965. Changes made between the two prints prevent them from being a series; rather, they are works made in a serial manner. Bochner explores this difference in his essay "The Serial Attitude:"<sup>172</sup> "Modular ideas differ considerably from serial ideas although both are types of order. Modular works are based on the repetition of a standard unit. The unit... does not alter its basic form, although it may appear to vary by the way in which the units are adjoined."<sup>173</sup> The "basic form" of this print, the large black stone, is not standardized in the two *Breakthrough* prints. The crack widened with each printing, and there are evident losses to the physical stone between the first and second edition. The printing surface similarly became worn and fragmented. Rauschenberg then expands upon these distinctions by adding two more stones to *Breakthrough II* and signing the prints in different places.<sup>174</sup> These differences

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<sup>171</sup> Ibid., 25.

<sup>172</sup> Although he organized a show entitled *Art in Series*, his essay makes a distinction between the two forms.

<sup>173</sup> Bochner, 28.

<sup>174</sup> *Breakthrough I* is signed along the lower left side while the signature on *Breakthrough II* lies in the bottom right corner.

keep the prints from being modular works and instead make them examples of a serial construction.

Rauschenberg returned to ULAE in 1969 after a visit to Gemini G.E.L. in Los Angeles.<sup>175</sup> When he returned, he decided to try something new at the Long Island shop. Three related prints—*Tides*, *Drifts*, and *Gulf*—were made with stones photo-sensitized through a technique developed by ULAE especially for the artist [Figs. 38-40].<sup>176</sup> Rauschenberg used his own photographs for these works, whereas before he had relied almost entirely on found images. Infrared lights were used to transfer images from negatives to the stones, which were then developed outdoors at night.<sup>177</sup> Unusual techniques for exposing and developing the stones, along with the moiré pattern made by the overlapping photographs, gave the resulting prints a liquid quality, which in turn inspired their titles. In *Tides*, the photographic emulsion began to deteriorate during printing; thus the lines in the lower right corner became more pronounced later in the edition.<sup>178</sup> The moiré pattern in these prints is a result of the photographic source material. However, these prints will never be mistaken for anything other than lithographs because of the visibly inked stone edges surrounding the compositions and the variations in *Tides*. Furthermore, the actual subject matter of Rauschenberg's photographs is unclear. In documentary photographs the icon and the index exist in equal parts; this is not the case in these prints where the subject matter is sometimes difficult to ascertain. That is to say, in these prints the photographs are neither entirely indexical nor entirely iconic. Resemblance is lost in the interference of the dots and through the

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<sup>175</sup> For more information on Rauschenberg's work at Gemini G.E.L. in the 1960s, please see the Gemini section later in this chapter.

<sup>176</sup> Foster, no. 68.

<sup>177</sup> Sparks, 223.

<sup>178</sup> Foster, no. 86.

techniques of transfer and development. An indexical “point by point” correspondence between the original photographs and the lithography stone is obscured by the moiré pattern, and it is lost between the stone and the individual prints in *Tides*. However, photography is by its very definition indexical with an involved icon, a genuine index: “photographs, especially instantaneous photographs are very instructive, because we know that they are in certain respects exactly like the objects they represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point by point to nature.”<sup>179</sup>

Rauschenberg draws attention to the indexical nature of his art by showing its limitations or perhaps working in the gaps of the theory. By employing various types of indices—degenerate and genuine indices as well as sub-indices—throughout his work, Rauschenberg explores the different ways that an index can be used to make art.

By varying his use of the index, Rauschenberg explores the difference in repetition. The pictures all have a similar tone and lack of specificity as a result of their production. Several of the photographs appear across the prints, specifically images of hands and penises. The proofs from this series, currently in the collection at the Art Institute of Chicago, demonstrate Rauschenberg’s process. He printed the pictures many times, cutting them up, and choosing the best way to proceed with a single set of images and a distinctive transfer method. The artist enlisted a pre-determined set of factors in the execution of these prints. Within this system, Rauschenberg created three prints in a serial manner. Each print is based on a fixed set of factors—his handful of photographs and ULAE’s technique for transferring the images to the stones—but remains distinctive. The differences within the similar prints are deepened in *Tides* as a result of the

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<sup>179</sup> Peirce, 106.

deteriorating photographic emulsion on the stone. As the stone was printed, the wear became more noticeable, and each print became distinct.

### **Silkscreen Paintings 1962-1964**

On September 18, 1962, Rauschenberg accompanied art critic and Metropolitan Museum of Art curator Henry Geldzahler to Andy Warhol's studio. In August, Warhol had exchanged stencils for silkscreens in his painting production. This visit was the first time Rauschenberg saw silkscreens used for fine art. However, printmaking was not a novel idea to Rauschenberg, since he had already worked at ULAE for six or seven months. In October, Rauschenberg sent images culled from *National Geographic*, *Life*, *Esquire*, *Boxing and Wrestling*, newspapers, and a cache of his own photographs to Aetna Silk Screen Products in New York to be transferred to screens.<sup>180</sup> Between the fall of 1962 and the spring of 1964, Rauschenberg produced seventy-nine silkscreen paintings.<sup>181</sup> These paintings relate to his lithographs in terms of subject matter and their shared usage of the logic of printmaking.

According to Roni Feinstein's catalogue raisonné of Rauschenberg's silkscreen paintings, one of the first of these works is *Brace* (1962) [Fig. 41]. This work contains only two images: cloud forms repeated twice and baseball players repeated three times. In *Brace*, clear images of three baseball players (one at bat, one warming up, and the catcher) dominate the center of the painting. The lower section of the image, the player warming up with the bat behind his head, is repeated twice. In these repetitions the image

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<sup>180</sup> Hopps and Davidson, 561.

<sup>181</sup> Roni Feinstein, *Robert Rauschenberg: The Silkscreen Paintings, 1962-1964* (New York: Whitney Museum of Art, 1990), 21.

is washed-out and incomplete. Rauschenberg used two cloud pictures, one of which may be a negative of the other, and partially covered them with gray paint. Above the catcher is a rectangle of black silkscreen ink, perhaps a section of another screen with the image omitted, and a circle of white appears over the player at bat. A round object was painted over and then removed in order to make this mark. In *Brace* and other silkscreen paintings Rauschenberg applied the logic of printmaking through his use of the index, the flatbed, seriality, and repetition.

Although the presence of so few images was not common in Rauschenberg's lithographs, the application of these particular images was already established before the painting was made. The lithograph *Urban*, which was made before the silkscreen paintings were begun, has similar pictorial devices as *Brace*. In the center of the print is a series of action shots of baseball players. Rauschenberg depicts the Boston Red Sox v. New York Yankees scoreboard twice. One image is upside-down and less clear than the other. The theme of baseball, which also informs *Stunt Man III*, appears in the prints before the paintings. Furthermore, this manner of repetition, one that contains difference, is established in stone before canvas. The cloud forms do not appear in the prints before they were used in the painting, but the abstract quality of the images is prefaced in the use of the leaf in *Urban* [Fig. 27].<sup>182</sup> The leaf is readable as such, but it maintains a sort of abstraction. Similarly, the viewer comprehends the pictures of clouds even though they are tilted and manipulated until they become amorphous blobs. Even the stopped-out circle in the center of *Brace* has predecessors in *Urban*: the "coffee rings" in the margins were made through the application of an outside, most likely non-art, material to the

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<sup>182</sup> These clouds are used in the lithograph *Rival* (1963). The image was also used in the poster for the Rauschenberg retrospective at the Jewish Museum of Art in 1963.



surface of the stone. Rauschenberg's sustained use of atmospheric washes is visible in both *Urban* and *Brace*. The grey passages of paint in *Brace* are similar in surface area and texture to the tusche washes in *Urban*. Similarities between these two works (as well as many others not enumerated here) demonstrate that aspects of lithography extend into the paintings through the logic of printmaking. Both the paintings and the prints explore repetition in the individual art works and between them, but the repetitions are never of a single image without alteration. The flatbed, an artistic surface that is a receptor for the non-art, allows for the inclusion of photographs of sports and the round object used to create the circular void. The index is evidenced in the printing techniques of both mediums and in the photographs that the artist utilized.

Some of the screens that had been used to make *Exile* in 1962 were reused at ULAE in 1964 to make *Breakthrough I* [Figs. 42, 34]. Printing on the stone with the silkscreens and then printing the stone on paper reversed the disposition of the imagery. The reversal occurs because the painting is made directly from the original matrix while the litho is printed from a print of the silkscreen. The shared images include a reproduction of Velázquez's *Venus* and a dangling key. Although the two artworks do not share any more imagery, they both feature large sections of dark ink or paint that contrast with an adjacent section of light paint or bare paper. *Breakthrough I* has a conspicuous absence of pictures or marks in the upper left corner. *Exile*'s images surround a central square of lighter paint and less dense images. Even though the same set of images are used in *Breakthrough I* and *Exile*, the differences between the two—media, color, and scale most notably—outnumber the similarities. These distinctions do

not undermine the repetition at the core of the works, though, because difference is an inherent part of repetition.

Rauschenberg reused images and ideas throughout a variety of mediums. For example, tires appear in everything from prints and paintings to Combines and performance pieces. Duplication has particular relevance for silkscreen paintings because the screens were designed to be used over and over again. In spite of his penchant for duplication, Rauschenberg appeared to be concerned about copying himself and growing artistically stale.<sup>183</sup> In June 1964, upon winning the International Grand Prize in Painting at the *XXXII Esposizione Biennale Internazionale d'Arte*, Rauschenberg called his assistant from Italy and asked him to destroy the approximately 120 screens in the studio.<sup>184</sup> This ended his period of silkscreen painting. However, the silkscreened stone from *Breakthrough I* had been retained by ULAE and Rauschenberg used it to print *Breakthrough II* [Fig. 35]. Part of the reason the stone had been kept was that it was disintegrating. As the printing progressed, the fissure in the center of the stone widened and the surface began to wear. Consequently, every print from this edition of thirty-four is unique and the final print looks quite different from the first.<sup>185</sup> The artist flexes the very definition of a print edition with a work like *Breakthrough II*. The edition lacks uniformity although each print obviously comes from the same matrix. *Breakthrough II*, a lithograph, became Rauschenberg's final word in silkscreen painting. Although Rauschenberg still used silkscreens to make paper prints, they were not used for paintings after June 1964. The "swan song" for screen paintings is a lithograph. *Breakthrough II*

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<sup>183</sup> Tompkins, 235.

<sup>184</sup> Hopps and Davison, 564.

<sup>185</sup> Kristy Bryce, personal communication.

speaks to the pervasiveness of printmaking ideas in Rauschenberg's work. A print was as valid a way for the artist to express ideas as Combines or silkscreen paintings.

Like the works before them, Rauschenberg's silkscreen paintings exhibit the logic of printmaking in their own right. Any of the paintings he made in this period could be picked out to demonstrate the qualities of the index, the flatbed, and duplication and repetition. Let us consider two works: *Retroactive I* and *Retroactive II* (1964) [Figs. 43-44]. I have selected these two works because they most clearly employ the principles that constitute the logic of printmaking.

*Retroactive I* and *Retroactive II* from 1964 use repetition and duplication in a direct manner. These works are a silkscreen updating of the Combine paintings *Factum I* and *Factum II*. Unlike the earlier works, these two paintings were made sequentially and I do not believe the pair was conceived of as a unit.<sup>186</sup> Furthermore, these two silkscreen paintings do not look like copies. This is counterintuitive to the silkscreen technique, which was used commercially to reproduce images or text the same way every time. That being said, the central images of the two paintings are the same: a picture of President John F. Kennedy pointing his right hand paired with a parachuting spaceman. The Kennedy images utilized the four-color separation process; therefore, four screens make a single color image.<sup>187</sup> In *Retroactive I*, Rauschenberg only printed the blue screen,

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<sup>186</sup> Information on the construction of *Factum I* and *Factum II* can be found in Branden Joseph, [Random Order: Robert Rauschenberg and the Neo-Avant-Garde](#). The specifics of the construction of *Retroactive I* and *Retroactive II* is not known, but they were not intended to be seen as a closed pair or series. Joseph, 2003, 191.

<sup>187</sup> Screenprinting is basically a stencil technique. When a photographic source is converted into a silkscreen, light is shown through a photographic positive onto a screen coated with a light-sensitive coating. The exposed portions harden and become opaque while the unexposed portions are dissolved and become the open printing areas. In four-color separation screenprinting, the image is broken down into the primary colors (red, blue, and yellow) and black. The original image is split into the four colors with a camera and special filters. The resulting images are then processed like a regular photograph onto four

whereas in *Retroactive II* all the screens combine to create a full-color picture. In both paintings, Rauschenberg printed the space-man from out-of-register blue and black screens. Duplication is apparent within each painting. Kennedy's pointing hand appears twice in *Retroactive I*, first attached to the President's body and second as a disembodied appendage to the left. In *Retroactive II*, the detail of Ruben's *Venus at her Toilet* reveals the goddess and her double in the mirror.

Rauschenberg utilizes the duplicative nature of the silkscreen, but not to make identical images. Instead, he makes *different* repeated images. Even in a mirror the reflection is reversed. Although *Retroactive I* and *Retroactive II* may not have been made as a unit (two works designed to be seen together like *Factum I* and *Factum II*), they exhibit elements of a series as defined by Bochner. One predetermined set of images was used in both works, but the changes that Rauschenberg makes in the second work keeps the paintings from being modular repetitions because the second develops out of the first. The differences that emerge through Rauschenberg's creation of the second painting are akin to the differences in repetition of Deleuze and the serial attitude described by Bochner.

Silkscreen paintings depend upon direct physical contact between the screen and the canvas, making the medium inherently indexical. In the case of Rauschenberg's paintings, the screens were commercially produced from found photographs. The creation and use of the printing matrices limit the iconic qualities of the photographs by diluting the initial image through multiple iterations and with the skips and pops of the paint as it is forced through the screen.

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separate screens. When the screens are layered together, a full-color image is produced. Saff and Sacilotto, 294 and 335.

*Retroactive I* and *Retroactive II* explore more complicated implications of the index. In both paintings, Rauschenberg emphasized Kennedy's pointing hand through repetition in *Retroactive I* and by isolating it in a patch of white paint in *Retroactive II*. The pointing hand is an example of a sub-index or shifter. In "Notes on the Index: Part I," Krauss describes the pointing hand found in Marcel Duchamp's painting *Tu m'* [Fig. 4]: "Duchamp places a realistically painted hand at the center of the work, a hand that is pointing, its index finger enacting the process of establishing the connection the linguistic shifter 'this...' and its referent."<sup>188</sup> Pointing is an indexical act because it has an indicative purpose. However, because it is a sub-index the gesture also has a symbolic quality; it relies on interpretation for meaning. In the literal sense of indication in *Retroactive I* and *Retroactive II* the hand of Kennedy points either to the pictures to the right of the hand (abstract images of dancers in *Retroactive I* and oranges in *Retroactive II*) or the viewer. We become the "this" to which the index refers. By making the beholder a reference of the painting, we enter into a circuit of meaning in which we become part of the work. Steinberg cites this relationship between object and viewer as a central element of the flatbed.<sup>189</sup> It is also possible to interpret the pointing hand not as a literal manifestation of a sub-index, but more as an internal reference to the complicated indexical nature of the painting. In this work, layered indices show the pervasive nature of Peirce's idea.

Like lithography, silkscreen painting production is executed on a flat horizontal surface. Rauschenberg arranged the screens on the canvas, often on the floor, and then poured paint on top of the screen and squeezed the paint through the silk mesh onto the

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<sup>188</sup> Rosalind Krauss, 1985, 198-199.

<sup>189</sup> Steinberg, 2002, 36.

painting surface. Horizontality is needed to get the correct pressure for the application of the paint or ink on canvas. In spite of their categorization as paintings, silkscreen paintings are made with a printmaking technique. As in the Combine paintings, a large number of images from a variety of sources cover *Retroactive I* and *Retroactive II*. The integration of image with painting surface is seamless, as opposed to the accretion of materials in the Combines. Because the silkscreened images are all rendered the same level of flatness (nothing protrudes) and are worked over in the same manner, the images are literally printed and impressed onto the canvas.<sup>190</sup> By employing a silkscreen technique, Rauschenberg is, according to Krauss, “replacing the collage condition of his Combines with the seamlessness of the photographic print.”<sup>191</sup> Joseph describes the painting surface as possessing a “seamless coincidence of diverse imagery.”<sup>192</sup> Krauss and Joseph do not reference the flatbed in their work, but the flatbed qualities of the silkscreen paintings are an integral part of the “seamlessness” they cite. When Steinberg states that the flatbed is “any receptor surface ...on which information may be received, printed, impressed—whether coherently or in confusion,”<sup>193</sup> the verbs he selected evoke notions of synthesis. A multitude of images can be integrated into a flatbed picture plane. In the silkscreen paintings the surface is marked by printing (photography) as opposed to collage like in the Combines. I assert that works made with an actual printing technique—such as lithographs and silkscreen paintings—conform more completely to many of the formal aspects of Steinberg’s flatbed theory than the Combine paintings. The languages of the flatbed and of printmaking are the same. In an ideal flatbed picture

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<sup>190</sup> Steinberg, 2002, 28.

<sup>191</sup> Krauss, 2002, 101-102.

<sup>192</sup> Joseph, 2002, 135-137.

<sup>193</sup> Steinberg, 2002, 28.

plane, the images (or “information”) are integrated into the surface via horizontal application. This occurs to a much greater extent in silkscreen paintings and prints than in the Combine paintings.

### **Gemini G.E.L.**

The second print shop Rauschenberg became involved with, Gemini G.E.L. (Graphics Editions Limited) in Los Angeles, CA, proved to be particularly well suited to his style of printmaking. Gemini was, and still is, known for its experimental approach to prints and editioned sculpture. The expertise he found at Gemini allowed Rauschenberg to continue and expand his printmaking endeavors.

Sidney B. Felsen, Stanley Grinstein, and Kenneth Tyler established Gemini G.E.L. on February 1, 1966. Tyler left his position as technical director at Tamarind Lithography Workshop in 1965 to start his own printing shop, Gemini Ltd. in Los Angeles, CA. However, this early incarnation functioned as a contract shop and did not publish its own editions. Tyler wanted to move into the more creative area of publishing, but lacked the capital to do so. Felsen, a certified public accountant who attended art school, and Grinstein, owner of a forklift business, were art collectors, and together they decided to expand into publishing. Grinstein met Tyler when his forklift company helped move heavy objects for the Gemini contract shop. Through the friendship of these three people, Gemini G.E.L., a fine art printing and publishing firm, was founded.<sup>194</sup>

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<sup>194</sup> Ruth Fine, Gemini G.E.L.: Art and Collaboration (Washington, D.C.: National Gallery of Art, 1984), 19-20.

Initially, Gemini sought out older artists or those based in California.<sup>195</sup> However, this changed in 1967 when the New York based Rauschenberg came to work with the print shop. After Rauschenberg, Gemini expanded its production of experimental lithographs and chose to work with younger contemporary artists. His work at Gemini inspired other artists who had previously been wary of printmaking, much like Rauschenberg had been before going to ULAE, to try their hand at the medium. Frank Stella credits Rauschenberg's work at Gemini with his entrance into lithography, "Bob [Rauschenberg] and Jasper [Johns] set the tone, in a certain way. They created an excitement around printmaking as a special, exclusive, self-contained activity that rubbed off...I think it was the intensity of their graphic touch that turned other people on."<sup>196</sup>

The first project Rauschenberg made at Gemini was the series *Booster and 7 Studies*.<sup>197</sup> In the studies we can see a stylistic development that culminates in the monumental print *Booster. Test Stone #2* has very little in common with the other works from this series and at Gemini in general [Fig. 45]. The lithograph more closely resembles prints Rauschenberg made at ULAE in the years prior to 1967. The squared-off, found images resemble the printers mats Rauschenberg used in his earliest ULAE prints and the obvious handwork at the center and drawn line along the bottom of the composition resemble the brushy tusche and sketched crayon lines he used to tie together imagery in his ULAE works. The found image of Charles Lindbergh is a testament to Rauschenberg's interest in flight, which reaches its culmination in the *Stone Moon Series* of 1969, also produced at Gemini.

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<sup>195</sup> Ibid., 19, 38.

<sup>196</sup> Ibid., 41.

<sup>197</sup> This is a misnomer as there are actually 8 studies.



With *Test Stone #3*, Rauschenberg's style began to shift towards what would become his signature Gemini style [Fig. 46]. Although he used direct transfers that retained scribbled lines in the ULAE works, highly textured transfers became more prominent in the prints made at Gemini. In works such as *Test Stone #3*, Rauschenberg chose not to hide the actions that transferred the images to the stone: he instead made the marks vigorous and obvious. Such lines are evident in the images of the red chair and the skull. *Test Stone #5A* brings in the bright colors Rauschenberg typically employed at Gemini [Fig. 47]. Although he used color at ULAE, he did not avail himself of vivid and almost fluorescent colors until he began to work in Los Angeles.

By and large, the studies for *Booster* are independent prints that utilize some of the same colors, images, and techniques that went into the culminating print and set the tone for his work at Gemini. In the final study, *Test Stone #7*, portions of the x-ray used in *Booster* run vertically across the top, created via frottage, whereas in the final print the x-ray was transferred photographically to the stones [Fig. 48]. The rubbing renders the images nearly unrecognizable. The images of wheels in *Test Stone #7* do not appear in *Booster*; however, they are a motif to which Rauschenberg returns frequently in his prints and paintings. By using a set of motifs multiple times, but with different methods for transferring pictures to the printing matrix, Rauschenberg creates a primer of the different ways a given set of images can be used. The repetition of the pictures allows the differences in technique to become evident.

*Booster*, measuring six feet long, features an actual size x-ray of the artist's skeleton [Fig. 49]. The sheer size of the composition meant that the image was applied to

two stones, which were run through the press separately and lined-up on the paper.<sup>198</sup> Rauschenberg availed himself of a variety of techniques to create this image. The x-ray self-portrait in the center and the drills to the right of the figure were made by photographically transferring the images to specially made photosensitive stones. The pictures along the sides of the central skeleton were made by placing offset printed images, either found in newspapers or printed by the artist, on the stone and rubbing the back to transfer the image to the printing surface. The astrological chart for the year 1967 was printed with the silkscreen technique. This was the first time that either Gemini or Rauschenberg had blended mediums in this way, but this practice became more common in later Rauschenberg works.

The lithographic portions of this print are a combination of stone and aluminum plate lithography. The black portions were printed from two stones, but transparent white was applied via ball-grained aluminum plates to make the white highlights on the skeleton.<sup>199</sup> The blueprint-blue chair was also made with an aluminum lithographic photo plate. Both the artist and the viewer are able, with a piece like *Booster*, to see the interaction of various printing methods. In this print, Rauschenberg could orchestrate comparisons between the different techniques; he could play the texture of stone lithography against that of aluminum plates. He used photo transfer to make images on stones along with hand marks and transfers. The silkscreen overlay allowed Rauschenberg to compare that medium with lithography and demonstrate how silkscreen

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<sup>198</sup> This was done with such exactitude that the joining line is hard to see even when one knows it's there. Like most printshops, Gemini produces more prints than the edition, sometimes as many as twice the edition number so only the prints that are seamless would have made it into the final edition.

<sup>199</sup> For a more complete analysis of lithographic production, please see Appendix I.

ink sits on the surface of the paper while lithographic ink is pushed into the support with great force.

Rauschenberg employed a variety of indexical marks in *Booster*. The ragged back-and-forth of the transfer lines denotes the artist's interaction with the images. Photographically based images in *Booster*, most notably the x-ray, do not need the hand of the artist to be made. A chemical reaction rather than a physical action creates the images on the stone. The artist continued to push and pull against the boundaries of the index by employing images that have more sub-indexical qualities or exhibit different features of the index.

An x-ray would not be considered an index in the most conservative sense because, although it is photographic, it was not created through physical contact between the object and the sign. However, the picture of Rauschenberg's skeleton does relate to the fifth feature of the index as posited by Albert Atkin: "indices do not resemble, nor do they share any law-like relations with their objects."<sup>200</sup> Atkin also states, "Common to all of Peirce's attempts to define this feature is the claim that indices show their object rather than describe it. For Peirce, an index is purely denotative; it refers to its object without describing that object."<sup>201</sup> There is a part-to-part correlation between the physical flesh and blood body of the artist and the x-ray that makes it clear that the x-ray refers to Rauschenberg. Although this work is a type of self-portrait, the x-ray does not resemble the artist in any standard way. The x-ray indicates the body and identity of the artist more than it looks like him. The same is true of the red star chart for 1967 silkscreened over the bottom of the print. The chart does not mimic the actual movement of the moon and stars

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<sup>200</sup> Atkin, 164

<sup>201</sup> Ibid., 165.

so much as it refers to them and references their position in the sky. X-rays and star charts are examples of sub-indices because they cannot be understood, or exist as indices, without an interpreter. The index is evident throughout this work, but often in ways that go beyond the standard understanding of this principle.

The dual use of aluminum plates and lithographic stones continued in Rauschenberg's second series at Gemini, *Reels (B+C)*. The project came about when *Time Magazine* asked him to design a cover for the December 8, 1967 issue based on the film *Bonnie and Clyde* [Fig. 50]. Rauschenberg produced a dramatic and brightly colored collage that was reproduced with the *Time* masthead and the caption "The New Cinema: Violence...Sex...Art..." Prior to this cover, a movie had never been featured on the front of *Time Magazine*.<sup>202</sup> Rauschenberg's relationship to two of the movies' actors, Warren Beatty and Michael Pollard, partially inspired him to continue the project with a series of lithographs. Rauschenberg took images for the prints from publicity stills and film clips.<sup>203</sup>

The prints were drawn and proofed in one epic stint by the artist, master printer Tyler, and the other printers. Work in the print shop continued nearly unabated for sixty-four hours between January 14 and January 16, 1968. An intense period of printing such as this was, and remains, highly uncommon. Not only does this marathon printing session reveal the intensity Rauschenberg brought to printmaking, but his unusual approach to repetition. Printing is a meticulous process in which the printers and artist work to keep a given edition as standard as possible with little to no inconsistencies between prints. In Rauschenberg's work, though, this was not as important. As I have shown in a number of

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<sup>202</sup> Foster, nos. 52-57.

<sup>203</sup> Ibid.

works made at ULAE, variation was not only acceptable, but courted. When the *Reels (B+C)* series was made, the concentration of work meant that there was less time to eliminate variables either in proofing or production. The speed at which this project was undertaken meant that there would be variation in the prints.

The lithograph *Love Zone* from this series captures the energy of the print project and the filmic source [Fig. 51]. Stills from different moments of the movie were transferred to the stone by Rauschenberg's vigorous frottage. Liquid black brush strokes and, most dramatically, sprays and drops of red ink surround these photographic images. In the context of the movie the red splatter reads unmistakably as blood. Rauschenberg had always used objects he found in the world around him to create his art, be it a stuffed eagle in *Canyon* or the printer's mats used in the early ULAE prints. However, there is a difference between using found cast-off materials and pulling images and ideas from current events.

In the late 1960s, Rauschenberg began to select images that reflected the immediate cultural climate. *Reels (B+C)* reflects the artist's growing interest in current events. These prints deal with a modern film and not current events *per se*, but the prints were the result of the *Time* cover, a news magazine interested in reporting the concerns of the immediate moment. I assert that this engagement with current events falls under the "new content" that the flatbed picture plane opens up for art.<sup>204</sup> The film *Bonnie and Clyde* and a *Time Magazine* cover constitute a new subject matter, a new content. Rauschenberg's reflection upon the events and issues of his time only increases in his next Gemini series, the *Stone Moon Series*, and extended well into the next four decades.

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<sup>204</sup> Steinberg, 2002, 26.

On July 20, 1969, Neil Armstrong walked on the moon. Rauschenberg was one of a select group of artists invited to witness and record the July 16<sup>th</sup> launch from Mission Control at the Kennedy Space Center in Florida.<sup>205</sup> His response to this event, the *Stoned Moon Series*, consists of thirty-four lithographs printed and published by Gemini. One may wonder why a print series, instead of paintings or sculptures, was created to commemorate one of the most important moments of the late-twentieth-century. I believe that Rauschenberg chose lithography because works in editions have a greater dissemination than individual works.

The *Stoned Moon Series* utilized a variety of types of lithography.<sup>206</sup> The extensive use of photosensitive stones allowed Rauschenberg to photomechanically reproduce the images provided to him by NASA.<sup>207</sup> In addition to employing these photographs, Rauschenberg drew on the stones by hand and transferred images with frottage.<sup>208</sup> *Banner* (1969) features two types of indexical marks: photographically and manually transferred images [Fig. 52]. In order for the lettering of the seal of Florida to read correctly amid the oranges, the image had to be reversed twice. The care taken to make certain that the oranges closely resemble the source advertisement makes the haphazard transfer of the image of the Saturn rocket, astronauts, and the base of the lunar module more striking. Liquid areas of tusche wash and crayon lines round out the encyclopedic nature of this print where nearly every method Rauschenberg used to make lithographs can be observed and contrasted. These comparisons show how different

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<sup>205</sup> Foster, nos. 72-104.

<sup>206</sup> One print, *Sky Garden*, also uses silkscreen.

<sup>207</sup> Foster, nos. 72-104.

<sup>208</sup> When this level of experimentation takes place, significant strain is put on the print shop. To show his appreciation, Rauschenberg created *Local Means*, which was printed exclusively for the printers and curators who worked at Gemini on the *Stoned Moon* project.

photographic and drawn marks can be made and the variety that exists within these indexical marks.

*Sky Garden* (1969) combines frottage transfers, hand-made marks, and photographic images [Fig. 53]. The three pictures at the top of the print—the Saturn rocket in its dock surrounded by palm trees, the rocket taking off, and an aquatic bird standing in everglades—are all taken directly from photographs as the moiré pattern in the palm trees confirms. The rest of the print is bright red and dominated by a large abstract picture of the Saturn rocket in flight with white half-circles mimicking the exhaust and flames that spew from the base of the rocket. Rauschenberg further obscured the image by erasing portions of it. Transferred pictures, such as faces of astronauts, a lunar module, and the state seal of Florida, surround the central rocket. The white technical drawing, a schematic, of the rocket was made via screenprinting. Because Rauschenberg printed this portion last, the white ink sits on top of the colored lithographic ink and appears crisp and distinct when compared to the chart's surroundings. Textural differences between lithographic and silkscreen ink, and the photographic and physical transfer techniques, became obvious because the same subject is used throughout, the Saturn rocket.

The schematic drawing of the Saturn rocket in *Sky Garden* draws attention to the flatbed nature of these prints. *Sky Garden* and *Waves* were both the largest prints ever pulled from a hand-fed stone lithographic printing press (a traditional flatbed) [Figs. 54]. In order to make these prints, two stones were laminated onto a metal honeycomb, thus necessitating a constant horizontal orientation. Aside from the physical necessity of the flatbed orientation in the prints' production, the images used in these works also fit

within Steinberg's formation of the flatbed. The objects and actions Steinberg uses to explain the new content in flatbed works, charts, and "operational processes" are the very ones Rauschenberg used here: for example, the schematic drawings of the Saturn rocket. This drawing, although beautiful, was never intended to be viewed as art; instead it is information. The ability for the flatbed picture plane to be a reservoir for information is one of the cornerstones of Steinberg's theory.<sup>209</sup> Unlike the Combine paintings, which make "symbolic allusions" to data, *Sky Garden* literalizes the flatbed by presenting the viewer with actual charts. In prints such as this one, the flatbed picture plane is fully evident because the work is made horizontally, with a flatbed printing press, and shows rather than alludes to a new subject matter, data and information.

Branden Joseph positions television, as opposed to the flatbed, as the guiding principle of Rauschenberg's work from this decade: "In retrospect, Rauschenberg's transfer drawings appear as the beginning of a larger aesthetic transformation brought on by the pressures of the media."<sup>210</sup> The Apollo 11 launch and the moon landing were filtered through television, even though Rauschenberg had been present at the launch. Joseph states, "An analogy with television seems to encompass nearly all of the transfer drawings most salient features."<sup>211</sup>

Moreover, the transfer drawings attain a visual hybridization of flatness and depth in which the three-dimensional space of the photographic source is retained, even as the scanning of the surface and the surrounding flows of watercolor collapse it onto the support. This fluid slippage between the images in the transfer drawings and between the different spatial areas in which they are contained finds its echo in television's ability—through entirely different means—to subsume and simulate different historical, dimensional, and perspectival spaces within a

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<sup>209</sup> Steinberg, 2002, 28.

<sup>210</sup> Joseph, 2002, 135.

<sup>211</sup> *Ibid.*, 134.



continuum where they follow one another without disjunction across the depthless “support-surface” of the television screen.<sup>212</sup>

Similar things happen in Rauschenberg’s lithographs, particularly those from the *Stoned Moon Series*. The transferred source photographs maintain their individual perspective, but are prevented from puncturing holes in the flat picture plane by the artist’s use of layered images, hand drawing, and puddles of tusche. The rapid back and forth of the transfer process, as seen in the astronaut in *Arena I, State I*, simulates both the act of watching TV, in which the eyes flicker back and forth over the screen, and the physical mechanics of the cathode-ray tube that produces the image [Fig. 55].<sup>213</sup>

The formal qualities and the role of television in the dissemination of the lunar landing makes *The Stoned Moon Series* a particularly good example of Joseph’s thesis. I have also demonstrated that Steinberg’s flatbed picture plane is also made manifest in these prints. At first glance these two ideas appear incommensurate: televisulaity is vertical while the flatbed is horizontal. However, there are many similarities between the two ideas. First, both are concerned with maintaining flatness. In Chapter One, I demonstrated that flatness was a given in the flatbed because of its horizontality. In Joseph’s observations, the three-dimensionality of Rauschenberg’s images is collapsed into the flat support. Second, both the television and the flatbed homogenize disparate objects. In the case of the television, all the information it transmits is rendered equal on the screen. Similarly, in the flatbed picture plane, any material becomes suitable for use in an art object, and when put together on a painting or printing surface every picture or

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<sup>212</sup> Ibid., 135.

<sup>213</sup> A cathode ray tube is found inside many televisions. It consists of a vacuum tube that shoots electrons at the television screen. This creates a dot of light. In order to create an image, the tube must be moved very quickly so that the beam of electrons scans the screen horizontally from top to bottom.

scrap of paper joins with all the others to create a single composition.<sup>214</sup> For Joseph, the television-inspired works are vertical in creation and reception, but the end result for these television-like objects is strikingly similar to works made with the flatbed.

Television's impact on these prints is evident in *White Walk* from 1970 [Fig. 56]. The print features an astronaut, printed in blue and wearing full space regalia, with his arms out to the side. While not the iconic image of astronauts standing around the American flag on the moon, the image of an astronaut in full dress was only available to the public via the televised moon landing. The blue figure is suspended in a gray ground hemmed in by lines on three sides. The squaring off of the image further alludes to television, with its "boxlike framing."<sup>215</sup> Televisions show images in a physical frame, the boundaries of the cathode-ray tube and its housing, which Rauschenberg emulates by surrounding the pictures of astronauts within drawn lines. Next to the blue astronaut, one can see the same image inverted and printed in gray. Although the figures overlap and were printed at different times, it is difficult to see with the naked eye which lies on top, eliminating the sense of one simply duplicating the other. This simultaneity is, according to Joseph, a mark of the television: "...Rauschenberg passes from a method reminiscent of mechanical reproduction—physical, separable repetitions, one after the other like two copies of the newspaper—to a method closer to opto-electronic transmission—simultaneous and split simulacra, like an image broadcast on two different television screens at once."<sup>216</sup> According to Joseph a change occurs in Rauschenberg's work where mechanical reproduction, manual copies, give way to television-like simulacra. At first, this seems markedly different from Steinberg's analysis of Rauschenberg's work in

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<sup>214</sup> Steinberg, 2002, 30.

<sup>215</sup> Joseph, 2002, 134.

<sup>216</sup> *Ibid.*, 150.

which he connects the artist's paintings to newspapers. The ideas are not as contradictory as they first seem when the reasons for invoking a newspaper are considered. Steinberg only uses the newspaper to underscore the horizontal flatness of the flatbed pictures plane. Joseph is not disagreeing on this point, he is instead interested in the way television-based images are repeated versus the way newspapers are repeated. Although I do not disagree that these forms of duplication are distinct, they both evoke Deleuze's principle of a repetition that contains difference.<sup>217</sup>

With the television, as Joseph has pointed out, comes duplication and repetition, in particular, a form of repetition which contains difference.<sup>218</sup> In the case of mechanical repetition, difference will occur in each physical act of copying. Images on television are broadcast in such a way that everyone who is tuned into a specific frequency at a specific moment will receive the same data, which is then displayed on the television screen. However, variables such as signal intensity, type of televisions, and even the setting in which the screen is placed mean that the images viewed are never the same. Over 500 million people worldwide watched the lunar landing, but each individual television screen showed a slightly different image. The simultaneity of TV's iterations does not mean that they are all the same. Each television screen and each viewing experience is distinct. No matter what form of duplication Rauschenberg uses, he cannot escape the difference in repetition.

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<sup>217</sup> Deleuze, 1 and Bochner, 28.

<sup>218</sup> Joseph uses the simulacra in this case, but the forms of duplication already discussed are also in effect.

## Offset Lithography

In traditional lithography, the artist works on a stone or metal plate and prints the edition on a flatbed press.<sup>219</sup> The stone is inked and run through the press with a piece of paper on top. With the offset technique, the stone or plate (usually a metal plate) containing the artist's marks is pressed against a rubber coated metal cylinder, transferring the composition to the rubber surface, which then prints the image on paper.<sup>220</sup> The double printing of the offset techniques means that the design on the plate does not need to be reversed, a particularly useful trait when printing text. Color registration is also easier to achieve with offset.<sup>221</sup> Because of these qualities, offset lithography became the standard for commercial printing. Although Rauschenberg's offset works of the 1960s are unique, as opposed to reproductions, the prints were published commercially because offset presses were not available at either Gemini or ULAE until 1971 when the Long Island print shop installed one. Johns became the first artist to use the hand-fed offset lithograph press at ULAE to create his work *Decoy* [Fig. 57]. As Ruth Fine notes,

The offset eliminated many of the delays of the hand-printed stone and thereby allowed him to develop his ideas with greater spontaneity. It also facilitated the use of photographic elements so that they could be reversed, multiplied, and altered with the greatest of ease...After *Decoy*, Johns continued to explore the possibilities of offset, the most responsive and reliable of lithographic techniques.<sup>222</sup>

Johns's and Rauschenberg's experiments in offset helped to move this technology into the artistic sphere.

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<sup>219</sup> For a more detailed explanation of lithography, please see Appendix I.

<sup>220</sup> Henry Cliffe, *Lithography: A Complete Handbook of Modern Techniques of Lithography* (New York: Watson-Guption Publications, 1965). 57.

<sup>221</sup> *Ibid.*, 64.

<sup>222</sup> Fine, 139-140.

In 1968, Rauschenberg worked with Broadside Art, a publisher in New York who wanted to use billboard presses for art projects. The result of this collaboration, *Autobiography*, consists of three sheets that combine to make a seventeen-foot long work that can be shown either vertically (preferred) or horizontally [Fig. 22].<sup>223</sup> The press that created this work had primarily commercial applications. Artists did not commonly use offset to make unique works, and the posters produced on these presses were typically copies of other works or designs.<sup>224</sup> With prints like *Jewish Museum Poster* (1963), *Dwan Gallery Poster* (1965), *Homage to Frederick Kiesler* (1967), *Autobiography* (1968), and *Merce Cunningham Dance Company Poster* (1969), Rauschenberg did, in fact, make original prints. In many cases, these offset prints were among his most personal works.

The first offset Rauschenberg made was, most strictly speaking, reproductive. Rauschenberg based *Jewish Museum Poster* upon the print *Rival*, made in 1963 at ULAE [Fig. 58-59]. In order to make the offset, the commercial plates were placed directly on the stones and passed through a press to transfer the image.<sup>225</sup> Rauschenberg then worked directly on the commercial plates to add text and make a few changes to the pictures. The artist's unmistakable handwriting lists the museum's hours and address. Three thousand of these posters were printed and Rauschenberg signed two hundred of them. Commercial processes, offset among them, usually don't involve the artist; a contract shop would be hired to simply reproduce a pre-determined image without hands-on interaction with the artist. Even in a reproductive work, such as *Jewish Museum Poster*,

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<sup>223</sup> Foster, no. 60.

<sup>224</sup> A notable exception to this is Jasper Johns' work *Decoy*. The print became "the most celebrated print of its time" and has been subject to study by many scholars in part because the painting of the same name was based on the print. Fine, 139-140.

<sup>225</sup> Foster, no. 14.

Rauschenberg was involved and made changes to the composition. After this print, Rauschenberg made a number of unique offset designs.

Rauschenberg only used his own likeness in print, never in painting. Although he made allusions to himself in Combine paintings, they are never self-portraits. *Dwan Gallery Poster* features photographs of the artist's face, hands, and ear [Fig. 60]. These body parts simulate collage by appearing as though they were initially printed on torn paper and affixed to the composition. Other parts of the print appear transferred by vigorous frottage. One of these transferred images is of the type of wax crayon used to write on lithography stones. Rauschenberg created the composition and photographically transferred it to the commercial offset plate for printing. The appearance of the lithographic crayon and Rauschenberg's distinctive scribbles make allusions to the artist's physical role in the printing process, even though the offset press defers the actual hands-on production of the print. The prominently featured portraits of the artist compound the connection between the poster and its maker.

*Autobiography* contains three portraits of the artist. In the top panel, Rauschenberg re-used the x-ray from the Gemini print *Booster* [Fig. 61]. In the first print, a silkscreened star chart overlaid the life-size skeleton. In *Autobiography*, Rauschenberg's astrological chart (Libra) appears behind the x-ray. The center panel's image resembles a thumbprint made of text [Fig. 62]. The narrative coiling around a childhood photograph of Rauschenberg and his parents recounts the artist's life with emphasis placed on his artistic career. It is in this print that Rauschenberg states, "Started lithographs, Universal Ltd. Art Editions, Tanya Grosman, Long Island. Big influence on

paintings.”<sup>226</sup> In the bottom panel, a photograph of Rauschenberg performing his dance piece *Pelican* shows him roller-skating with an open parachute billowing behind [Fig. 63]. Over the photograph is a black and golden navigational sounding chart of the coast off Rauschenberg’s birthplace, Port Arthur, TX. The map of his hometown is paired with the skyline of Rauschenberg’s newly adopted home of New York. This volume of personal reference, particularly one that involves self-portraiture, is confined to printed works and is rarely more clearly presented than in this offset triptych.

Other works made via offset reflect Rauschenberg’s social concerns. The 1967 print, *Homage to Frederick Kiesler*, is one such work [Fig. 64]. Frederick Kiesler was an innovative architect, designer, and a member of the *De Stijl*; when he died in 1965, an exhibition was held to benefit people with developmental disabilities.<sup>227</sup> Rauschenberg contributed this offset print to the cause. Like the *Dwan Gallery Poster*, this work simulates collage. The largest part of the composition is a black-and-white picture of Kiesler and his distinctive hat, which is filled with bright colors that mimic watercolor. Abstract structures, buildings, and landscapes, also brightly colored, surround the portrait. Although this work is not a stone lithograph, the edition was of only two hundred prints and they were all signed, as were some Artist’s Proofs, an activity more common to artisan printmaking. By signing these prints, Rauschenberg elevates the commercial medium of offset to a level usually reserved for traditional lithography.

Throughout his life, Rauschenberg participated in performances staged by the Merce Cunningham Dance Company as a set designer and performer. With the exception of the Combine *Minutiae* (1954), Rauschenberg rarely referenced his work with dance

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<sup>226</sup> Robert Rauschenberg, *Autobiography*, 1968, offset lithograph triptych. The Art Institute of Chicago.

<sup>227</sup> Foster, no. 38.

and performance in his visual art [Fig. 65]. Prints, particularly offsets, are the one medium in which this collaboration is reflected. Rauschenberg produced *Merce Cunningham Dance Company Poster* (1969) to advertise a performance [Fig. 66]. The simple design consists of tiers of silhouetted dancers. This print initially seems different from other Rauschenberg works because of the crisp outlines and lack of overlap. Closer inspection reveals collage elements in the design, particularly in the text. The letters are neither hand-written nor typeset. Instead, they retain traces of assemblage in their placement and through small lines that are the result of being cut from another source. These collage details keep the hand of the artist present even in a reproductive print. By eschewing his usual assortment of motifs for a limited set of images, Rauschenberg produced a clear and graphic image with which to advertise the performance.

These five prints—*Jewish Museum Poster*, *Dwan Gallery Poster*, *Autobiography*, *Homage to Frederick Kiesler*, and *Merce Cunningham Dance Company Poster*—exhibit the logic of printmaking. The photographic and printing elements of the offset process are undeniably indexical, even more so when the prints reproduce Rauschenberg's marks and writings. In addition, offsets, like all prints, are duplicated and repeated. However, the most prominent element of the logic of printmaking in these posters is the flatbed.

As Steinberg states, “what [Rauschenberg] invented above all was, I think, a pictorial surface that let the world in again.”<sup>228</sup> What Steinberg means here is that Rauschenberg's work can be figurative and have a non-abstract subject while still maintaining flatness. This idea was designed specifically to counter Greenberg's criticism, which proscribes iconographic subject matter. Steinberg is responding to both Greenberg and the sometimes-overt subject matter of Rauschenberg's work. Beginning in

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<sup>228</sup> Steinberg, 2002, 34.



the late 1960s the subject of many of Rauschenberg's prints became social concerns. Combine paintings "let the world in again" by having actual objects affixed to the surface of the canvas. In the prints, found pictures replace found objects. I assert that beginning with *The Stoned Moon Series* the found images began to have a more pointed subject matter: the social concerns of the artist. Steinberg stated that the new orientation of flatbed art was a "precondition of its changed content."<sup>229</sup> The content of Rauschenberg's Combine paintings was a radical change from the content of Abstract Expressionist works. In his posters, this content changes again to reflect that artist's political and social ideals. It is here that meaning and interpretation can begin to play a role. The flatbed, which is essentially formal, allows outside images and their attendant meanings into Rauschenberg's art.

## **Conclusion**

The years between 1962 and 1970 constitute Rauschenberg's most sustained period of lithography. In this eight-year span, his logic of printmaking was brought to bear on lithographs and silkscreen paintings. His projects at ULAE began his exploration into the creative capabilities of lithography. At the print shop he utilized indexical marks, the flatbed's orientation, and the duplicative potential of printmaking to create a variety of innovative and beautiful lithographs. Upon beginning work at Gemini G.E.L. in 1967, he pushed the boundaries of the print medium further and employed new technologies in his work. At Gemini and with offsets of the late 1960s, the artist began to more directly confront current events. Rather than pick generic images from the *New York Times* photo morgue, Rauschenberg began to address the issues of the day in an unequivocal manner.

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<sup>229</sup> Ibid., 27.

As the late 1960s gave way to the 1970s, the artist became ever more involved in social issues which, in turn, affected his art.

## Chapter Three

### Later Lithographs and Paintings

By 1970, less than a decade after making his first lithograph, Rauschenberg had fully integrated printmaking into his oeuvre. Never one to rest, between 1970 and 2008, Rauschenberg undertook a range of activities ranging from the *Cardboards* to the Rauschenberg Overseas Culture Interchange (ROCI) project. At every juncture, lithography formed a large portion of his work. Instead of being separate entities, the artist used lithographs as aspects of his projects, and the boundaries between his print shop work and his studio paintings began to diminish. In the work from this period, both prints and paintings, the logic of printmaking remains evident, but is also adapts to Rauschenberg's new projects and the various sub-logics (index, flatbed, repetition, and seriality) rise and fall in importance. In this period, Rauschenberg also undertook work that was pointedly created to transmit political and cultural information; in these pieces, I venture into interpretation based on the logic of printmaking.

#### The End of the Sixties

As works from the *Stoned Moon Series* and *Reels (B+C)* indicate, Rauschenberg's impulse to address current events in his art began to build in the mid to late 1960s. As the decade drew to a close, this trend increased and prints retained their position as the sounding board for the artist's social concerns and artistic experiments. Rauschenberg

created two powerful print works to sum up his worries at the close of the decade: *Signs* (1970) and *Currents* (1970).

Rauschenberg conceived both of these works as artistic reflections upon the sixties. The *Stoned Moon Series* commemorates, in an essentially positive manner, the technological and emotional triumph of the moon landing. The artist was not naïve, though, and also felt the need to respond to the less exalted aspects of the Sixties. Precursors of this can be seen in several of the silkscreen paintings in which the recently assassinated President Kennedy is accompanied by military images.<sup>230</sup> These allusions to the sixties politics are made most clear in *Signs* and *Currents*.

*Signs* was made, according to Rauschenberg, in order to "remind us of love, terror, violence of the last ten years, [and] that the danger lies in forgetting."<sup>231</sup> This silkscreen collects indelible images from the decade and pastiches them into juxtapositions of death and triumph, both political and social [Fig. 67]. The two-sided nature of the 1960s and Rauschenberg's vision of them is reflected in the work's formal qualities. The images are cut from magazines, and white lines can be seen around Robert Kennedy and Janis Joplin where Rauschenberg cut along the portraits.<sup>232</sup> Pictures of the dark side of the Sixties—the assassinations of Robert Kennedy, John Kennedy, and Martin Luther King Jr., a beaten civil rights protester, and soldiers—predominate, but the largest figure is an Apollo 11 astronaut with an image of the moon reflected in his face mask. Two patches of white paint (to the left and right of Joplin) remind the viewer of Rauschenberg's physical involvement in pasting the pictures together. Rauschenberg's

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<sup>230</sup> *Crocus* (1962), a silkscreen painting, combines a military vehicle with Velazques' *Venus*. The stark contrast between the two images is echoed in *Signs*.

<sup>231</sup> Kotz, 182.

<sup>232</sup> Joplin and Rauschenberg were both from Port Arthur, TX.

personal investment in these socially aware works was made clear in the hand-made touches in *Signs*. By using iconic autographic marks, Rauschenberg personalized the work. Rather than being an anonymous cataloguing of important moments from the decade, Rauschenberg's hand makes the print *his* statement.

The title, *Currents*, is literal and metaphorical and refers to current events and water currents, both things that can change in an instant. Rauschenberg explained his inspiration for this series:

I wanted to shake people awake. I want people to look at the material and react to it. I want to make them aware of personal responsibility, both for themselves and the rest of the human race. It has become easy to be complacent about the world. The fact that you paid a quarter for your newspaper almost satisfies your conscience: because you have read your paper you have done your bit. And so you wrap your conscience in your newspaper just like you wrap your garbage... I made that series [*Currents*] as realistically as I could, as austere as possible, in the most direct way I knew how, because, knowing that it was *art*, people had to take a second look, at least, at the facts they were wrapping their garbage in.<sup>233</sup>

Many of the images Rauschenberg selected for this work address racial tensions, environmental problems, and the growing war on drugs. Others address commercialism, often with humor such as the advertisement for Kentucky Fried Chicken proclaiming, "No Lie a Free Pie." This blending of the banal and the significant mirrors what one finds in a newspaper. Rauschenberg described this work as "the most serious journalism I had ever attempted."<sup>234</sup>

*Currents* exists in four forms. First, Rauschenberg created a large collage. Onto large sheets of paper he gathered clippings from the January and February 1970 editions of the *New York Times*, *New York Daily News*, *Los Angeles Times*, *Los Angeles Herald Examiner*, *San Francisco Examiner*, *Chicago Tribune*, *Minneapolis Star*, and

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<sup>233</sup> Kotz, 182.

<sup>234</sup> *Ibid.*, 180.

*Minneapolis Tribune*. Many of the clippings overlap or are fragmentary.<sup>235</sup> The collage was photographed and converted into twenty-five screens from which Rauschenberg produced three separate print projects. The first was a monumental screenprint measuring six feet by fifty-four feet, which carefully reproduced the original collage [Fig. 68]. This print had a limited edition of only six. Rauschenberg titled the other two print portfolios *Features (from Currents)* and *Surface Series (from Currents)* [Figs. 69-70]. *Features (from Currents)* consists of twenty-five prints, each a single screen printed on either a white or muted background of yellow, pink, or green. *Surface Series (from Currents)* contains eighteen prints, which were made by two different screens printed one after another on a white background. The overlay of screens creates interference and makes the images difficult to see. In both editions, newspaper headlines are readable.

Rauschenberg turned to the print medium to express his social message with *Currents* and *Signs*. In *Currents* in particular, the flatbed portion of the logic of printmaking is brought to the fore. *Currents* and *Features (from Currents)* retain the assembled aesthetic of the original collage. The snippets of newspaper are arraigned in a nearly haphazard manner, as if on table or floor. When placed against the wall, the prints still evoke their horizontal creation. *Surface Series (from Currents)* places emphasis on the flat surface of the prints. Layering the silkscreens together creates an interference pattern that coats the compositions with a dark grid that looks as though it was placed over the printed images and flattens the compositions. The ability for works that use the flatbed picture plane to “let the world in” makes them particularly well suited to this sort of journalistic art that attempts to reflect and report upon contemporary issues. It should

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<sup>235</sup> Yve-Alain Bois, Robert Rauschenberg: Cardboards and Related Pieces (Houston: Menil Foundation, 2007), 19.

be noted that these works are not lithographs. Rather, they were made with silkscreens. As I have shown, the logic of printmaking holds true in all mediums. The use of screenprinting in these works prefaces a trend in Rauschenberg's printmaking away from lithography and towards other printing techniques. However, lithography remains an important medium for Rauschenberg, particularly offset, which he uses to make posters.

### **Cardboards and Cardbirds**

After marking the tumult of the 1960s with a series of socially motivated works, Rauschenberg made a departure and embarked on a series of unique constructions he called *Cardboards* (1971). As the title implies, these works were made from the discarded cardboard boxes the artist found himself surrounded by after his move from New York to Captiva, FL. The unique constructions became the maquettes for an edition of prints produced by Gemini G.E.L. entitled *Cardbirds* (1971). In the editions, every dent, tear, stain, and commercial printing was carefully reproduced on clean cardboard through a combination of silkscreen and offset lithography. As with the *Currents* series, the *Cardbirds* allowed for a wider dissemination of the artist's work than a unique object can accomplish.

In his recent work, Yve-Alain Bois addresses Rauschenberg's *Cardboards* and *Cardbirds*: "*Currents* was a firework of quotations, the dazzling booty of a rampage expedition gone all over the place—its pace too fast, too demanding to summon a 'second look.' The Cardboard pieces call for a stop, for a silent, meditative pause." This notion is reflected in the brochure Gemini published for *Cardbirds*. In this booklet, Rauschenberg writes,

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 celebrate men's accomplishments. I have strained in collecting influences to bring about a more realistic relationship between artist, science, and business in a world that is risking annihilation for the sake of a buck. It is impossible to have progress without conscience. In doing this, I have had to concentrate almost exclusively on gloom and filter joy, investigate cruelty and suspect all changes. This is my responsibility, but it is exhausting. After a while + the resistance a desire built up in me to work in a 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.<sup>236</sup>

Rauschenberg views his *Cardbirds* and *Cardboards* as a departure from works like *Signs* and *Currents*. Instead of responding to the troubles of the world, Rauschenberg thinks of the *Cardbirds* as being friendly, happy, and almost whimsical. This is most evident in the *Cardbird Door* (1971) [Fig. 71]. This multiple did not begin as a *Cardboard*; instead, it was conceived as an editioned work.

*Cardbird Door* is a standard 30-inch hollow-core door that has been covered with hand-assembled corrugated cardboard pieces that were, in turn, printed with silkscreen and offset lithography to match Rauschenberg's found boxes. The boxes jut from and recede into the surface of the door, making it appear as though the rooms divided by the door reach through the wood and cardboard. The inherent interaction between a person and a door is compounded in this work by the knob, which is covered by printed cardboard. This work is both practical and improbable, making it amusing and somewhat confounding.<sup>237</sup>

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<sup>236</sup> Robert Rauschenberg, *Cardbirds* (Los Angeles: Gemini G.E.L., 1970), np. The unusual grammar is Rauschenberg's own.

<sup>237</sup> Ruth Fine observes, "*Cardbird Door* is among Rauschenberg's successful solutions to the unification of art and life...In this intricately conceived object cardboard is transformed by the artist, taken away from its usual, disposable function, and given new life." Fine, 109.



Rauschenberg may have seen the *Cardboards* as a “friendly joke,” but Bois thinks these works quietly reflect globalism: “The point is that Rauschenberg’s *Cardboard* pieces bear witness to the world’s gradual homogenization under the condition of capitalist over-production.”<sup>238</sup> As Rauschenberg once remarked, “I still haven’t been anyplace where there weren’t cardboard boxes...even up the Amazon.”<sup>239</sup> Concerns about globalism and the environment are evident in many of Rauschenberg’s works and become central to the *ROCI* project he began in the 1980s.<sup>240</sup> The presence of a critique of globalism in the *Cardboards* links these works to *Currents* and *Signs*. Furthermore, as Branden Joseph has shown, Rauschenberg’s type of neo-avant-gardism is designed to subvert the globalized world of Empire.<sup>241</sup> The artist achieves this critical stance by using the wasteful by-products of late capitalism in such a way that we, the viewer, are forced to see them again, as if for the first time, because they have been placed in an artistic context. By creating an edition of these original works, the importance of this message is made clear. Multiple works have a proliferation denied singular objects, and this allows a wider public access to the works.

In addition to the socio-political implications of the *Cardboards*, Bois is also concerned with the formal qualities of the works:

First, let us note that most of the *Cardboards* consist solely of only one material, as opposed to the heterogeneous panoply of Cubist collages... Second, in these pieces cardboard is never made to stand for anything other than itself, and the artist added nothing to the cardboard boxes that he found in the world at large—he variously tore or flattened them, but often kept them whole (we are not in a semiological logic, but rather in the indexical realm of the ready-made)... Fourth, there is none of the figure/ground amphibology to which Cubism has accustomed

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<sup>238</sup> Bois, 2007, 18.

<sup>239</sup> *Ibid.*, 20.

<sup>240</sup> The *ROCI* project will be addressed later in this chapter.

<sup>241</sup> For a more complete analysis of the neo-avant-garde in relation to Rauschenberg, please see Appendix I.

us...Fifth, the works are neither constructed like a tableau nor laid out as if on a table; they are built piecemeal, brick by brick, like the shacks in a shanty town.<sup>242</sup>

Some of his observations about the *Cardboards* are compounded in the editioned series, *Cardbirds*, but others fall away. The homogeneity of the *Cardboards* is extended in the prints. Instead of being constructed out of found objects that happen to be the same material, as with the *Cardboards*, the *Cardbirds* are cardboard shapes covered by a single piece of paper. Rauschenberg duplicated the shape of the *Cardboards* in clean cardboard and then affixed printed sheets that replicated the original marks, creases, dirt, and labels to the new, specially produced, cardboard pieces. This makes the variations in depth, surface dirt, and abrasions printed illusions. The indexical nature of the *Cardboards* is only strengthened in the prints by the use of the indexical mediums of screenprinting and offset lithography. Similarly, the lack of figure/ground division becomes more pointed in the prints. *Cardbird VII* looks like a stack of cardboard, but it is flat except for the center tab; there is no distinguishable figure or ground to divide [Fig. 72]. The unification of the objects means that Bois' final observation of the piece-by-piece construction of the *Cardboards* does not apply in the editioned works. The prints and some tabs of cardboard are attached to the compositions, but they are more holistic than piecemeal. The unification of the surface returns the *Cardbirds* to the realm of the flatbed picture plane.

Bois sees the *Cardboards* as combining concerns of the flatbed with Krauss' discussion of the photographic flatness in Rauschenberg's silkscreen paintings: "It is as if [in the *Cardboards*] Rauschenberg had found a third way between the 'collage condition of the Combine' and the 'seamlessness of the photographic print,' a mode of construction

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<sup>242</sup> Bois, 2007, 22.

in which seams are almost invisible.”<sup>243</sup> As I showed in Chapter Two, the aesthetics of the photograph and of the flatbed are rectified through lithography and the logic of printmaking in the early 1960s. Bois’ assertion that the *Cardboards* can do the same confirms the continued presence of this printmaking logic in works that are not prints.

### **Graphicstudio**

Most of Rauschenberg’s lithographs were made at either Gemini G.E.L. or ULAE. In the 1970s, a third print shop entered into Rauschenberg’s production circuit: Graphicstudio in Tampa, FL. Artist and printer Donald Saff founded Graphicstudio in 1968 while he was chairman of the visual arts department at the University of South Florida.<sup>244</sup> The print shop was jointly funded by the university and the Florida Arts Council, and strove to bring together printers, artists, teaching faculty, and students.<sup>245</sup> Among the first artists to work there were Philip Pearlstein, Edward Ruscha, Mel Ramos, and James Rosenquist. Rosenquist’s 1971 visit was disastrously interrupted by a car accident in Tampa that left the artist, his wife, and his young son hospitalized. Staff made Graphicstudio open to the artist for as long as he needed while his family recovered.<sup>246</sup> Rauschenberg was spending more time in his Captiva studio than in New York, and he came to the hospital to visit Rosenquist after his accident. Saff met him there and extended an invitation to work at the print shop, to which Rauschenberg enthusiastically responded.<sup>247</sup> As at Gemini and ULAE, Rauschenberg challenged the technical and

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<sup>243</sup> Ibid., 23.

<sup>244</sup> Ruth Fine and Mary Lee Corlett, Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida (Washington: National Gallery of Art, 1991), 12.

<sup>245</sup> Ibid., 14.

<sup>246</sup> Ibid., 23.

<sup>247</sup> Saff was showing Rauschenberg around the studio when he “gingerly” extended an offer to work there. The artist reportedly answered, “God, I thought you’d never ask.” Ibid., 25.

artistic expectations of Graphicstudio. Saff stated, “Bob changed the way I thought about everything. The whole nature of collaboration was clarified by him...just what the potential was in the material, or what kind of flexibility I’d have to have relative to doing projects.”<sup>248</sup> Rauschenberg’s work at Graphicstudio involved new materials and techniques never before attempted at the print shop.

Upon arriving at Graphicstudio, Rauschenberg undertook the *Made in Tampa* (1972-1973) project. This project is not a series in the traditional sense as a variety of mediums and subjects are used; boxes and bags are the inspiration for lithographs, blueprints, and clay pieces. He executed all these works between January and March 1972.<sup>249</sup> When Rauschenberg came to Graphicstudio, he intended to continue the work with cardboard he had begun at Gemini. However, the project shifted after the boxes and pieces of cardboard the artist had carefully selected were thrown away by the university cleaning staff. Rauschenberg and the crew of the print shop tracked the boxes to a landfill seven miles away just as they were being buried. Out of the fifty or so boxes Rauschenberg had intended to use, ten were found and they were brought back to USF.<sup>250</sup> The loss of the cardboard meant that Rauschenberg needed to find other materials for his *Made in Tampa* project, such as paper garbage bags and a “grit box” that held carborundum used for grinding lithographic stones. It is from this set of found objects that Rauschenberg produced twelve prints and five clay works. Of these seventeen works, eleven of the prints contain lithography. I will address *Made in Tampa: Tampa 3* and *Made in Tampa: Tampa 9* as they are emblematic of the works from this series.

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<sup>248</sup> Ibid.

<sup>249</sup> Ibid., 232. The publishing dates of these projects extend into 1973 because a work cannot be considered finished and published until the artist has approved the edition by numbering and signing the prints.

<sup>250</sup> Ibid., 232-233.

*Made in Tampa: Tampa 3* (1972) is one of five works that feature paper bags instead of boxes [Fig. 73]. The other four were collected into a portfolio entitled *Seasonbags*.<sup>251</sup> In *Tampa 3*, a collaged paper trash bag is paired with its printed doppelgänger. The actual bag is surrounded by hand-drawn pencil lines, which were added to each print individually along with the collaged element. In order to make the printed bag, lithographic ink was applied to a bag, and then run through a lithographic press with a printing plate, transferring the image. Additional plates were made with a similar technique, but instead of solid tusche, a less concentrated mixture of the grease and water was painted onto a bag. Rauschenberg was able to produce a rich and modulated black by printing several plates with different textures, but the same image, on top of each other. Instead of regular paper, the support for this print is waterproof “tar” paper that Saff found in a state surplus properties room. The paper is a beige color and thin enough to allow the black core to show through in a mottled pattern. When torn, the “tar” interior is revealed.

The inherent flatness of works that conform to the flatbed picture plane is evident in these works. The collaged paper bag is unaltered and not expanded for usage. Instead of the print being made to appear more three-dimensional by the collage and its printed companion, the opposite occurs. The variations of the printing act much like the layers of a Pollock painting. The different print runs *almost* allow the monochromatic image to achieve depth, but the paper support doesn’t slip away and allow for a “window” effect. The variations in the (unquestionably) flat paper are echoed in the indexical printing of the paper bag. The flat printing, flat collage, and flat paper combine to create the same effect as the Combines. The flat surface of the work is a given, so physical additions do

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<sup>251</sup> Ibid., 233.

not rupture the two-dimensionality of the print. Furthermore, the work is horizontal in the mind of the viewer. No matter how the piece is displayed, it looks as though it rests on a table because folded bags cannot stand on their own. The index here helps to strengthen the flatbed because without the printing, it would be possible for the collaged bag to break the integrity of the picture plane. The pencil lines surrounding the collage inform the viewer that she is looking at a work that is both unique and editioned as the pencil marks are specific to the bag at hand. The bags are commercially made and are therefore all the same, but any slight variation has attention drawn to it by the pencil marks. Printing creates uniformity while the collage provides variation. In this work the three branches of the logic of printmaking work in concert.

Instead of mixing lithography and collage, *Made in Tampa: Tampa 9* (1972-1973) combines lithography with blueprinting [Fig. 74]. Lithography ink is pushed into the paper surface with great force, but blueprinting dyes the paper, creating a deeper color. This print contrasts the two mediums by using a single subject: a grit box. In order to make a standard blueprint, a photographic negative of the desired image is produced, and this photographic source is used to burn the image into sensitized paper.<sup>252</sup> In *Tampa 9*, though, Rauschenberg and Graphicstudio did not use a photographic transparency to make the blueprint of the lid of the grit box at the top of the long narrow composition. Instead, clear contact paper was adhered to the actual lid by running both through a press. The lid and tape were soaked in warm water so the cardboard could be removed, leaving behind a thin translucent layer of cardboard. A second sheet of contact paper was

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<sup>252</sup> In *Made in Tampa: Tampa 2* a photographic Kodalith of the image to be printed was made. A Mylar stencil was made to protect the white areas, and the printing paper was then sensitized and left to cure in the darkroom for twelve hours. The Kodalith transparency and the sensitized paper were then placed in a vacuum table and exposed to light. The exposed paper was then developed and rinsed. Ibid., 235.

attached to the first, creating a sandwich which was used instead of a photographic transparency. The lower picture of the lid and the side view of the grit box were made using a photolithographic technique on metal plates.<sup>253</sup>

A single object (a grit box) and a single starting point (photography) were used to make this work. As explained in the beginning of this dissertation, blueprints rely on light to mark the treated paper with an image. The lithographic technique used to make these prints was also photographic as light passed through transparencies to harden the emulsion on metal lithography plates. However, the results of blueprinting and lithography are markedly different. The nature of blueprints means that the paper itself is altered; the dyes are chemically bound to the paper, which means that the paper's texture becomes part of the image. Lithography ink is pressed onto the paper with great force, but the ink still remains on the surface of the support. The result of this is that blueprints have a softer, fuzzy texture and tend to bleed around the edges of the image while lithographs are crisper and more exact. The integration of image and support in the blueprint makes the flatness of the work undeniable; paper is flat, so the image must be as well. In this work, the emphasis on the support is crucial to maintaining a flatbed picture plane because the bottom image possesses the illusionistic depth of the source photograph. Just like in the Combines and silkscreen paintings, the flatness of the work remains paramount in spite of the illusionism in the work's figurative elements.

Instead of focusing attention on repetition and difference in *Tampa 9*, Rauschenberg places Bochner's idea of the sequence as a form of repetition in the spotlight. A closed set of images is used in this print: two lids and the side view of the

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<sup>253</sup> Ibid., 235.

grit box.<sup>254</sup> The visual movement down the print is from lid, to lid, to box, like a diagram of the parts of a grit box. The three images, although distinct, are all part of the same object and they are shown in order, from smallest to largest. However, all three views exist simultaneously in the print, even though it would be impossible to actually see both lids and the side of the box all at once. Bochner wrote,

*Sequence* – State of being in successive order.

*Simultaneity* – A correspondence of time or place in occurrence of multiple events.<sup>255</sup>

In this print, Rauschenberg is using both sequence and simultaneity as forms of repetition. The parts of the whole are in an order (sequence) and all can be seen all at once (simultaneity). Sequence and simultaneity played roles in works such as *Factum I* and *Factum II* and *Accident*, and they continue to be used as part of the logic of printmaking in this 1973 edition.

### **Lithography at Gemini G.E.L., 1970-1996**

Rauschenberg's work at Gemini of the 1970s and 1980s is marked by chance and difference. Ruth Fine notes, "Many of his print 'editions' vary from impression to impression, as in the *Hoarfrosts*. The artist, in fact, seems committed to producing editions that are not identical—a personal subversion of the touted nature of prints."<sup>256</sup> This level of variation is only found in lithographs produced at Gemini and not in other media, or at ULAE or Graphicstudio. Series like *Horsefeathers Thirteen* (1972-1976) and *Hoarfrosts* (1974) use a prescribed set of variables, so each work is slightly different, but

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<sup>254</sup> The two lids are actually both images of the top of the box. However, because the first one is the negative and the second is the positive, they do not appear at first glance to be the same.

<sup>255</sup> Bochner, 31.

<sup>256</sup> Fine, 105.



unmistakably form an edition. These elements of chance and variation make Deleuze and Bochner particularly relevant to an analysis of these works, but the other two branches of the logic of printmaking, the index and the flatbed, are never absent. In works such as these, the three prongs of the logic of printmaking do not balance.

*Horsefeathers Thirteen* is a series in which each print contains both fixed and variable elements. This series contains screenprinting, embossing, offset lithography, pochoir, and collage.<sup>257</sup> The fixed elements consist of the screenprinting and embossing. The variables are the offset printing, the collage, and the pochoir.<sup>258</sup> Rauschenberg selected the images for the collages and had them cut to his specifications. However, he did not dictate which individual piece of paper went on which print. Comparing two impressions of *Horsefeathers Thirteen-II* (1972) and *Horsefeathers Thirteen-IV* (1972) reveals the differences within the edition. The Gemini I and Gemini II prints of *Horsefeathers Thirteen-II* are very distinct [Figs. 75-76]. Only the center portion of the prints—the printed pictures of rocks and the swath of white—is the same in each print, while most of the composition is different. In *Horsefeathers Thirteen-IV* (1972) the differences between the Gemini I proof and 18/89 are less obvious [Figs. 77-78]. The most eye-catching elements of the prints, the colored chart, sliced lemon, and running athletes are the same in both prints, while the middle collages are different. These works, even when vastly different, remain part of an edition.

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<sup>257</sup> Pochoir used a stencil to apply small areas of color to a print. The artist places the stencil and then dabs color through it onto the paper. Saff and Sacilotto, 313.

<sup>258</sup> The artist supervised the production of all photo offset lithograph plates and the variations in color printing of the editions. *Gemini G.E.L.: A Catalogue Raisonné: 1966-1996* (Washington: National Gallery of Art, 2010), 41.70. This is catalogue Raisonné exists exclusively online. This allows it to be updated with new work. For more information, please see: <http://www.nga.gov/gemini/home.htm>.

The variations in this series bring to mind both Deleuze and Bochner. A set of variables is used to create each work, making the project a series by Bochner's definition. The unique qualities within each group of prints make the works manifestations of Deleuze's difference in repetition. Pressing an engraved plate without ink to the paper makes an embossing. Instead of transferring an inked image, as occurs in a print, a blind stamp is left behind and the mark of the pressure alone can be seen on the paper. The embossing is the indexical mark of both the pressure used to make it and the engraved plates.<sup>259</sup> The collage elements relate these prints to Steinberg's flatbed. The arrangement of the paper scraps on the print's support makes the print akin to a table upon which things can be arranged. *Horsefeathers Thirteen-II* contains a large number of printed elements. Because they are not perpendicular to each other (the lines around the images curve and angle), the layout borders on the haphazard, like a worktable.<sup>260</sup> These printed works behave in precisely the same manner. Although one element of the logic of printmaking is most evident in these works, the others are not dismissed.

The *Hoarfrost Editions* from 1974 continued to utilize chance and variation.<sup>261</sup> In these works, layers of diaphanous fabric were printed with a set of images both consistent and variable. Some of the images were transferred to cloth from specially printed offset lithographs and screenprints, which were made from newspaper and magazine photographs. Other pictures were directly transferred from newspapers and magazines. The images and fabrics were both selected and assembled in Los Angeles. Rauschenberg selected the photographic subjects, which were then enlarged and printed with an offset

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<sup>259</sup> Although it is not explicitly stated in the Gemini records, I believe these were photoengraved rather than hand engraved plates.

<sup>260</sup> Steinberg, 2002, 28.

<sup>261</sup> In 1974, Rauschenberg also made several unique "paintings" he also called *Hoarfrosts*.

press. He also separated approximately one hundred copies of the Sunday *Los Angeles Times* (including the magazine insert) into different sections to be used for the direct transfers.<sup>262</sup> The offset prints became the edition's fixed elements while the newspaper portions vary from print to print. From these assorted materials, Rauschenberg assembled the master proofs that became the guide for the right-to-print proofs.<sup>263</sup> He took the printed images and piles of crumpled newspaper and arranged them under the thin fabrics on the bed of a lithography press. Specially formulated solvents and the press's immense pressure were then used to manually transfer the images to the fabric support. Applying paper bags to the back of the fabric hardened sections of the silk and satin.<sup>264</sup>

*Preview* (1974), the largest of the *Hoarfrosts*, was assembled in the following sequence: 1. an image of an ostrich egg printed in offset was transferred to silk chiffon, 2. an image of Kronos printed in offset and screenprint was transferred to silk chiffon and paper bags, 3. newspaper images were transferred to silk chiffon, 4. paper bags were glued to silk chiffon with an acrylic polymer matte medium, 5. a screenprinted image of the car on the right and a newspaper image at bottom right were transferred to silk taffeta, 6. a screenprinted image of a car on the left was transferred to silk taffeta, 7. newspaper images at the center and bottom left were transferred to silk taffeta. The chiffon was machine-stitched at the top right and top left in order to be fixed to the taffeta [Fig. 79].<sup>265</sup> In the various versions of *Preview*, the cars and Kronos remain consistent, while the newspaper images change from print to print. The affixed paper bags would be arranged to match the RTP proof.

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<sup>262</sup> Fine, 112.

<sup>263</sup> For more information on RTP proofs, please see Appendix I.

<sup>264</sup> Fine, 112.

<sup>265</sup> Gemini G.E.L.: A Catalogue Raisonné: 1966-1996, 41.91.

*Pull* (1974) was assembled in a similar fashion: 1. a paper bag was glued to cheesecloth with acrylic polymer matte medium, 2. images of a balloon and three blue faces, both in offset, and a screenprinted image of a diver were transferred to cheesecloth, 3. images of a blue face and a salad bowl, both in offset, as well as newspaper imagery, and a screened image of a diver were transferred to silk taffeta. 4. paper bags at the top and cheesecloth were glued to silk taffeta with acrylic polymer matte medium [Fig. 80].<sup>266</sup> The screenprinted diver is the most obvious element of the print and it, with the blue faces, balloon, salad bowl, and paper bags, does not change in each print. When transferring the newspaper imagery, choices about the final product were left up to the printmaker.

This recounting of the work's methodical assemblage fails to illuminate their visual power. The diaphanous quality of the fabric allows the pictures on the surface to visually mix with those underneath. The fabric's translucency is ruptured by the paper bags, which make the surface images darker and more distinct. In both *Pull* and *Preview*, both specially printed pictures and transfers from crumpled newspapers surround the central images. The contrast between the crisp images and the atmospheric transfers points to the unusual printing technique used to create the works while also prompting a second look. The viewer has a sense that she is almost seeing a recognizable image, but the layers of fabric and transfer techniques thwart easy looking or a simple identification of the pictures and subjects.

Much like *Horsefeathers Thirteen*, works from the *Hoarfrost Editions* explore difference and repetition while remaining a series. Unlike the earlier series, the variations in these works are subtler, and the set from which they are drawn is smaller. Only the

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<sup>266</sup> Ibid., 41.93.

newspaper transfers are varied, and even then they are taken from the same section of the same issue of *The Los Angeles Times*. The direct transfer technique means that the newspaper images on the fabric are not opaque. Furthermore, the pages of the papers are crumpled, inhibiting the transfer of specific and readable images. Also similar to *Horsefeathers Thirteen*, the pressure of the printing press is particularly emphasized through the use of transfers. The product of this technique makes the index in these prints nearly pure; the iconic and symbolic qualities of the sign are diminished in these direct transfers because it is difficult to see or interpret the images once they are removed from the source.

Works such as *Pull* and *Preview* vividly illustrate how the flatbed picture plane functions as a receptive surface for non-art items and images.<sup>267</sup> Items from outside the realm of art—newspaper and paper bags—are the materials used to create these works. Steinberg also saw the flatbed as opening the door to new artistic subject matters, but that is not how the newspapers and bags function in the *Hoarfrosts*. These additions are used for their textural properties. In examinations of other works, I have discussed Rauschenberg's use of newspapers and even cardboard to create a political point, however, here the newspapers are devoid of a social implication. They used exclusively for atmospheric effects.

Found newspaper images gave way in 1979 to Rauschenberg's own photography.<sup>268</sup> The first occurrence of this at Gemini was in the *Rookery Mounds* series

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<sup>267</sup> Steinberg, 2002, 34.

<sup>268</sup> Rauschenberg's photos were used in the ULAE works *Gulf*, *Tides*, and *Drifts*, but they were anomalous in that period. In 1980 Rauschenberg and Gemini settled a lawsuit brought against them by Morton Beebe, photographer of the image of the diver used in *Pull* in 1974. Rauschenberg and the print shop admit to no wrongdoing, arguing that the artist's process altered the image. However, from this period onward, Rauschenberg turned nearly exclusively to his own photographs to make his work. Hopps and Davidson, 577.

(1979).<sup>269</sup> *American Pewter with Burroughs* (1981) continued this trend. This series was a collaboration between the author William Burroughs and Rauschenberg. The author provided a sheet of language to which Rauschenberg responded.<sup>270</sup> These works utilized stone lithography for the images and embossing for the text. Rauschenberg worked on the prints in Captiva, and, in spite of the difficulty of moving the stones and printing them in the high Florida humidity, he insisted on the texture provided by the traditional matrix.<sup>271</sup>

Unlike the previous series at Gemini, where chance was allowed to dictate the outcome of the work and repetition was the most visible aspect of the logic of printmaking, works from *American Pewter* instead focus on the index with the use of photographic images and embossing. That is not to say that repetition is neglected. In the composition of *American Pewter with Burroughs-I*, Rauschenberg repeats the images and takes advantage of their photographic roots by producing them in both positive and negative [Fig. 81]. However, with the use of his own photographs, Rauschenberg shifts the emphasis of the logic of printmaking towards the indexical.

As explained in Chapter One, photographs are indexical. In *American Pewter*, Rauschenberg provided his own photographs, thus he was involved with their indexical process from start to finish. The indexical nature of the photograph is compounded when used with lithography, a medium that utilizes the index for production. In lithography, the pressure exerted by the press on the stone and paper transfers the image, but rarely the edges of the matrix.<sup>272</sup> Embossing, on the other hand, only uses pressure to make an

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<sup>269</sup> Fine, 120.

<sup>270</sup> Ibid.

<sup>271</sup> Fine., 121.

<sup>272</sup> The notable exception is *Accident* where the break is embossed onto the paper.

image, and ink is not utilized. The Burroughs text is only readable because it is an index, a product of the act of embossing.

The haphazard elements of most of Rauschenberg's flatbed works are replaced in *American Pewter with Burroughs I* with a rigid grid-like format, but the flatbed remains present. Because embossing makes the surface of the paper slightly three-dimensional, the paper has literal depth that pushes into our space; the illusionistic depth of the photographs is thus shown to be false, rendering the images as flat as their paper support.

Rauschenberg's series of three-dimensional works, *Sling-Shots Lit* (1985), physically push into the viewer's space. This series consists of 11 lithographic constructions. Rauschenberg selected his own photographs (the overwhelming majority of which are both quotidian and urban) and images of fabric, and he printed each individual picture in a single color on several sheets of clear Mylar and translucent sailcloth. Lights were installed behind the sailcloth, which functioned as a diffuser creating an even rectangle of light. Three constructions come in two different states: one with a riot of colors and the other in black and white. Each sheet of Mylar is attached to a curtain rod and can be rolled up or down with a chain. As each sheet is rolled or unrolled, the relationship between the images changes as the layering and juxtaposing of the photographs shifts. The format and production of the *Sling-Shots Lit*, as well as the interaction between viewer and object fostered by the series, make the flatbed and repetition the most dominant elements of the logic of printmaking in this series, with the index in a less prominent position.

In *Sling-Shots Lit #8*, each Mylar sheet can be moved independently, the viewer pulls on the chains and decides how she wants to view the work [Fig. 82]. Works that

utilize the flatbed picture plane also rely on the more active participation of the viewer. The horizontality of the picture plane allows the work to tilt into the viewer's space, and she enters into a dialogue with the work.<sup>273</sup> In a piece like *Sling-Shots Lit #8*, this dialogue is literalized because the viewer pulls on the chains of the shades to move the clear sheets and get the full experience of the work. When the object is moved, the images change position and the viewing experience becomes unique to the viewer. In spite of their transparency, the Mylar sheets are always noticeable, and so is their flatness. The layering of images and the true three-dimensionality of *Sling-Shots Lit #8* prevents the illusionistic depth of Rauschenberg's photographs from rupturing the flat planes of the work.

Since each viewer can decide to change the object, each individual edition can potentially be unique. However, the set of images remains the same.<sup>274</sup> Within the given set of pictures, there are many duplications. Striped fabric, for example, is used in three of the constructions. Also, by making two states of some of the pieces, Rauschenberg is utilizing the versatile nature of lithography, where elements such as color can be changed with relative ease. In *Sling-Shots Lit #8*, images of striped fabrics are shown on both the sailcloth backdrop and the front sheet of Mylar. On the second, middle, Mylar sheet, two images of a man wearing sunglasses are used; one is the negative of the other. These works show the multitude of ways that difference can be seen in repetition.

The use of Rauschenberg's personal photographs of everyday urban-based objects and subjects continued in the *Illegal Tender L.A.* (1991-1992) series. As the title implies, all these photographs were taken in Los Angeles, the home of Gemini. No photographs

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<sup>273</sup> Ibid., 36.

<sup>274</sup> In this way, this work is like *Shades*.



were used in more than one print, but Rauschenberg's distinctive way of sensitizing the aluminum lithography plates visually connects the series. Rauschenberg brushed photo emulsion on the plates in the darkroom. Then the assembled film had light shone through it to transfer the images, but the picture would only appear where Rauschenberg had applied the emulsion. Because of this technique, complete images are not always present and the marks of the brushstrokes become part of the composition. Although the general composition of the works was established before Rauschenberg applied the emulsion, the details of the image transfer were left up to chance.<sup>275</sup> The artist's own photographs and the way he applied the photos to the plates means the index is once again highlighted in these works while the other aspects of the logic of printmaking become less prominent. Once again, Rauschenberg had pushed the boundaries of printmaking and found new ways to create his desired effects.

By not applying the photographic emulsion evenly to the plates, Rauschenberg diminished the documentary feature of photography. The genuine indexical qualities of photographs are undermined by the uneven, brushy texture of the photo emulsion; the involved icon is removed. At the same time, the capabilities of photographic transfer are exploited, and the chemical reactions needed to create the picture are emphasized. In photographs, the physical component of the index occurs in the chemical reaction between light and emulsion. Rauschenberg's technique for making photolithographs in *Illegal Tender L.A.* simultaneously undermines and reveals the indexical nature of the photograph by diminishing the iconic elements and emphasizing the physical act that is needed to create an index.

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<sup>275</sup> Author conversation with Gemini Master Printer, James Reid

The painterly strokes of emulsion echo the swaths of paint in Rauschenberg's Combines and silkscreen paintings. Similarly, these brushstrokes hold the surface of the prints and prevents the illusionistic depth of the photographs from taking over. Steinberg states, "If some collage element, such as a pasted-down photograph, threatened to evoke a topical illusion of depth, the surface was casually stained or smeared with paint to recall its irreducible flatness."<sup>276</sup> In this way, the *Illegal Tender L.A.* prints continue the use of the flatbed picture plane.

The use of repetition and the serial is less obvious in *Illegal Tender L.A.* than in either *Horsefeathers Thirteen* or *Sling-Shots Lit*, but this does not prevent these themes from being present. In *Hollywood Sphinx* (1991), Rauschenberg used a favored mode of repetition that contains difference: positive and negative reversal [Fig. 83]. The top of the composition shows a stack of dry cleaning hangers in positive, and they are mirrored on the bottom in negative. The center of the composition features two scantily clad women in similar poses, one a model in a bikini holding a phone, and the other Betty Boop, a 1930s cartoon character. This type of "same but different" depiction of women first appeared in *Rebus*.

*Blue Line Swinger* (1991), on the other hand, does not utilize repetition as much as it relies on a serial progression [Fig. 84]. Bochner describes a series as, "a set of sequentially ordered elements each related to the preceding in a specifiable way...every member except for the first has a single immediate predecessor from which it is derived."<sup>277</sup> The pictures of a child swinging illustrate Bochner's point. We see the child at a different point of a parabola on each of the print's three sheets. The relationship

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<sup>276</sup> Steinberg, 2002, 32.

<sup>277</sup> Bochner, 31.

between the individual images is understood and each picture grows out of the one before. A drawn blue line crosses all three parts of the triptych, further connecting the different compositions. With *Hollywood Sphinx* and *Blue Line Swinger*, it becomes clear that questions of repetition and seriality, as well as the rest of the logic of printmaking, remained part of Rauschenberg's work in the 1990s.

*Double Feature*, a series from 1993, is closely related to *Illegal Tender L.A.* through its imagery, production, and emphasis on the index. In order to make these lithographs, Rauschenberg took his own photographs in Los Angeles. Instead of applying the photographic emulsion in brushy stokes to transfer images, like in *Illegal Tender L.A.*, the artist used yet another unusual technique. Selected photographs were transformed into silkscreens. Rauschenberg then took the screens and drew through them onto the plates with a lithographic crayon.<sup>278</sup> This technique provides these prints with the same vigorous texture as the transfer drawings. Other plates used in the prints are straightforward photolithographs. In *Chronosaur* (1993) these two styles of plate production are clear [Fig. 85]. Drawing through a screen twice onto a single plate, Rauschenberg made the top and bottom pictures of a window frame and curtain. The artist's signature scribble is evident. At the center of the composition are three dinosaurs with clocks. The blue partial image in the center was also created through a screen. The flanking dinosaurs in green, one the reverse of the other, are photolithographs. These works provide comparison between the index of the photolithograph and the indexical marks of the artist's hand-transferring.

With his later lithographs, Rauschenberg altered his use of the logic of printmaking to his new aesthetic choices and the constraints brought about by only using

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<sup>278</sup> Author conversation with Gemini Master Printer, James Reid

his own photographs. The riot of handmade marks, tuche washes, and transfers that Rauschenberg used to tie together found images in the 1960s has given way to cleaner, more angular compositions with images that are more easily identified. In the earlier prints, Rauschenberg left his mark on the works by drawing on the stones; in the later works, it is his personal photography that allows him to make his mark. This period also saw works that relied on extreme variation, to the point of almost undermining the idea of an edition. All of these activities carry with them alterations to the logic of printmaking that allows it to change but remain pertinent to Rauschenberg's art making activities.

#### **Lithographic Printing at ULAE, 1970-1994**

In Rauschenberg's Gemini works of the 1970s, the guiding element of the logic of printmaking was a Deleuzian type of repetition in which difference is an integral part.<sup>279</sup> In the 1980s, the index instead became more prominent. Although the three parts of the logic of printmaking were always present, each element rose and fell as the objects that utilized them changed. In the ULAE works from 1970 to 1994, the tripartite structure of the logic of printmaking comes back into balance.

This holistic approach to the logic of printmaking is evident in four works made at ULAE in 1974: *Veils 1*, *Veils 2*, *Veils 3*, and *Veils 4* [Figs. 86-89]. Although not exactly a series, these works are related by subject matter and production method. In 1973, ULAE established a photography studio to make photolithographs.<sup>280</sup> Always one to try new technology, Rauschenberg used the photo set-up to create *Veils*. The artist borrowed Tatyana Grosman's kerchief and dropped it onto stones coated with photographic

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<sup>279</sup> Deleuze, 1.

<sup>280</sup> In 1969, Rauschenberg had use a makeshift photo studio to make *Tides*, *Drifts*, and *Gulf*. Sparks, 223.

emulsion. The light filtered through and around the scarf, sensitizing the printing surface. The ensuing prints are both simple and intricate. Haphazard folds in the cloth block out the light completely, while the loose weave of the rest of the scarf allowed a mottled pattern to be made on the litho stones' photosensitive surface. Along the edge of the kerchief, loose threads can be picked out. This level of detail is possible in photolithography and demonstrates the medium's documentary capabilities.

These works, for all their simplicity, exhibit the logic of printmaking. Because of the photographic nature of these prints, they utilize a genuine index. The prints both resemble the original object (an involved icon), the dropped kerchief, and are created by an act: light shining through the fabric and sensitizing the stone. The *a priori* flatness inherent to the flatbed picture plane is also evident. The folds in the kerchief do not read as illusionistic depth. Furthermore, the print's orientation of creation, which is maintained in its perception, is horizontal because the dropping of the cloth onto a flat surface is reflected in the ensuing prints. Each of the four prints in this series contains only the dropped kerchief in a unique position. A single image is repeated over the four prints, but it is also different each time. The *Veils* series neatly encapsulates the logic of printmaking.

A lithographic plate that was made, but not used, for the *Veils* series, appears in two more prints from 1974 and 1975: *Kitty Hawk* and *Killdevil Hill* [Figs. 90-91]. What is most remarkable about these three prints is the number of allusions they make to earlier works by Rauschenberg. In addition to the kerchief from *Veils*, there are crumpled paper bags, fabric, and references to human flight. The found bags hearken back to the *Cardbirds* and *Made in Tampa* works. Fabric had been part of Rauschenberg's

production methods since the Combine *Minutiae*. References to flight in these prints can be found in both the titles and bicycles. Orville and Wilbur Wright, the first people to fly, ran a bicycle shop, and their first flight occurred in Kill Devil Hills near Kitty Hawk, NC. Rauschenberg used the iconic image of the brothers and their Wright Flier I in *Trust Zone* from the *Stoned Moon Series* [Fig. 92]. This profusion of citations creates a new kind of repetition in Rauschenberg's work. Although Rauschenberg has many interests that recur in his work— examples include politics and environmental issues—the direct referencing and repeating is particularly keen in these three works.

The *Glacial Decoy Series* (1979-1980) relates to one of Rauschenberg's artistic passions, performance and dance. *Glacial Decoy* was a performance staged by the Trisha Brown Dance Company in 1979. Rauschenberg was responsible for the stage sets, which consisted of photographs projected onto a backdrop. Photographs that Rauschenberg had taken for the set, but decided not to use, became the visual materials for the *Glacial Decoy Series* of prints.<sup>281</sup> Prints, such as the *Glacial Decoy Series*, inflect Rauschenberg's performance art in a way that his paintings do not. I suggest that it is the centrality of the logic of printmaking and printmaking practices that allows for this cross-fertilization to occur in Rauschenberg's works on paper and not his paintings. The act necessary to create an index is not unlike the act that is the very medium of performance art. Similarly, the flatbed picture plane is predicated on an interaction between object and viewer and the boundaries between actor and audience is consistently undermined in Rauschenberg's performance art. Repetition, which relies on difference for its existence, occurs in performance works in which a loose set of actions or activities occur in each rendition of the piece, but not in the same way every time. Although the logic of

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<sup>281</sup> Sparks, 229.

printmaking is rooted in the plastic arts, it can be applied to Rauschenberg's performance art.

Like the *American Pewter* and *Rookery Mounds* series from Gemini, the images in these prints are not placed haphazardly; rather, they conform to a grid. There is a relationship between the grid and the flatbed. Steinberg used grids and charts to explain how the flatbed picture plane could be a receptacle for material, data, and information.<sup>282</sup> This relationship is continued in the *Glacial Decoy* works. However, the other two legs of the logic of printmaking—the index and repetition—can be seen in this series, most pointedly in *Glacial Decoy Series: Lithograph I* [Fig. 93]. Repetition can be found in duplicated pictures and textures. At the top and bottom of the print are two small sections from a single image, a negative of what appears to be stones. The right side of the print features two perspectival boxes similar to the ones found in *Barge* and *Autobiography*. In green, the box is seen from the front, and in red it is rotated approximately 180 degrees. Wood planking forms the background for the left green image, and the variegated texture of the wood grain is echoed in the cornstalks behind the chair in orange.<sup>283</sup> These duplications are, like most of Rauschenberg's repetitions, different from one another.

Photography is an indexical practice to which Rauschenberg turned throughout his work, particularly when he began to exclusively use his own photographs.<sup>284</sup> In *Glacial Decoy Series: Lithograph I*, though, the choice of photographic subject matter

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<sup>282</sup> Sparks, 231.

<sup>283</sup> The photograph of bottles, wood, and a hand-painted sign are used again by Rauschenberg in *Pegasits/ROCI USA* from 1990. This work is a multiple of acrylic, fire wax, and a chair on stainless steel. Saff Tech Arts published it in an edition of 22.

<sup>284</sup> The print *5:29 Bay Shore* is very similar to the *Glacial Decoy Series* in terms of the logic of printmaking. Rauschenberg repeats photographs of a set of windows and a railroad crossing. Photography is central to this print as all the photographs are taken either from the train that Rauschenberg would take from New York to ULAE or near the studio. The photographs were taken and the lithograph produced in the same day. Sparks, 231.

also illustrates the index: the center image is of a windmill. Like a weathervane, a windmill indicates wind speed and direction. This photograph is a genuine index that depicts a sub-index. These are subtle and indirect ways of continuing the logic of printmaking.

The artist's interest in flight, in particular space travel, is well documented in works such as *Kitty Hawk* and the *Stoned Moon Series*. It is the latter of these to which *Hot Shot* from 1983 related [Fig. 94]. Rauschenberg was invited to Cape Kennedy to see the first launch of the space shuttle Columbia on April 12, 1981. Like the Apollo 11 landing and the *Stoned Moon Series*, Rauschenberg commemorated this event in print, but this time at ULAE.<sup>285</sup> In the intervening 13 years, Rauschenberg's style had shifted. These prints no longer had the hallmarks of his earlier works: the rapid back and forth of the transfers and the passages of brushy tusche. These handmade marks had been replaced by photolithography. In spite of these stylistic changes, the logic of printmaking can still be identified in this print.

The three elements of the logic of printmaking are fairly balanced in this work, both formally and in terms of imagery. As in *Glacial Decoy*, the genuine index of photography is paramount. Carefully reproduced photographs of the space shuttle being towed to the launch pad, an astronaut standing with his arm resting on a weather balloon, billboards, and Columbia's complicated cockpit fill the lower third of the six foot nine inch print. The iconic elements of these indices are emphasized in the photographs because they are largely unaltered. One of the two billboards features an arrow labeled "shuttlemania." Arrows are examples of what Peirce called a sub-index because they

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<sup>285</sup> Unlike the 1960s works, a number of paintings of the shuttle launch were also made. These are part of the ROCI USA series from 1990.



have a symbolic content.<sup>286</sup> Without a viewer's cognition, the pointing arrow is meaningless. The viewer must interpret to what or whom the index (arrow) points for it to mean anything at all. Like in many of his works, Rauschenberg is combining types of indices.

*Hot Shot* has within it both the serial and the repeated. Two silhouettes of the shuttle dominate the top portion of the print, one the negative of the other in a classic example of difference in repetition. One of the billboards also references the repeated; it reads, "Come on Columbia, do it again!" The language of the billboard speaks to seriality with the cries for Columbia to fly "again" and repeat its success with a second launch. A series is "a set of sequentially ordered elements each related to the preceding in a specifiable way."<sup>287</sup> Multiple flights of the space shuttle are a series because each one is based upon the discoveries made in the previous launch. The words on the billboard may not seem central to Rauschenberg's use of the serial, but when considered against the volume of works that address this issue, the choice of a sign that clearly reads "again" takes on new meaning.

Like all lithographs, *Hot Shot* was printed on an actual flatbed. I argue that Rauschenberg's prints conform to the flatbed picture plane not just because of the way they are made, but also in the way they were designed and are perceived. The collage aesthetic of the flatbed picture plane is present in *Hot Shot* because the images are carefully arranged and layered as if on a table or floor. The horizontal orientation of production is maintained when the work is placed on the wall. The lettering on the billboard signs is perpendicular to the bottom of the print, which undermines a vertical

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<sup>286</sup> Atkin, 171.

<sup>287</sup> Bochner, 31.

reading of the work. The viewer is forced to imagine the print lying down in order to read the signs.

*Hot Shot*, like the *Stoned Moon Series* before it, is a celebratory reflection upon current events. In works such as these, Rauschenberg is allowing the world around him into his art that, in turn, becomes a conduit for information. *Currents* and *Signs* are more maudlin approaches to contemporary life than *Hot Shot*. In Rauschenberg's ROCI works, he attempts to balance the positive and the negative while still reflecting his world and using his art for communication. With his changes in both attitude and form, the logic of printmaking adapts as well. In these works, the flatbed takes prominence over the other two sub-logics.

### **Paintings and Constructions from 1970 – 2008**

As in the silkscreen paintings, the logic of printmaking provides formal access to Rauschenberg's paintings and constructions at the end of his career. The number of paintings he made number well into the hundreds. Here, I will examine two very different works—*Mud Muse* (1968-1971) and *Nocturnal Splash (Urban Bourbon)* (1988)—to show the wide applicability of the logic of printmaking.

In 1966, Rauschenberg and Billy Klüver from Bell Laboratories formed E.A.T (Experiments in Art and Technology), which paired artists with businesses working in technology. In a similar vein, Maurice Tuchman, Senior Curator of Modern Art at the Los Angeles County Museum of Art, organized a project at the museum that brought together artists and West Coast industries.<sup>288</sup> Tuchman invited Rauschenberg to take part in this exhibition, and the artist chose to work with Teledyne, who created many

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<sup>288</sup> Hopps and Davidson, 322.

industrial materials, including the “driller’s mud” which he used to make *Mud Muse* [Fig. 95].<sup>289</sup> *Mud Muse* is a nine by twelve foot trough of driller’s mud that is injected with air from a sound activated pneumatic system.<sup>290</sup> When the air is pushed into the mud, it bubbles and erupts. Rauschenberg wanted the piece to be self-driven with the sounds of the popping mud setting off the pneumatics. The artist got the work started by playing taped sounds. He recorded the results, which were then used to make the work bubble in the exhibition.

*Mud Muse*, in many ways, could not be more different from a lithograph on paper, but it still relies on the index, flatbed, and repetition for its existence. The flatbed elements of *Mud Muse* are perhaps the most obvious; the driller’s mud and its tank are necessarily horizontal and flat. The ability for the mud to flatten out after being injected with air was part of the reason Rauschenberg chose it. The eruptions and ripples themselves are indices of the sounds used to set them off; they are the marks of the burst of air generated in response to noise, making concrete an otherwise invisible force. A recording of the sound of the object generates the movement, making the bubbles and pops a repetition of the activity, but not duplication because, although it is a closed circuit, there are alterations in the popping each time. This particular combination of the index, flatbed, and repetition—fused into the logic of printmaking—provides a way to link a technological construction like *Mud Muse* to the Combines, prints, and paintings.

The painting *Nocturnal Splash (Urban Bourbon)* has more in common visually with Rauschenberg’s print than *Mud Muse* [Fig. 96]. However, in the paintings, the elements of the logic of printmaking, although all evident, are not as well balanced as

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<sup>289</sup> Ibid., 323. Driller’s mud is bentonite mixed with water, glycerin, and other substances and is used to stabilize the walls of wells.

<sup>290</sup> Ibid.

they are in the earlier construction. For example, repetition and the serial are not particularly central to this work. The white images of a curtain and the blue chairs both have repeated forms, but this example of duplication does not add anything to our understanding of the work. Instead, the index and the flatbed are more critically and visually important. The physical act of screenprinting is revealed in the white picture at the left of the composition. Streaks caused by the squeegee as it pushes paint through the stencil's mesh remain visible at the center of the image. The necessary flatness of silkscreening is underscored by the large gravitational splash in the middle of the work. The tendrils of dropped white acrylic paint cover the silkscreened photographs, preventing the illusionistic depth of these pictures from puncturing the painting's surface and undermining the flatbed picture plane. Logic of printmaking is at work in this painting, but not all the sub-logics carry the same importance.

## **ROCI**

On December 13, 1984, Rauschenberg announced a massive artistic undertaking at the United Nations in New York. The Rauschenberg Overseas Culture Interchange, or ROCI, would consume the artist until May 1991 and would include visits, exhibitions, and art making in eleven different nations: Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the Union of Soviet Socialist Republics, Germany, Malaysia, and finally the United States. In his "Tobago Statement," which outlines his aims for ROCI, Rauschenberg wrote,

Emphasis will be placed on sharing experiences with societies less familiar with non-political ideas or communicating "worldly" through art...I feel strong in my beliefs, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent peaceful powers, and it is the most non-elitist

way to share exotic and common information, seducing us into creative mutual understandings for the benefit of all.<sup>291</sup>

It was with this spirit that Rauschenberg traveled around the world. He met with artists, craftspeople, writers, and students in each nation and shot hundreds of photographs. After each visit was completed, he would return to Captiva to create the objects for the forthcoming ROCI show. These exhibitions consisted of the work he had made both in the host nation and earlier. The output for ROCI was massive and includes paintings, sculpture, print editions, multiples, videos, and photographs. Although many of the works Rauschenberg made were editions produced with Gemini, ULAE, Graphicstudio, or Saff Tech Arts, the only works that utilize the lithographic technique are his posters, published by ULAE.<sup>292</sup> In certain respects, the posters are an ideal way to examine ROCI as a whole. These works are not reproductions of other ROCI objects; rather, they are unique prints that were produced and disseminated on a broad scale.

Perhaps the most controversial of Rauschenberg's ROCI trips was the one he took to Chile. The artist arrived in Santiago on October 25, 1984, during a period of political unrest. Only a few days before Rauschenberg left Chile in November, dictator Augusto Pinochet declared a "state of siege," the equivalent of martial law.<sup>293</sup> Instead of protesting the oppressive regime by leaving the country or moving his exhibition out of the Museo Nacional de Bellas Artes, Rauschenberg continued with his proposed project. ROCI was designed to be apolitical, and instead of spreading a particular message, the artist wanted to foster communication and an exchange of information between nations. In an

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<sup>291</sup> Jack Cowart, ed., Rauschenberg Overseas Culture Interchange (Washington: National Gallery of Art, 1991), 154.

<sup>292</sup> I think it is worth noting that much of the inspiration and technical support for ROCI, as well as some of the funding, was provided by the print shops Rauschenberg had been engaged with for decades. It was on a trip to China with Gemini that the first rumblings of a ROCI-style project began.

<sup>293</sup> Robert S. Mattison, Robert Rauschenberg: Breaking Boundaries (New Haven: Yale University Press, 2003), 234.

interview with Donald Saff, director of Saff Tech Arts and the ROCI program, Rauschenberg said, “What’s missing is information, pure information through communication through the artist. Apolitical communication, with no bull. Lies don’t work in art. Eyes work in art.”<sup>294</sup> Rauschenberg saw his exhibition at the national museum as an opportunity to promote communication right under the nose of the oppressive and controlling government. José Donoso, a prominent Chilean novelist and a vocal opponent of the Pinochet regime, wrote the catalogue for the exhibition. In it he wrote, “Rauschenberg proposes to turn us from mere contemplators into transgressors.”<sup>295</sup> Rauschenberg wanted his *ROCI CHILE* works to inspire viewers and provide information about the world around them. The artist hoped that people would contemplate his work instead of just looking at it. Through this scrutiny, the viewer can become a transgressor.

With his *Exhibition Poster: ROCI CHILE*, Rauschenberg was able to reach people who didn’t enter the museum [Fig. 97]. The popular dissemination of his art through a poster gave it a long reach. This work pulls images from different parts of Chile. The top shows shore birds standing on an ocean-side structure while a desert photograph of a young donkey is on the bottom. Rauschenberg spent a large portion of his time in Chile in the northern deserts of the Atacama Plain, particularly the copper mining town of Chuquicamata. Few Chileans visit this part of their country, and it was the location of several of the detention centers to which the “disappeared” were taken. The mining operations, and the city around them, were completely run by the government and were

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<sup>294</sup> Robert Rauschenberg and Donald Saff, “A Conversation about Art and ROCI,” in Rauschenberg Overseas Culture Interchange, ed. Jack Cowart (Washington: National Gallery of Art, 1991), 160.

<sup>295</sup> José Donoso, “ROCI CHILE,” in Rauschenberg Overseas Culture Interchange, ed. Jack Cowart (Washington: National Gallery of Art, 1991), 125.

the sites of some of the worst examples of government oppression.<sup>296</sup> Through his selection of a desert image, Rauschenberg is revealing and sharing information about a remote part of Chile to the residents of Santiago and contrasting it with the more commonly visited seaside.

Superimposed on the image of the ocean is a bright yellow section of an ornate filigree gate covered with small birds. This specific architectural fragment doesn't appear in any of the other *ROCI CHILE* works, but a catalogue of imagery in these works assembled by Robert Mattison reveals that the buildings Rauschenberg showed in his works were Catholic churches, the Universidad de Chile in Santiago, or the façade of the Museo Nacional de Bellas Artes.<sup>297</sup> Given that the university is neo-Classical and caryatids front the museum, this piece of architecture is most likely from a church. References to the church had a particular poignancy to the Chilean people because the Catholic Church formally denounced Pinochet's human rights violations during Rauschenberg's visit, and the church buildings themselves became a place of sanctuary for dissidents.<sup>298</sup> Through his selection of images for *Exhibition Poster/ROCI CHILE*, Rauschenberg quietly engaged the dwellers of Santiago, and as Donso asserted, turned them "from mere contemplators into transgressors."

An interaction between viewer and object lies at the heart of Steinberg's flatbed picture plane.<sup>299</sup> In the case of the *ROCI* works, Rauschenberg is actively trying to change his relationship to his objects and then the object's relationship to the viewer. The whirlwind pace of the program and the artist's insistence on being involved in all stages

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<sup>296</sup> Mattison, 241-242.

<sup>297</sup> Ibid., 243.

<sup>298</sup> Ibid., 236.

<sup>299</sup> Steinberg, 36.

of the exhibitions meant that he was often working on more than one ROCI project at a time. He also confined himself to images he obtained while visiting the host nation; this level of immersion is distinct to ROCI. Lastly, instead of simply making beautiful objects, with these works Rauschenberg was consciously trying to engage or communicate with his audience. As he stated to the UN: “Emphasis will be placed on sharing experiences with societies less familiar with non-political ideas or communicating ‘worldly’ through art.”<sup>300</sup> According to Steinberg, this engagement with the viewer happened in the Combines, but in those works, it was not the artist’s stated goal. In the ROCI works, particularly their most public examples (exhibition posters), the flatbed’s ideal relationship between artist, viewer, and object is brought to its fullest expression. In the ROCI works, the artist is trying to establish a circuit of information, and he does so through his choice of subject matter and the manner in which it is presented. Meaning, in the form of information, is present in these works, but what exactly the message is supposed to be is left up to the viewer in her personal interaction with the work.

While the posters may have had the widest dissemination of the ROCI works, most of the works were paintings or constructions. Similarly to the poster, these objects attempted to transmit information and reflect the experiences of the artist in the host nation. The viewer would confront these works in the exhibition Rauschenberg staged, and the specific works might be from the host nation or other ones; each time the work was shown, the context, and the message it provided would be different. In spite of the variables that make up each work and its reception, the logic of printmaking remains a constant.

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<sup>300</sup> Cowart, 154.



In response to his visit to Japan, Rauschenberg made a series of paintings. One, *Wall-Eyed Carp/ROCI JAPAN* (1987), makes particular use of the logic of printmaking [Fig. 98]. The flatbed in this work is not just evident in the circuit of information created between viewer and object; it is literalized in the work's construction. Rauschenberg acquired a large fabric kite depicting a carp in Japan. He flattened the object and applied it to the painting's surface. Surrounding the kite are silkscreened photographs he captured while on his visit and a map of the nation. Like in the Combines, the application of a "real world" object to the canvas prevents the illusion of depth in the photographs from making the painting surface anything but flat. In addition to allowing the work to maintain the flatbed picture plane, the scales of the fish become the dominant pattern for the work, which is then repeated in painted form. In green, spilled pools of paint echo the white bordered egg shapes of the scales, while in orange, the lines of the fins are emulated. Although this is not repetition in the sense of duplication, the unity of forms throughout the work help to tie the composition together. Spills and brushed passages of paint act as indices of the artist's involvement in the work, but these elements are downplayed and work in the service of duplication.

Indexical marks similarly fall to the way side in *Pegasits/ROCI USA (Wax Fire Works)* (1990) [Fig. 99]. A small rectangle of paint is all that evokes the action of the artist. Repetition in this work exists both within the work and between works. Objects from the *Wax Fire Works* are unusual as they straddle between paintings and print. The mediums, acrylic and fire wax, and the support, reflective stainless steel, are those of paintings, but the works are made in an edition and are therefore in multiple.<sup>301</sup> The

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<sup>301</sup> All the *Wax Fire Works* were made at Saff Tech Arts in Oxford, MD. A technique was developed expressly for the artist which he dubbed "fire wax." Fire wax is a pigmented beeswax which is painted or

screens Rauschenberg used to make this edition of paintings were made from images he had used before. The same picture of bottles was first used in the 1979 *Glacial Decoy Series: Lithograph I* from ULAE. Within the painting, brick walls make several appearances, but in each instance, a different wall is depicted. Although repetition and the index are at work in this painting, the most fully developed aspect of the logic of printmaking is the flatbed.

Instead of canvas, this work uses highly reflective stainless steel as the support. The mirrored surface establishes the flatbed picture plane in this painting because it prevents the creation of three-dimensional depicted space. The viewer's reflection becomes part of the composition. The inclusion of real space in the composition reminds the viewer that in the painting space is an illusion. *Pegasits/ROCI USA* has collaged onto the surface a silver chair. The chair is at the top of the painting, perpendicular to the floor, with the legs pointing to the left. Steinberg states that the flatbed picture plane tilts into the viewer's space and creates a new angle for viewing. The orientation of the chair prevents the painting from being viewed in a vertical manner because the chair makes the composition tilt and is an impediment to a top to bottom reading of the work. Combines inspired Steinberg, but this work, made more than three decades after *Rebus*, continues to utilize flatbed principles.

### **Posters 1970 – 2008**

Throughout his career, Rauschenberg made more than 100 posters, most of them after 1969. He created them to advertise his exhibitions, support cultural events, and to

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silkscreened onto metal and then fixed with heat in a manner similar to encaustic. Hopps and Davidson, 583. *Pegasits/ROCI USA (Wax Fire Works)* has an edition of 22.

benefit causes close to his heart.<sup>302</sup> In this text, I focus on a subsection of Rauschenberg's poster production: those that address the environmental crisis. These prints, made over two decades, utilize the logic of printmaking to express environmental concerns.

April 22, 1970, was the first Earth Day. Modeled on the Vietnam War protests, the day was conceived as a "teach-in" in order to demonstrate popular support for environmental causes. In order to show his personal investment in the cause, Rauschenberg created *Earth Day* [Fig. 100-101]. An offset poster edition of ten thousand (three hundred signed) was produced to benefit The American Environmental Foundation, and they bear the legend "Earth Day 22 April." Gemini and The American Environmental Foundation jointly published an edition in traditional lithography and collage that omits the date, but keeps the "Earth Day." By producing two different print editions, one limited and the other large, Rauschenberg emphasized the personal importance of this cause and motif. Repeating the composition in two different mediums also reveals the centrality of the logic of printmaking to this artistic and political endeavor. The two editions are distinct in both medium (offset versus traditional lithography) and the addition of text in the poster edition. What are even more notable, though, are their similarities. The differences between the editions have no effect on the impact of the image with the stark black and white photographs of endangered animals, clear-cut forests, and the central majestic figure of the bald eagle.

The other two branches of the logic of printmaking are more evident in the limited edition print. The index and the flatbed are a product of the print's production rather than its formal qualities. In the case of the lithograph, *Earth Day*, the pressure of the

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<sup>302</sup> For a comprehensive look at Rauschenberg's posters, please see: Marc Gundel, [Rauschenberg Posters](#) (New York: Prestel, 2001).

lithography press laminated the two parts of the collage—the brown paper the eagle is printed on and the white background—together.<sup>303</sup> Although the press doesn't leave an indexical mark (like in embossing), the nearly seamless fusion of the collage elements was a direct result of the pressure of the printing press. It should be noted that it is difficult to determine what are actual collage elements and which are made just to appear that way. Both the letters spelling out “Earth Day” and the brown center section look like collage. Use of a literal flatbed, the printing press, makes this surface unity possible.

The interplay between flatness, depicted depth, and collage is continued in Rauschenberg's poster *Burroughs' Dream* (1972) [Fig. 102]. The composition was initially published in a special edition of the periodical, *Lithopinion*, planned to protest the 1954 Highway Trust Fund. This Eisenhower Administration plan had the effect of increasing automobile usage and undermining railroads and public transportation.<sup>304</sup> The Earth Pledge Foundation subsequently published a poster of the same image in an edition of seven hundred. In preparation for this project, Rauschenberg met with Burroughs and discussed his ideas. The writer told Rauschenberg about a dream in which the words “they did not fully understand the technique/ in a very short time they nearly wrecked the planet” had appeared to him.<sup>305</sup> Rauschenberg took these words and made them the centerpiece of his poster by cutting out each letter and pasting them down to create a collage with layered colors and a combination of natural and technological imagery.

*Burroughs' Dream* contains pictures of illusionistic depth, such as the Taj Mahal, but these sections of visual three-dimensionality do not become windows on the world

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<sup>303</sup> According to Gemini, synthetic glue was used, but the pressure of the press bound the papers permanently.

<sup>304</sup> Robert Mattison, “Robert Rauschenberg's Environmental Activism,” in *Last Turn Your Turn: Robert Rauschenberg and the Environmental Crisis* (New York: Jacobson Howard Gallery, 2008), 11.

<sup>305</sup> *Ibid.*, 11.

that rupture the flatness of the picture plane. The rough edges of depicted collage elements and the superimposed lettering maintain the flatness of the print above all else. Furthermore, the print is not *actually* a collage; the final offset product only simulates collage, but even the thin layering of papers (creating an extremely shallow depth) is eliminated in the printing process. *Burroughs' Dream* reveals Rauschenberg's continued use of the flatbed picture plane.

Integral to Steinberg's flatbed picture plane is its ability to address the viewer. Steinberg posited that the new orientation not only brought about new subject matter, but a new interaction between object and audience. With the poster *Last Turn – Your Turn (Earth Summit '92 The United Nations Conference on Environment and Development Print)* Rauschenberg directly addressed his audience [Fig. 103]. The painting *Last Turn – Your Turn* was unveiled on December 8, 1991 at the inaugural ceremony for the Earth Summit Committee to launch an Earth Pledge as part of the United Nations Conference on Environment and Development, and it became the official picture of the conference.<sup>306</sup> In order to support the UN, the artist and ULAE published an offset poster of the painting in an edition of two hundred signed by the artist and a bus advertisement based on the same composition.<sup>307</sup> Scrawled across the top of the print is the earth pledge itself in Rauschenberg's distinctive handwriting: "...I pledge to make the earth a secure and hospitable home for present and future generations."<sup>308</sup> This work commands the viewer to take part in the pledge; the act of viewing becomes the act of pledging and dedicating yourself to the cause. By underlining the beginning portion of the text, Rauschenberg is

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<sup>306</sup> Ibid., 3.

<sup>307</sup> Ibid., 4, 14.

<sup>308</sup> Ibid., 2. All punctuation and emphasis original.

challenging the viewer to commit to the environment; the work reaches out and implores you to make the earth “a more hospitable home.”

### **Ruminations**

As the millennium drew to a close, Rauschenberg embarked on a series of highly personal works: *Ruminations* (1999). This ULAE-printed series consists of nine prints in a combination of intaglio, photogravure, and (in one case) lithography. With these prints, Rauschenberg pays homage to the people in his life who have influenced him and his art: his parents Ernest and Dora, sister Janet, son Christopher, collector Ileana Sonnabend, publisher Tatyana Grosman, dancer Steve Paxton, composer John Cage, and fellow artists Jasper Johns and Cy Twombly. Although Rauschenberg always throws himself fully into his work, rarely is the product as biographical and personal as these prints. While each print is very distinct, one will be looked at in depth here in order to demonstrate the use of lithography and the logic of printmaking to create a highly personal body of work.

*Ileana (Ruminations)* is the only print from the series to use lithography, and the only one not of a family member to feature a self-portrait of the artist [Fig. 104]. Ileana Sonnabend was an early supporter and collector of Rauschenberg’s work; they became life-long friends. In this print, a glamorous portrait of a young Ileana and a photograph of her with her husband Leo Castelli and their son flank overlapping pictures of Rauschenberg with his arms wrapped around the pair.

Although lithography is just one of the mediums used in this print, the logic of printmaking remains relevant. Repetition is perhaps the most obvious element of this work, with doubled images at the center and multiple pictures of Ileana. Each portrait is

distinct though as they represent different moments in the collector's life, and each is printed with different clarity. In order to create the photographically based images, Rauschenberg returned to a style of production he first used at Gemini in the 1980s. The pictures were transferred to photosensitized metal plates. Rauschenberg then smeared developer on the plates in wide, painterly brush strokes.<sup>309</sup> Only where the developer had been applied would the photo-transferred images be susceptible to the acid bath of etching. This fusion of photographic image and autographic brushwork undermines the potential illusionistic depth of the photographs. The scattering of splashes and dots around the figures similarly hearkens back to abstract expressionist work that is undeniably flat. Combining figurative elements with unmistakable flatness is the cornerstone of the flatbed picture plane.<sup>310</sup> The index in these works is two-fold. First, photography is the basis for all of these prints. However, photography's inherent iconic involvement is undermined by the development technique Rauschenberg used, similar to what occurred in *Illegal Tender L.A.* (1991-92). By using his own distinctive brush stroke, a different sort of genuine index (as opposed to degenerate index) emerges. This genuine index is also a sub-index because it has both iconic and symbolic aspects.<sup>311</sup> The prints provide information about Rauschenberg's involvement in the object's production, but the mind must read the brush strokes as the hand of the artist. These threads of the logic of printmaking are present even here in a retrospective print project.

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<sup>309</sup> I have determined this based on my understanding of Rauschenberg's working methods and the mechanics of printmaking.

<sup>310</sup> Steinberg, 2002, 26.

<sup>311</sup> Atkin, 171.

**Conclusion**

Rauschenberg's work from 1970 until 2008 reflected his personal hopes and fears, as well as the trials and triumphs of society. Throughout all the changes and life defining moments Rauschenberg sustained—leaving New York for Captiva, traveling the world with ROCI, watching the first shuttle launch, and his growing concern for the environment—he continued to make lithographs. The principles of the logic of printmaking continued to guide Rauschenberg, even as he explored the bounds of what lithography could do.



## Conclusion

### The Logic of Printmaking After Rauschenberg

On May 12, 2008, Robert Rauschenberg passed away after having actively produced art for more than sixty years. The objects he made and performances he participated in number into the thousands. Although his personal style changed and adapted over the decades and he was drawn to experimentation, his work remained distinctly his and can be seen as a cohesive whole because there is a connective tissue that binds his work together: the logic of printmaking.

The logic of printmaking is my term for a blending of three ideas: the index, the flatbed picture plane, and the related ideas of repetition and the serial. The index, as read through Charles Sanders Peirce and Rosalind Krauss, is a sign made through a physical interaction with an object, like a print.<sup>312</sup> The flatbed picture plane, as developed by Leo Steinberg, is horizontal and allows any material to be integrated into its surface while remaining flat.<sup>313</sup> In order to understand repetition and seriality, I looked to the work of Gilles Deleuze and Mel Bochner, respectively. Deleuze posits a repetition in which difference plays a central role. In a Deleuzian repetition, each time something is repeated, it will also change.<sup>314</sup> Bochner establishes a serial method of production. Serial art draws upon a predetermined set of variables and, each iteration grows out of the previous.<sup>315</sup>

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<sup>312</sup> Peirce, 107 and Krauss, 198.

<sup>313</sup> Steinberg, 2002, 32.

<sup>314</sup> Deleuze, 1.

<sup>315</sup> Bochner, 28.

These ideas combine in the logic of printmaking. I posit that this logic is evident in all of Rauschenberg's art, not just the lithographs.

In Chapter One, I developed this logic and showed its use in Rauschenberg's earliest works. The artist's experimental monotypes and his Combine paintings from the 1940s and 1950s begin the blending of the index, the flatbed picture plane, repetition, and seriality that constitute the logic of printmaking. *Automobile Tire Print* (1953) proves to be a clear manifestation of this logic. The long print is the direct result of the painted tire of a Model-A Ford being driven on the paper, which had to be flat on the ground. The texture and pattern of the tire repeats at regular intervals for the entire twenty-two feet of the print. As I suggest, early works such as this help to prove that the logic of printmaking was at work in Rauschenberg's art from the beginning of his career.

Chapter Two explored Rauschenberg's 1960s lithographs. These works are the fullest manifestations of the logic of printmaking. Objects like *Accident* (1963) seamlessly blend the index, the flatbed, and repetition and seriality. The indexical mark of the broken stone, the pressing of the rough edges into the paper, confirms the horizontality of the work's construction. This horizontality contrasts with the serial narrative presented by the work of the stone breaking and a pile of shards collecting at the bottom of the composition. In this print the threads of the logic of printmaking combine in a manner that reveals their interdependence.

In the third chapter, Rauschenberg's later lithographs are addressed. These works are a formal departure from Rauschenberg's earlier work. The bold gestural marks found in the Combines, silkscreen paintings, and the 1960s lithographs have been replaced by chance and the artist's own photography. In spite of the new aesthetics found in these

works, they are still governed by the logic of printmaking. The *Hoarfrost* series uses both change and the logic of printmaking. These works were created using the pressure of the press to transfer specially printed images to fabric. Each print in the edition, though, is distinct. Even in these works that depart from the early monotypes and Combines of Chapters One and the lithographs and silkscreen paintings in Chapter Two, the logic of printmaking remains present and dictates the production and visual qualities of these prints.

Although aspects of this notion grow and diminish in importance in various works, the index, the flatbed, repetition, and seriality are consistently evoked and utilized in his art. With this realization, we can begin to create a more holistic view of Rauschenberg's production that can encompass Combines, silkscreen paintings, *Cardboards*, ROCI projects and printmaking. All of these mediums can play roles in a critical examination of Rauschenberg's art.

Moreover, the logic of printmaking does not just help us understand Rauschenberg's art; it has the potential to illuminate much of the work made in the late twentieth and early twenty-first century. An integration of the index, flatbed, repetition, and the serial is not unique to Rauschenberg's production, and this approach can help to bring the printmaking and painting activities of many artists into focus. I suggest that the logic of printmaking can be applied to artists as diverse as Andy Warhol and Kara Walker. These artists produce evoke printmaking in their paintings, installations, and films.

The silkscreen paintings of Warhol are roughly contemporary with Rauschenberg's first lithographs and silkscreen paintings. Warhol's paintings exhibit the

logic of printmaking. These works were produced using a horizontal index: a silkscreen matrix. Warhol repeated images to make several different paintings, but his Deleuzian approach to repetition is most clear in works that repeat the same image in a single canvas. *Black and White Disaster #4 [5 Deaths 17 Times in Black and White]* depicts an overturned car in straight horizontal rows [Fig.105]. Although the same image and the same screen is used in each individual image, they are not all the same. Each version of the picture is distinct in clarity and completeness. The third portion of the logic of printmaking is the most crucial for a Warhol painting such as this one, but the other two are always present in the work's production.

Walker's silhouettes utilize the index, the flatbed, repetition and seriality. [Fig. 106] *Shadows*, which the silhouettes mirror, are classic examples of an index. Although Walker's art is usually seen vertically upon a wall, her environmental works evoke old books, objects that are viewed horizontally. Furthermore, her compositions are as flat as the wall upon which they are painted. Her films are projections of shadow puppets; indexical objects that thwart a three-dimensional reading. Walker is very invested in the serial; she pulls from a set of images and repeats motifs. However, this set is used in paintings, prints, and films, a wide array of different forms. Even in this cursory review, it becomes clear that Walker conforms to a logic of printmaking.

My hope is that my logic will provide new avenues to pursue when considering art objects. As I have shown in my analysis of Rauschenberg's work, investigating the artist's use of the index, flatbed, repetition, and seriality is a fruitful endeavor that brings together disparate elements of his art. This idea allows for a productive integration of

mediums and can allow prints and paintings to be seen as portions of a single artistic drive.

## Appendix I:

### The history and mechanics of lithography

#### Lithography

At first glance, lithography seems like equal parts magic and alchemy. The mechanics of relief printing, which uses raised surfaces to create a design, and intaglio, in which metal groves hold ink for printing, are easy to grasp. Lithography, on the other hand, is planographic; there is no variation in the surface of the printing matrix. Instead this technique relies on the antipathy of oil and water.<sup>316</sup>

The basic principles of lithography were discovered in Munich in the 1790s by Alois Senefelder, an actor and playwright, in an attempt to develop an inexpensive way to reproduce his plays. Most of his experiments were not ultimately cost-effective, and he found the reverse writing used in copper etching to be challenging. He took to practicing this writing on a smooth piece of limestone covered in ground. One day as he was preparing to coat the stone with a ground, the laundry woman interrupted Senefelder. Lacking paper and a pencil, he quickly wrote a laundry list on the stone with the ground. Later, as he prepared to remove his hastily written note, it occurred to Senefelder to treat the stone with nitric acid. He found that the acid made the stone rough except where his greasy ground had been applied. He removed the ground and applied ink to the stone and found it was attracted to the remnants of oil and could be used for printing. After experimentation, Senefelder discovered that if he simply wet the stone before applying ink, the ink would only adhere to the oily design and not the rest of the water-covered

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<sup>316</sup> In this text I will briefly address the history of lithography and the basics of print shop production. A much more thorough explanation of both, including specific chemical reactions used in modern lithography, can be found in Saff and Sacilotto.

stone.<sup>317</sup> Although the specifics of the technique have been refined, the basic mechanics of lithography have not changed drastically in the last two hundred years.

First, the printer must prepare printing the surface.<sup>318</sup> Limestone blocks are the traditional matrix, but their increasing rarity and unwieldy size means that they have given way to zinc or aluminum plates. In order to be suitable for printing, the stone or plate must first be grained, which gives the surface enough tooth for the grease and water to adhere to the surface.<sup>319</sup> An abrasive, carborundum, is spread on the surface and ground into the stone with either a heavy round disc called a levigator or a second stone. This activity is done by hand in the print shop.<sup>320</sup> Zinc and aluminum plates are commercially ground. The metal sheet is clamped to a vibrating table and then sprinkled with aluminum oxide and water. Steel balls are set in a tray over the plate and their movement abrades the lithography plate. After graining the stones or plates, they must be washed. Initially, water was used to remove the grit from the printing surface. It is now common practice to counteretch limestone blocks by applying a weak acid to the stone to remove any traces of carborundum.<sup>321</sup> The surface is then dried and matrices can kept indefinitely in this state.

Once the stone or plate is ground and dry, it is ready for use by the artist. Part of what makes lithography so attractive to artists is that the printing surface can be drawn on, almost like paper or canvas. Special greasy materials are used, but hand drawing is possible. Lithographic crayons come in a variety of textures, some as thin and firm as a

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<sup>317</sup> Ibid., 183-184.

<sup>318</sup> Ibid., 218.

<sup>319</sup> Ibid.

<sup>320</sup> Ibid., 219-220.

<sup>321</sup> Ibid., 222.

regular pencil, but, by and large, they only come in black.<sup>322</sup> Tusche is a dark greasy material that has been thinned with water to the consistency of ink or paint in order to create washes. However, because the grease particles of the tusche will remain suspended in the water (as opposed to blended into a solution) the material can be unpredictable.

Donald Saff notes in his authoritative work on printmaking,

Keep in mind that the amount of grease particles is not always in direct proportion to the amount of pigment visible on the surface. In other words, there can be more or less grease on the surface than there actually appears to be. The grease particles are transparent, so their effect will not be seen until the image is proofed.<sup>323</sup>

The ingredients of tusche and litho crayons remain virtually unchanged since Senefelder developed the drawing materials:

Wax 8 parts  
Tallow 4 parts  
Soap 4 parts  
Shellac 4 parts  
Lampblack 2 parts<sup>324</sup>

Tallow and wax are used for their acid-resistant properties and to give the mixture the proper grease content. Shellac is also acid resistant and is used to give crayons hardness; it is omitted in soft crayons and tusche preparations. Lampblack provides color to the mixture, and soap is oily and an emulsifier.<sup>325</sup> Limestone naturally reacts with grease. When the stone and the drawing materials combine, they produce an oleomaganate of lime, which forms a sturdy base for the printing ink and is impervious to many solvents. This chemical bonding is the reason stones must be physically abraded between designs.

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<sup>322</sup> Ibid., 226-227.

<sup>323</sup> Ibid., 229.

<sup>324</sup> Ibid., 212.

<sup>325</sup> Ibid., 212-215.



Fatty acids in the grease will also bond to aluminum and zinc, making them well suited to lithography.<sup>326</sup>

After the artist has completed his or her drawing on the matrix, the stone or plate must be etched. The term “etch” here is misleading because little to no actual etching takes place; the surface of the stone is not eaten away like a copper plate is in a true etching.<sup>327</sup>

In lithography, the etching process fixes the drawing on the surface of the stone. A material, called etch, which consists of gum arabic and a small amount of acid is spread on the printing surface. Two chemical reactions take place, one between the etch and the stone and the other between the etch and the greasy drawing. Although the printing surface remains smooth, it has been converted into two areas: one that will hold ink and one that will hold water.<sup>328</sup> The acid, often nitric acid, combines with the limestone (calcium carbonate) to create calcium nitrate and carbonic gas. The gas effervesces off the stone, allowing the gum arabic to fill the pores of the rock. Naturally occurring calcium, potassium, and magnesium salts in the gum fuse with the limestone and create a very tough hygroscopic film. This film retains water and prevents anything greasy from adhering. Metal plates have a similar reaction to the etch, but the acid level must be carefully controlled or the metal may be damaged. The greasy drawing marks are resistant to the acid. The areas they cover will not become hygroscopic and will therefore attract ink and not water. In addition, the soap in the tusche reacts with the acid in the etch and creates desaponification. This chemical reaction hardens the drawing and makes it insoluble in water. At the same time, small amounts of fatty acids are pushed deeper

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<sup>326</sup> Ibid., 215.

<sup>327</sup> Ibid., 215.

<sup>328</sup> Ibid., 209.

into the pores of the stone.<sup>329</sup> The etching process in lithography is crucial to making the image printable more than once. This procedure is very sensitive, though, as the volume of acid and the length of time the etch is left on the stone can have a significant impact on the final print.<sup>330</sup>

Before the stone or plate can be inked, it must first be treated to remove the greasy drawing materials. This procedure is called the wash-out. A small amount of a solvent, either turpentine or lithotine, is poured onto the matrix. The surface is then rubbed with a cloth to remove the pigment and excess grease. With a limestone block, the wash-out pushes some of the greasy particles deeper into the stone. The image appears to be gone, but a ghost of the drawing remains and is of a slightly different texture than the rest of the stone. The part of the stone that has been affected by the etch is impervious to the solvents and continues to repel oil.<sup>331</sup> If a large edition size is planned, a second etch might be applied to further fix the image and reinforce the oil/water antipathy that is key to a successful print.<sup>332</sup>

After all of these treatments, the stone or plate is finally ready to be printed. Pressure of at least 8000 pounds per square inch is needed to print a lithograph. Instead of a rolling action, a litho press uses a scraper bar that moves across a special backing sheet (called a tympan) and presses the paper against the plate or stone. The scraping action in this type of printing produces a higher quality image from both stone and metal plates than if they were printed with the rolling method used for intaglio prints.<sup>333</sup> The stone must be kept damp for the printing process to work, so the printer wets the stone with

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<sup>329</sup> Ibid., 215-216.

<sup>330</sup> Ibid., 238.

<sup>331</sup> Ibid., 258-259.

<sup>332</sup> Ibid., 260.

<sup>333</sup> Ibid., 252.

clean water before applying the ink.<sup>334</sup> After the stone is thoroughly dampened, the oily ink is applied to the stone. Inking the image is a delicate procedure because pressing too hard will push the water on the surface of the matrix around, but applying too lightly will prevent the image from being printed with clarity. If the stone dries out during the inking process, it must be wet and inked again. In addition, the pattern and angle of rolling must be varied to prevent dark and light areas. The stone or plate is then set flat on the bed of the press and covered with a sheet of paper, which can be either wet or dry depending on the temperature and the effects desired. After each individual print is run through the press it needs to be compared to the *bon à tirer* or right-to-print (RTP) proof. A RTP proof must be seen and approved by the artist and serves as the guide for all the other prints in an edition.<sup>335</sup>

Photolithography works in almost the same way as hand-drawn lithography. Instead of applying tusche and crayon to the grained stone or plate, a light-sensitive coating is spread evenly over the surface and allowed to dry in a dark place.<sup>336</sup> A photographic negative is placed on the treated stone and either held down by a sheet of glass (for stone) or by a vacuum frame (for plates). Shining a bright light through the negative onto the stone exposes the image. Exposure time can vary, so test exposures need to be made in advance. Immediately after exposure, the stone or plate needs to be rubbed with a greasy mixture. Once the grease has soaked into the coating, the stone or plate is washed with water and the unexposed parts will dissolve away, leaving only the

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<sup>334</sup> Ibid., 261.

<sup>335</sup> Ibid., 396.

<sup>336</sup> Ibid., 282.

grease-coated image behind. At this point, the matrix can be etched, washed-out, and printed like a hand-worked stone.<sup>337</sup>

Once the edition is completed, the artist and master printer review all the prints and remove ones that do not match the RTP.<sup>338</sup> These imperfect prints are then destroyed. Sometimes, imperfections can be cleaned with an eraser. The remaining prints are then put in order and signed and numbered by the artist. With some lithographs (although not those made by Rauschenberg), the edition is highly consistent so the ordering is not particularly important.<sup>339</sup> However, in intaglio mediums and lithographs by Rauschenberg, the changes between the individual prints can be significant, so it is important for the numbering sequence to be correct.<sup>340</sup> After the artist has signed the edition, the printer and publisher (with most of the print shops discussed in this work they are one and the same) apply their chop marks to the print. This is usually a blind stamp (also called embossing or debossing) and does not interfere with the composition. With some prints where the image goes all the way to the outer margins of the sheet, a small inked stamp is placed on the back of the print.<sup>341</sup> A print edition is not considered completed or published until it is signed by the artist.

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<sup>337</sup> Ibid., 282.

<sup>338</sup> Ibid., 396.

<sup>339</sup> Ibid., 397.

<sup>340</sup> Rauschenberg is not the only artist who uses variation in his printing. However, he consistently non-identical editions, which is highly unusual.

<sup>341</sup> Ibid., 396-397.

## Appendix II

### Rauschenberg's Limited Edition Lithographs

Appendix II is a catalogue of the 293 limited edition lithographs Rauschenberg produced between 1962-2008.

**Brown Number** 1

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Abby's Bird*

**Series title**

**Date Began**

**Date Completed**

**Year** 1962

**Medium** Lithograph from three stones in blue-gray, black, and red

**Paper** White wove, Strathmore paper

**Edition Size** 50

**Additional Editions** 4 or more artist's proofs, trial proofs

**Print Shop** ULAE

**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	585 mm (23 in)
<b>Width of sheet</b>	457 mm (17 15/16 in.)
<b>Depth</b>	
<b>Foster Number</b>	4
<b>ULAE Number</b>	1
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 2  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Merger*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1962  
**Medium** Lithograph from one stone in black

**Paper** White wove, Japan paper

**Edition Size** 16  
**Additional Editions** artist's proofs and trial proofs

**Print Shop** ULAE  
**Master Printer** Robert Blackburn



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	571 mm (22 1/2 in)
<b>Width of sheet</b>	445 mm (17 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	5
<b>ULAE Number</b>	2
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 3  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Urban*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1962  
**Medium** Lithograph from one stone in black

**Paper** White wove, Rives BFK paper

**Edition Size** 38  
**Additional Editions** artist proofs

**Print Shop** ULAE  
**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1048 mm (41 1/4 in)
<b>Width of sheet</b>	755 mm (29 3/4 in)
<b>Depth</b>	
<b>Foster Number</b>	6
<b>ULAE Number</b>	3
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 4  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Suburban*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1962  
**Medium** Lithograph from one stone in black

**Paper** White wove, Rives BFK paper

**Edition Size** 25  
**Additional Editions** artist's proofs

**Print Shop** ULAE  
**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1048 mm (41 1/4 in)
<b>Width of sheet</b>	750 mm (29 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	7
<b>ULAE Number</b>	4
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 5

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *License*

**Series title**

**Date Began**

**Date Completed**

**Year** 1962

**Medium** Lithograph from four stones printed in gray, brown, and black

**Paper** White wove, Rives BFK paper

**Edition Size** 16

**Additional Editions** 3 or 4 artist's proofs, trial proofs

**Print Shop** ULAE

**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1048 mm (41 1/4 in)
<b>Width of sheet</b>	750 mm (29 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	8
<b>ULAE Number</b>	5
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 6  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Stunt Man I*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1962  
**Medium** Lithograph from two stones printed in blue and blue-black

**Paper** White wove, Japan paper

**Edition Size** 37  
**Additional Editions** 3 or 4 artist's proofs, trial proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Robert Blackburn



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	575 mm (25 5/8 in)
<b>Width of sheet</b>	448 mm (17 5/8 in)
<b>Depth</b>	
<b>Foster Number</b>	9
<b>ULAE Number</b>	6
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 7

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Stunt Man II*

**Series title**

**Date Began**

**Date Completed**

**Year** 1962

**Medium** Lithograph from three stones, printed in yellow, ochre, and deep ochre

**Paper** White wove, Japan paper

**Edition Size** 35

**Additional Editions** artist's proofs, 3 trial proofs

**Print Shop** ULAE

**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	577 mm (22 11/16 in)
<b>Width of sheet</b>	450 mm (17 11/16 in)
<b>Depth</b>	
<b>Foster Number</b>	10
<b>ULAE Number</b>	7
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 8

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Stunt Man III*

**Series title**

**Date Began**

**Date Completed**

**Year** 1962

**Medium** Lithograph from two stones, printed in red and orange-red

**Paper** White wove, Japan paper

**Edition Size** 36

**Additional Editions** artist's proofs, 4 trial proofs

**Print Shop** ULAE

**Master Printer** Robert Blackburn

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	578 mm (22 3/4 in)
<b>Width of sheet</b>	448 mm (17 5/8 in)
<b>Depth</b>	
<b>Foster Number</b>	11
<b>ULAE Number</b>	8
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 9

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Accident*

**Series title**

**Date Began**

**Date Completed**

**Year** 1963

**Medium** Lithograph from two stones, printed in dark gray and black

**Paper** White wove, BFK paper

**Edition Size** 29

**Additional Editions** 3 artist's proofs of State 1 (before the stone broke), 1 artist's proof of state II, trial proofs

**Print Shop** ULAE

**Master Printer** Robert Blackburn

**Additional Printers** Zigmunds Priede

**Publisher** ULAE  
**Height of sheet** 1048 mm (41 1/4 in)  
**Width of sheet** 750 mm (29 1/2 in)  
**Depth**  
**Foster Number** 12  
**ULAE Number** 9  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 10  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rival*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1963  
**Medium** Lithograph from two stones in black and dark brown

**Paper** White laid, Japan paper

**Edition Size** 38  
**Additional Editions** 3 or more artist's proofs, trial proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	670 mm (26 3/8 in)
<b>Width of sheet</b>	521 mm (20 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	13
<b>ULAE Number</b>	10
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 11  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Plank*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 43  
**Additional Editions** 1 or more artist's proofs, trial proofs, working proofs, 2 artist's proof

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	397 mm (15 5/8 in)
<b>Width of sheet</b>	413 mm (16 1/4 in)
<b>Depth</b>	
<b>Foster Number</b>	15
<b>ULAE Number</b>	11
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 12  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Mark*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 42  
**Additional Editions** 2 artist's proofs, trial proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	400 mm (15 3/4 in)
<b>Width of sheet</b>	413 mm (16 1/4 in)
<b>Depth</b>	
<b>Foster Number</b>	16
<b>ULAE Number</b>	12
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 13  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sink*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 43  
**Additional Editions** 2 artist's proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	400 mm (15 3/4 in)
<b>Width of sheet</b>	410 mm (16 1/8 in)
<b>Depth</b>	
<b>Foster Number</b>	17
<b>ULAE Number</b>	13
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 14  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Ark*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 44  
**Additional Editions** 2 artist's proofs, trial proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	396 mm (15 9/16 in)
<b>Width of sheet</b>	410 mm (16 1/8 in)
<b>Depth</b>	
<b>Foster Number</b>	18
<b>ULAE Number</b>	14
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 15  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Kar*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 44  
**Additional Editions** 2 artist's proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	419 mm (16 1/2 in)
<b>Width of sheet</b>	400 mm (15 3/4 in)
<b>Depth</b>	
<b>Foster Number</b>	19
<b>ULAE Number</b>	15
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 16  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rank*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 43  
**Additional Editions** 2 artist's proofs, trial proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	398 mm (15 11/16 in)
<b>Width of sheet</b>	407 mm (16 in)
<b>Depth</b>	
<b>Foster Number</b>	20
<b>ULAE Number</b>	16
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 17  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Prize*  
**Series title** *Rauschenberg's XXXIV Drawings for Dante's Inferno*

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White laid, Angoumois a la main paper

**Edition Size** 43  
**Additional Editions** 2 artist's proofs, working proof

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	398 mm (15 11/16 in)
<b>Width of sheet</b>	407 mm (16 in)
<b>Depth</b>	
<b>Foster Number</b>	21
<b>ULAE Number</b>	17
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 18  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shades*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithographic object printed from six stones in black  
  
  
**Paper** Plexiglas  
  
**Edition Size** 24  
**Additional Editions** 3 artist's proofs numbered 0/24, 00/24, 000/24  
  
  
**Print Shop** ULAE  
**Master Printer** Zigmunds Priede



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	380 mm (15 in)
<b>Width of sheet</b>	365 mm (14 3/8 in)
<b>Depth</b>	295 mm (11 5/8 in)
<b>Foster Number</b>	22
<b>ULAE Number</b>	18
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 19  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Kip-Up*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph from one stone in black

**Paper** White wove Rives BFK paper

**Edition Size** 33  
**Additional Editions** artist's proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1045 mm (41 1/8 in)
<b>Width of sheet</b>	756 mm (29 3/4 in)
<b>Depth</b>	
<b>Foster Number</b>	23
<b>ULAE Number</b>	19
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 20  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Spot*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from one stone in black

**Paper** White wove, Rives BFK

**Edition Size** 37  
**Additional Editions** 3 or more artist's proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1047 mm (41 1/4 in)
<b>Width of sheet</b>	753 mm (29 5/8 in)
<b>Depth</b>	
<b>Foster Number</b>	24
<b>ULAE Number</b>	20
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 21  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Front Roll*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph, printed from two stones in black and red  
  
  
**Paper** White wove, Rives BFK paper  
  
**Edition Size** 39  
**Additional Editions** 4 artist's proofs, trial proofs, working proofs  
  
  
**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1048 mm (41 1/4 in)
<b>Width of sheet</b>	758 mm (29 13/16 in)
<b>Depth</b>	
<b>Foster Number</b>	25
<b>ULAE Number</b>	21
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 22  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Breakthrough I*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1964  
**Medium** Lithograph from one stone in black

**Paper** White wove, Rives BFK

**Edition Size** 20  
**Additional Editions** artist's proofs, trial proofs

**Print Shop** ULAE  
**Master Printer** Ben Burns



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1054 mm (41 1/2 in)
<b>Width of sheet</b>	759 mm (29 7/8 in)
<b>Depth</b>	
<b>Foster Number</b>	26
<b>ULAE Number</b>	22
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 23  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Breakthrough II*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1965  
**Medium** Lithograph from four stones, in dark green, white, and blue

**Paper** Pure rag paper

**Edition Size** 34  
**Additional Editions** artist's proofs, trial proofs

**Print Shop** ULAE  
**Master Printer** Ben Burns

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1229 mm (48 3/8 in)
<b>Width of sheet</b>	863 mm (33 15/16)
<b>Depth</b>	
<b>Foster Number</b>	27
<b>ULAE Number</b>	23
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 24  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Post Rally*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1965  
**Medium** Lithograph from five stones in black

**Paper** White wove, pure rag paper

**Edition Size** 42  
**Additional Editions** artist's proofs, trial proofs, working proofs

**Print Shop** ULAE  
**Master Printer** Ben Burns

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1163 mm (45 3/4 in)
<b>Width of sheet</b>	794 mm (31 1/4 in)
<b>Depth</b>	
<b>Foster Number</b>	28
<b>ULAE Number</b>	24
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 25  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Visitation I*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1965  
**Medium** Lithograph from two stones, printed in blue and black

**Paper** White wove, Rives BFK paper

**Edition Size** 42  
**Additional Editions** trial proofs

**Print Shop** ULAE  
**Master Printer** Ben Burns

**Additional Printers** Maurice Grosman

**Publisher** ULAE  
**Height of sheet** 763 mm (30 in)  
**Width of sheet** 562 mm (22 1/8 in)  
**Depth**  
**Foster Number** 29  
**ULAE Number** 25  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 26  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Visitation II*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1965  
**Medium** Lithograph from two stones in black  
  
  
**Paper** White wove, Rives BFK paper  
  
**Edition Size** 44  
**Additional Editions** trial proofs, artist's proofs  
  
  
**Print Shop** ULAE  
**Master Printer** Ben Burns



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	764 mm (30 1/16 in)
<b>Width of sheet</b>	563 mm (22 3/16 in)
<b>Depth</b>	
<b>Foster Number</b>	30
<b>ULAE Number</b>	26
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 27  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Lawn*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1965  
**Medium** Lithograph from two stones in black and green  
  
  
  
  
  
  
  
  
  
**Paper** White wove, Rives BFK paper  
  
  
**Edition Size** 41  
**Additional Editions** 2 artist's proofs, 9 proofs H.C. numbered 1/9 to 9/9 H.C., trial proofs  
  
  
  
  
  
  
  
  
  
**Print Shop** ULAE  
**Master Printer** Ben Burns

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	889 mm (35 in)
<b>Width of sheet</b>	673 mm (26 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	31
<b>ULAE Number</b>	27
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 28  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Smart Weed*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1966  
**Medium** Lithograph from one stone, in black  
  
  
**Paper** White wove, India handmade paper  
  
**Edition Size** not editioned, unique  
**Additional Editions** trial proofs  
  
  
**Print Shop** ULAE  
**Master Printer** Frank B. Burnham

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	795 mm (31 1/4 in)
<b>Width of sheet</b>	573 mm (22 1/2 in)
<b>Depth</b>	
<b>Foster Number</b>	35
<b>ULAE Number</b>	28
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 29

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Night Grip*

**Series title**

**Date Began**

**Date Completed**

**Year** 1966

**Medium** Lithograph from two stones, printed in red and black

**Paper** White wove British Crisbrook handmade

**Edition Size** 35

**Additional Editions** 7 artist's proofs, 1 printer's proof, 10 proofs H.C., trial proofs

**Print Shop** ULAE

**Master Printer** Donn Steward

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	796 mm (31 3/8 in)
<b>Width of sheet</b>	569 mm (22 3/8 in)
<b>Depth</b>	
<b>Foster Number</b>	36
<b>ULAE Number</b>	29
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 30

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Test Stone #1*

**Series title** *Booster and 7 Studies*

**Date Began** February 1967

**Date Completed** February 1967

**Year** 1967

**Medium** Lithograph printed from one stone in black

**Paper** Rives BFK paper

**Edition Size** 77

**Additional Editions** 7 artist's proofs, 4 trial proofs, 1 right to print proof, 1 printers proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Octavio Pereira, James Webb

**Publisher** Gemini G.E.L.  
**Height of sheet** 18 in (45.7 cm)  
**Width of sheet** 14 in (35.6 cm)  
**Depth**  
**Foster Number** 40  
**ULAE Number**  
**Gemini Number** 41.1  
**Graphicstudio Number**  
**Additional Numbers** RR67-101

**Brown Number** 31  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Test Stone #2*  
**Series title** *Booster and 7 Studies*  
  
**Date Began** February 1967  
**Date Completed** February 1967  
**Year** 1967  
**Medium** Lithograph printed from one stone in black

**Paper** Rives BFK

**Edition Size** 76

**Additional Editions** 10 artist's proofs, 4 trial proofs, 1 right to print proof, 1 printers proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Bigelow

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 in  
**Width of sheet** 30 in (76.2 in)  
**Depth**  
**Foster Number** 41  
**ULAE Number**  
**Gemini Number** 41.2  
**Graphicstudio Number**  
**Additional Numbers** RR67-102

**Brown Number** 32

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Test Stone #3*

**Series title** *Booster and 7 Studies*

**Date Began** February 1967

**Date Completed** April 1967

**Year** 1967

**Medium** Lithograph printed from one stone in black and one aluminum plate in red

**Paper** Barcham Green paper

**Edition Size** 71

**Additional Editions** 12 artist's proofs, 5 trial proofs, 1 right to print proof, 1 printers proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** James Webb, Robert Bigelow

**Publisher** Gemini G.E.L.  
**Height of sheet** 23 in (56.4 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number** 42  
**ULAE Number**  
**Gemini Number** 41.3  
**Graphicstudio Number**  
**Additional Numbers** RR67-103

**Brown Number** 33  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Test Stone #4*  
**Series title** *Booster and 7 Studies*

**Date Began** February 10, 1967  
**Date Completed** April 1967  
**Year** 1967  
**Medium** Lithograph printed from one stone in black

**Paper** Rives BFK

**Edition Size** 46  
**Additional Editions** 5 artist's proofs, 5 trial proofs, 1 right to print proof, 1 printers proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** James Webb

**Publisher** Gemini G.E.L.  
**Height of sheet** 24 in (61.0 cm)  
**Width of sheet** 34 in (86.4 cm)  
**Depth**  
**Foster Number** 43  
**ULAE Number**  
**Gemini Number** 41.4  
**Graphicstudio Number**  
**Additional Numbers** RR67-104

**Brown Number** 34

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Test Stone #5*

**Series title** *Booster and 7 Studies*

**Date Began** February, 1967

**Date Completed** April, 1967

**Year** 1967

**Medium** Lithograph printed from one stone in black and one aluminum plate in red

**Paper** Rives BFK

**Edition Size** 30

**Additional Editions** 8 artist's proofs, 2 trial proofs, 1 right to print proof, 1 printers proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Robert Bigelow, Octavio Pereria

**Publisher** Gemini G.E.L.  
**Height of sheet** 25 in (63.5 cm)  
**Width of sheet** 33 in (83.3 cm)  
**Depth**  
**Foster Number** 44  
**ULAE Number**  
**Gemini Number** 41.5  
**Graphicstudio Number**  
**Additional Numbers** RR67-105

**Brown Number** 35  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Test Stone #5A*  
**Series title** *Booster and 7 Studies*

**Date Began** April 29, 1967  
**Date Completed** April 30, 1967  
**Year** 1967  
**Medium** Lithograph from three stones in black, red, and green

**Paper** Rives BFK

**Edition Size** 27  
**Additional Editions** 8 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** Octavio Pereira

**Publisher** Gemini G.E.L.

**Height of sheet** 25 in (65.5 cm)

**Width of sheet** 33 in (83.8 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.6

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 36  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Green Drills*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1967  
**Medium** Lithograph printed from one stone in black and two aluminum plates in red and green  
  
**Paper** Rives BFK  
  
**Edition Size** 27  
**Additional Editions** 8 artist's proofs, 3 trial proofs, 5 other proofs  
  
**Print Shop** Gemini G.E.L.  
**Master Printer**

**Additional Printers**

<b>Publisher</b>	Gemini G.E.L.
<b>Height of sheet</b>	25 in
<b>Width of sheet</b>	33 in
<b>Depth</b>	
<b>Foster Number</b>	44A
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	RR67-140

**Brown Number** 37

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Test Stone #6*

**Series title** *Booster and 7 Studies*

**Date Began** February 1967

**Date Completed** April 1967

**Year** 1967

**Medium** Lithograph printed from two stones in black and blue and one aluminum plate in white

**Paper** Domestic Etching

**Edition Size** 44

**Additional Editions** 6 artist's proofs, 2 trial proofs, 1 right to print proof, 1 printer's proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Bigelow

**Publisher** Gemini G.E.L.  
**Height of sheet** 47 in (119.4 cm)  
**Width of sheet** 35 in (88.9 cm)  
**Depth**  
**Foster Number** 45  
**ULAE Number**  
**Gemini Number** 41.7  
**Graphicstudio Number**  
**Additional Numbers** RR67-107

**Brown Number** 38  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Test Stone #7*  
**Series title** *Booster and 7 Studies*

**Date Began** February 13, 1967  
**Date Completed** April 28, 1967  
**Year** 1967  
**Medium** Lithograph printed from one stone in blue-black

**Paper** Domestic Etching

**Edition Size** 38  
**Additional Editions** 6 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler



**Additional Printers** Octavio Pereira, Robert Bigelow

**Publisher** Gemini G.E.L.  
**Height of sheet** 33 in (83.8 cm)  
**Width of sheet** 48 in (121.9 cm)  
**Depth**  
**Foster Number** 46  
**ULAE Number**  
**Gemini Number** 41.8  
**Graphicstudio Number**  
**Additional Numbers** RR67-108

**Brown Number** 39

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Booster*

**Series title** *Booster and 7 Studies*

**Date Began** February, 1967

**Date Completed** February, 1967

**Year** 1967

**Medium** Lithograph and screen print printed from two stones in black, one aluminum plate in transparent white, one screen in blue, and one screen in red.

**Paper** Curtis Rag 100% cotton paper

**Edition Size** 38

**Additional Editions** 12 artist's proofs, 8 trial proofs, 1 right to print proof, 1 printer's proof II, 2 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Bigelow

**Publisher** Gemini G.E.L.

**Height of sheet** 72 in (182.9 cm)

**Width of sheet** 36 in (90.2 cm)

**Depth**

**Foster Number** 47

**ULAE Number**

**Gemini Number** 41.9

**Graphicstudio Number**

**Additional Numbers** RR67-106

**Brown Number** 40  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Poetry by Frank O'Hara, see printers for additional artists  
**Title** *Untitled*  
**Series title** *In Memory of My Feelings*

**Date Began**  
**Date Completed**  
**Year** 1967  
**Medium** Illustrated book with 49 photolithographs.

**Paper**

**Edition Size** 2500  
**Additional Editions**

**Print Shop**

**Master Printer**

<b>Additional Printers</b>	Elaine De Kooning, Giorgio Cavallon, Jane Freilicher, Norman Bluhm, Al Held, Joe Brainard, John Button, Allan D'Arcangelo, Helen Frankenthaler, Michael Goldberg, Philip Guston, Grace Hartigan, Jasper Johns, Nell Blaine, Alex Katz, Jane Wilson, Willem de Kooning, Lee Krasner, Alfred Leslie, Roy Lichtenstein, Marisol (Marisol Escobar), Joan Mitchell, Robert Motherwell, Reuben Nakian, Barnett Newman, Claes Oldenburg, Robert Rauschenberg, Niki de Saint Phalle, and Matsumi Kanemitsu
<b>Publisher</b>	The Museum of Modern Art
<b>Height of sheet</b>	30 cm (12 in)
<b>Width of sheet</b>	22.8 cm (8 15/16 in)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 41

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Drizzle*

**Series title**

**Date Began**

**Date Completed**

**Year** 1967

**Medium** Lithograph with embossing printed from three stones in brown, black, and blue and one embossed plate

**Paper** White wove, J. Whatman 1955 paper

**Edition Size** 29 (CK)

**Additional Editions** 3 artist's proofs, 1 printer proof, 1 printers proof H.C., 14 proofs H.C., trial proofs

**Print Shop** ULAE

**Master Printer** Fred Genis

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1359 mm (53 1/2 in)
<b>Width of sheet</b>	782 mm (30 3/4 in)
<b>Depth</b>	
<b>Foster Number</b>	48
<b>ULAE Number</b>	30
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 42  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Gamble*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1968  
**Medium** Lithograph printed from four stones and one plate in black, maroon, dark green, and beige

**Paper** White wove, J. Whatman 1958 paper

**Edition Size** 41  
**Additional Editions** 3 artist's proofs, 1 printers proof, 14 proofs H.C., trial proofs

**Print Shop** ULAE  
**Master Printer** Fred Genis



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1038 mm (40 7/8 in)
<b>Width of sheet</b>	706 mm (27 13/16 in)
<b>Depth</b>	
<b>Foster Number</b>	49
<b>ULAE Number</b>	31
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 43

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Water Stop*

**Series title**

**Date Began**

**Date Completed**

**Year** 1968

**Medium** Lithograph printed from nine stones and one plate in red, dark green, brown, gray, and black

**Paper** Ivory wove, J. Whatman 1961 paper

**Edition Size** 28

**Additional Editions** 4 artist's proofs, 3 printers proofs, 4 proofs H.C., trial proofs

**Print Shop** ULAE

**Master Printer** Fred Genis

**Additional Printers** Donn Steward and Timothy Huchthausen

**Publisher** ULAE  
**Height of sheet** 1375 mm (54 1/8 in)  
**Width of sheet** 805 mm (31 11/16 in)  
**Depth**  
**Foster Number** 50  
**ULAE Number** 32  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 44  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Autobiography (Broadside)*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1968  
**Medium** Offset lithograph, on three panels

**Paper**

**Edition Size** 2,000 (initialed)  
**Additional Editions**

**Print Shop****Master Printer**

**Additional Printers**

<b>Publisher</b>	Broadside Art, Inc., New York
<b>Height of sheet</b>	66 1/8 in (each)
<b>Width of sheet</b>	48 3/4 in (each)
<b>Depth</b>	
<b>Foster Number</b>	60
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 45  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Storyline I*  
**Series title** *Reels (B+C)*

**Date Began** January, 1968  
**Date Completed** April, 1968  
**Year** 1968  
**Medium** Lithograph printed from two stones in day glo green and blue, and two aluminum plates in yellow and rose

**Paper** Rives BFK

**Edition Size** 62  
**Additional Editions** 10 artist's proofs, 4 trial proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** Daniel Gualdoni

**Publisher** Gemini G.E.L.  
**Height of sheet** 21 1/2 in (54.5 cm)  
**Width of sheet** 17 in (43.2 cm)  
**Depth**  
**Foster Number** 52  
**ULAE Number**  
**Gemini Number** 41.10  
**Graphicstudio Number**  
**Additional Numbers** RR68-171

**Brown Number** 46  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Storyline II*  
**Series title** *Reels (B+C)*

**Date Began** January, 1968  
**Date Completed** April, 1968  
**Year** 1968  
**Medium** Lithograph printed from three stones in flag red, yellow, and rose, and two aluminum plates in day glo green and tan

**Paper** Rives BFK

**Edition Size** 59  
**Additional Editions** 10 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler



**Additional Printers** Charles Ritt

**Publisher** Gemini G.E.L.  
**Height of sheet** 22 in (55.9 cm)  
**Width of sheet** 18 in (45.7 cm)  
**Depth**  
**Foster Number** 53  
**ULAE Number**  
**Gemini Number** 41.11  
**Graphicstudio Number**  
**Additional Numbers** RR68-173

**Brown Number** 47

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Storyline III*

**Series title** *Reels (B+C)*

**Date Began** January 1968

**Date Completed** April 1968

**Year** 1968

**Medium** Lithograph printed from four stones in Day-Glo pink, gray-black, gray-violet, and tan

**Paper** Rives BFK

**Edition Size** 72

**Additional Editions** 7 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** James Webb

**Publisher** Gemini G.E.L.  
**Height of sheet** 22 1/2 in (54.6 cm)  
**Width of sheet** 17 1/2 in (44.5 cm)  
**Depth**  
**Foster Number** 54  
**ULAE Number**  
**Gemini Number** 41.12  
**Graphicstudio Number**  
**Additional Numbers** RR68-172

<b>Brown Number</b>	48
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Love Zone</i>
<b>Series title</b>	<i>Reels (B+C)</i>
<b>Date Began</b>	January 1968
<b>Date Completed</b>	April 1968
<b>Year</b>	1968
<b>Medium</b>	Lithograph printed from one stone in gloss black and two aluminum plates in vermillion red and green-black
<b>Paper</b>	Rives BFK
<b>Edition Size</b>	60
<b>Additional Editions</b>	8 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Charles Ritt

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 in (68.6 cm)  
**Width of sheet** 33 in (58.4 cm)  
**Depth**  
**Foster Number** 55  
**ULAE Number**  
**Gemini Number** 41.13  
**Graphicstudio Number**  
**Additional Numbers** RR68-174

**Brown Number** 49

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Flower Re-Run*

**Series title** *Reels (B+C)*

**Date Began** January, 1968

**Date Completed** April, 1968

**Year** 1968

**Medium** Lithograph printed from one stone and two aluminum plates in three shades of purple

**Paper** Rives BFK

**Edition Size** 52

**Additional Editions** 9 artist's proofs, 5 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt

**Publisher** Gemini G.E.L.  
**Height of sheet** 23 1/2 in (59.7 cm)  
**Width of sheet** 18 1/2 in (47.0 cm)  
**Depth**  
**Foster Number** 56  
**ULAE Number**  
**Gemini Number** 41.14  
**Graphicstudio Number**  
**Additional Numbers** RR68-175

**Brown Number** 50

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Still*

**Series title** *Reels (B+C)*

**Date Began** March 1968

**Date Completed** April 1968

**Year** 1968

**Medium** Lithograph printed from one stone in black-cool green and three aluminum plates in light gray, day glo cerise, and monastral blue

**Paper** Rives BFK

**Edition Size** 34

**Additional Editions** 7 artist's proofs, 4 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** James Webb

**Publisher** Gemini G.E.L.

**Height of sheet** 30 in (76.2 cm)

**Width of sheet** 22 in (55.9 cm)

**Depth**

**Foster Number** 57

**ULAE Number**

**Gemini Number** 41.15

**Graphicstudio Number**

**Additional Numbers** RR68-176

**Brown Number** 51

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Guardian*

**Series title**

**Date Began**

**Date Completed**

**Year** 1968

**Medium** Lithograph with embossing from three stones printed in tan, blue, and black

**Paper** White wove German Copperplate

**Edition Size** 44

**Additional Editions** 4 artist's proofs, 8 proofs H.C., 4 trial proofs, 5 proofs marked "Trigram"

**Print Shop** ULAE

**Master Printer** Fred Genis

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1080 mm (42 1/2 in)
<b>Width of sheet</b>	767 mm (30 3/16 in)
<b>Depth</b>	
<b>Foster Number</b>	58
<b>ULAE Number</b>	33
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 52  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Landmark*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1968  
**Medium** Lithograph from two stones, printed in yellow and black

**Paper** White wove German Copperplate

**Edition Size** 40  
**Additional Editions** 4 artist's proofs, 1 printers proof, 7 proofs H.C., trial proofs, 5 proofs marked "Trigram", 2 proofs marked "Litho +"

**Print Shop** ULAE  
**Master Printer** Fred Genis

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	1080 mm (42 1/2 in)
<b>Width of sheet</b>	765 mm (30 1/8 in)
<b>Depth</b>	
<b>Foster Number</b>	59
<b>ULAE Number</b>	34
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 53

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Pledge*

**Series title**

**Date Began**

**Date Completed**

**Year** 1968

**Medium** Lithograph from two stones, printed in purple and gray

**Paper** White wove, J. Whatman 1956 paper

**Edition Size** 35

**Additional Editions** 4 artist's proofs, 1 printer's proofs, 11 proofs H.C., trial proofs

**Print Shop** ULAE

**Master Printer** Fred Genis

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	803 mm (31 5/8 in)
<b>Width of sheet</b>	580 mm (22 13/16 in)
<b>Depth</b>	
<b>Foster Number</b>	64
<b>ULAE Number</b>	35
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 54

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Promise*

**Series title**

**Date Began**

**Date Completed**

**Year** 1968

**Medium** Lithograph from four stones, printed in dark green, purple, brown, and gray

**Paper** White wove, J. Whatman 1961 paper

**Edition Size** 35

**Additional Editions** 2 artist's proofs, 1 printer's proof, 14 proofs H.C., trial proofs

**Print Shop** ULAE

**Master Printer** Fred Genis



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	785 mm (30 7/8 in)
<b>Width of sheet</b>	582 mm (22 15/16 in)
<b>Depth</b>	
<b>Foster Number</b>	65
<b>ULAE Number</b>	36
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 55  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Tides*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1969  
**Medium** Lithograph from five stones, printed in brown, red, and black

**Paper** White wove, German Copperplate paper

**Edition Size** 28  
**Additional Editions** 5 artist's proofs, 3 printer proofs, 5 proofs H.C., trial proofs, 1 proof marked "Litho +"

**Print Shop** ULAE  
**Master Printer** Zigmunds Priede

**Additional Printers** Bill Goldston

**Publisher** ULAE

**Height of sheet** 1068 mm (42 1/16 in)

**Width of sheet** 740 mm (29 1/8 in)

**Depth**

**Foster Number** 68

**ULAE Number** 38

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

<b>Brown Number</b>	56
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Drifts</i>
<b>Series title</b>	
<b>Date Began</b>	
<b>Date Completed</b>	
<b>Year</b>	1969
<b>Medium</b>	Lithograph from four stones, printed in blue, black, and gray-blue
<b>Paper</b>	White wove German Copperplate
<b>Edition Size</b>	35
<b>Additional Editions</b>	5 artist's proofs, 3 printer's proofs, trial proofs, 1 proof marked "Litho +"
<b>Print Shop</b>	ULAE
<b>Master Printer</b>	Zigmunds Priede

**Additional Printers** Bill Goldston

**Publisher** ULAE

**Height of sheet** 1090 mm (42 1/2 in)

**Width of sheet** 759 mm (29 7/8 in)

**Depth**

**Foster Number** 69

**ULAE Number** 39

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 57  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Gulf*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1969  
**Medium** Lithograph from three stones, printed in black and green

**Paper** White wove German Copperplate

**Edition Size** 31  
**Additional Editions** 5 artist's proofs, 3 printer's proofs, 3 proofs H.C., trial proofs,  
2 proof marked "Litho +"

**Print Shop** ULAE  
**Master Printer** Zigmunds Priede

**Additional Printers** Bill Goldston

**Publisher** ULAE  
**Height of sheet** 1080 mm (42 1/2 in)  
**Width of sheet** 758 mm (29 3/16 in)  
**Depth**  
**Foster Number** 70  
**ULAE Number** 40  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 58  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Unit (Buffalo)*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1969  
**Medium** Lithograph from one stone, printed in purple-gray  
  
**Paper** White wove Italia handmade  
  
**Edition Size** 25  
**Additional Editions** 4 artist's proofs, 1 printer's proof, trial proofs  
  
**Print Shop** ULAE  
**Master Printer** Dan Socha



**Additional Printers** Jim Webb

**Publisher** ULAE

**Height of sheet** 508 mm (20 in)

**Width of sheet** 709 mm (27 15/16 in)

**Depth**

**Foster Number** 105

**ULAE Number** 41

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 59

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Unit (Turtle)*

**Series title**

**Date Began**

**Date Completed**

**Year** 1970

**Medium** Lithograph from one stone (previously used for Gulf), printed in green

**Paper** White wove Italia handmade

**Edition Size** 30

**Additional Editions** 6 artist's proofs, 3 printer's proofs

**Print Shop** ULAE

**Master Printer** Zigmunds Priede

**Additional Printers** Bill Goldston and Dan Socha

**Publisher** ULAE  
**Height of sheet** 506 mm (19 15/16 in)  
**Width of sheet** 710 mm (27 15/16 in)  
**Depth**  
**Foster Number** 106  
**ULAE Number** 42  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 60  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Unit (Hydrant)*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1970  
**Medium** Lithograph from one stone (previously used for Tides),  
printed in red

**Paper** White wove Italia Handmade

**Edition Size** 27  
**Additional Editions** 7 artist's proofs, 3 printer's proofs, 7 proofs H.C.

**Print Shop** ULAE  
**Master Printer** Zigmunds Priede

**Additional Printers** Bill Goldston and Dan Socha

**Publisher** ULAE  
**Height of sheet** 711 mm (27 15/16 in)  
**Width of sheet** 506 mm (19 15/16 in)  
**Depth**  
**Foster Number** 107  
**ULAE Number** 43  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 61

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Centennial Certificate Metropolitan Museum of Art*

**Series title**

**Date Began**

**Date Completed**

**Year** 1969

**Medium** Color lithograph, printed from two stones and two aluminum plates in red, yellow, blue, and brown

**Paper** Angoumois a la main paper made especially for the the edition with the watermark of the Metropolitan stamp

**Edition Size** 45

**Additional Editions** 4 artist's proofs, 2 printer's proofs, 6 proofs H.C., 2 trial proofs

**Print Shop** ULAE

**Master Printer** Frank Akers

**Additional Printers** Zigmunds Priede, Donn Steward, and Dan Socha

**Publisher** ULAE  
**Height of sheet** 900 mm (35 1/4 in)  
**Width of sheet** 630 mm (25 3/4 in)  
**Depth**  
**Foster Number** 71  
**ULAE Number** 44  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 62  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** see printers  
**Title** *Moon Museum*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1969  
**Medium** Lithograph of a tantalum nitride film

**Paper** Ceramic wafer

**Edition Size**  
**Additional Editions**

**Print Shop**  
**Master Printer**



**Additional Printers** Also featured works by Andy Warhol, Claes Oldenburg, David Novros, Forrest Myers, and John Chamberlain.

**Publisher**

**Height of sheet**

**Width of sheet**

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 63

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Bait*

**Series title** *Stoned Moon Series*

**Date Began** August 1969

**Date Completed** April 1970

**Year** 1970

**Medium** Lithograph printed from two stones in transparent green and orange, and two aluminum plates in green and pink

**Paper** Arjomari

**Edition Size** 45

**Additional Editions** 6 artist's proofs, 1 trial proof, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 cancelation proof, 1 special proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Tim Huchthausen, Tim Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 35 1/4 in (89.5 cm)  
**Width of sheet** 26 1/4 in (66.7 cm)  
**Depth**  
**Foster Number** 96  
**ULAE Number**  
**Gemini Number** 41.16  
**Graphicstudio Number**  
**Additional Numbers** RR69-271

<b>Brown Number</b>	64
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Trust Zone</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	August 1969
<b>Date Completed</b>	November, 1969
<b>Year</b>	1969
<b>Medium</b>	Lithograph printed from two photosensitive stones in yellow ocher and powder blue, and one aluminum plate in brown
<b>Paper</b>	Rives Special
<b>Edition Size</b>	65
<b>Additional Editions</b>	10 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, Robert Rauschenberg Foundation impression, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Daniel Freeman and Richard Wilke

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 in (101.6 cm)  
**Width of sheet** 33 in (83.8 cm)  
**Depth**  
**Foster Number** 86  
**ULAE Number**  
**Gemini Number** 41.17  
**Graphicstudio Number**  
**Additional Numbers** RR69-272

**Brown Number** 65

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Shell*

**Series title** *Stoned Moon Series*

**Date Began** August 1969

**Date Completed** November, 1969

**Year** 1969

**Medium** Lithograph printed from two stones in transparent brown and pink

**Paper** Arches J. Perrigot, Special MBM watercolor

**Edition Size** 70

**Additional Editions** 7 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's print II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation impression, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Timothy Isham, Ronald Adams

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 1/8 in (81.6 cm)  
**Width of sheet** 26 in (66.0 cm)  
**Depth**  
**Foster Number** 81  
**ULAE Number**  
**Gemini Number** 41.18  
**Graphicstudio Number**  
**Additional Numbers** RR69-273

**Brown Number** 66

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tracks*

**Series title** *Stoned Moon Series*

**Date Began** November, 1969

**Date Completed** April, 1970

**Year** 1970

**Medium** Lithograph printed from four aluminum plates in black, blue-black, silver, and gloss varnish

**Paper** Special Arjomari

**Edition Size** 54

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Stuart Henderson, Timothy Huchthausen

**Publisher** Gemini G.E.L.  
**Height of sheet** 44 in (111.8 cm)  
**Width of sheet** 35 in (88.9 cm)  
**Depth**  
**Foster Number** 100  
**ULAE Number**  
**Gemini Number** 41.19  
**Graphicstudio Number**  
**Additional Numbers** RR69-274

**Brown Number** 67  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sky Hook*  
**Series title** *Stoned Moon Series*

**Date Began** August 1969  
**Date Completed** November, 1969  
**Year** 1960  
**Medium** Lithograph printed from one stone in black

**Paper** Arjomari

**Edition Size** 52

**Additional Editions** 7 artist's proofs, right to proof, printer's proof II, 3 Gemini proofs, Robert Rauschenberg Foundation impression, cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Ronald Adams

**Publisher** Gemini G.E.L.  
**Height of sheet** 48 in (121.9 cm)  
**Width of sheet** 34 in (86.4 cm)  
**Depth**  
**Foster Number** 87  
**ULAE Number**  
**Gemini Number** 41.20  
**Graphicstudio Number**  
**Additional Numbers** RR69-275

**Brown Number** 68  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Horn*  
**Series title** *Stoned Moon Series*

**Date Began** August 1969  
**Date Completed** September, 1969  
**Year** 1969  
**Medium** Lithograph from one stone in black

**Paper** Rives special

**Edition Size** 58

**Additional Editions** 6 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 44 1/4 in (112.4 cm)  
**Width of sheet** 34 in (86.4 cm)  
**Depth**  
**Foster Number** 72  
**ULAE Number**  
**Gemini Number** 41.21  
**Graphicstudio Number**  
**Additional Numbers** RR69-276

<b>Brown Number</b>	69
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Ape</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	September 1969
<b>Date Completed</b>	April, 1970
<b>Year</b>	1970
<b>Medium</b>	Lithograph printed from two-photo-sensitive stone in rust and red, and one aluminum plate in orange
<b>Paper</b>	Arjomari
<b>Edition Size</b>	46
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 working proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Ronald Olds, Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 46 in (116.8 cm)  
**Width of sheet** 33 in (83.8 cm)  
**Depth**  
**Foster Number** 98  
**ULAE Number**  
**Gemini Number** 41.22  
**Graphicstudio Number**  
**Additional Numbers** RR69-278

**Brown Number** 70  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Earth Tie*  
**Series title** *Stoned Moon Series*  
  
**Date Began** September, 1969  
**Date Completed** October, 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in blue-black

**Paper** Arches Cover

**Edition Size** 48

**Additional Editions** 6 artists proofs, 2 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Charles Ritt, Stuart Henderson

**Publisher** Gemini G.E.L.  
**Height of sheet** 48 in (121.9 cm)  
**Width of sheet** 34 in (86.4 cm)  
**Depth**  
**Foster Number** 75  
**ULAE Number**  
**Gemini Number** 41.23  
**Graphicstudio Number**  
**Additional Numbers** RR69-279

**Brown Number** 71  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Arena I, State I*  
**Series title** *Stoned Moon Series*

**Date Began** August 1969  
**Date Completed** December 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in gray

**Paper** Arches Cover

**Edition Size** 12  
**Additional Editions** 5 artist's proofs, 1 right to print proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** Daniel Freeman, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 47 in (119.4 cm)  
**Width of sheet** 32 in (81.3 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.24  
**Graphicstudio Number**  
**Additional Numbers** RR69-280A

**Brown Number** 72  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Arena II, State II*  
**Series title** *Stoned Moon Series*  
**Date Began** August 1969  
**Date Completed** December, 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in blue

**Paper** Arches Cover

**Edition Size** 50

**Additional Editions** 8 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Daniel Freeman, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 47 in (119.4 cm)  
**Width of sheet** 32 in (81.3 cm)  
**Depth**  
**Foster Number** 91  
**ULAE Number**  
**Gemini Number** 41.25  
**Graphicstudio Number**  
**Additional Numbers** RR69-280B

<b>Brown Number</b>	73
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Sack</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	August 1969
<b>Date Completed</b>	October 1969
<b>Year</b>	1969
<b>Medium</b>	Lithograph printed from five stones in tan, burnt-brown, gold-brown, silver-tan, and transparent tan
<b>Paper</b>	Arjomari
<b>Edition Size</b>	60
<b>Additional Editions</b>	10 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation impression, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Daniel Freeman, Ronald Adams, Stewart Henderson, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 in (101.6 cm)  
**Width of sheet** 28 in (71.1 cm)  
**Depth**  
**Foster Number** 82  
**ULAE Number**  
**Gemini Number** 41.26  
**Graphicstudio Number**  
**Additional Numbers** RR69-282

**Brown Number** 74  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sky Rite*  
**Series title** *Stoned Moon Series*

**Date Began** August 1969  
**Date Completed** November 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in black

**Paper** Arches Cover

**Edition Size** 56

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Ronald Adams, Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 33 in (83.8 cm)  
**Width of sheet** 23 in (58.4 cm)  
**Depth**  
**Foster Number** 85  
**ULAE Number**  
**Gemini Number** 41.27  
**Graphicstudio Number**  
**Additional Numbers** RR69-283

**Brown Number** 75  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Marsh*  
**Series title** *Stoned Moon Series*

**Date Began** September 1969  
**Date Completed** October 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in bright green

**Paper** Arches Cover

**Edition Size** 60

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Daniel Freeman, Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 35 1/2 in (90.2 cm)  
**Width of sheet** 25 (63.5 cm)  
**Depth**  
**Foster Number** 76  
**ULAE Number**  
**Gemini Number** 41.28  
**Graphicstudio Number**  
**Additional Numbers** RR69-284

<b>Brown Number</b>	76
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Loop</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	August 1969
<b>Date Completed</b>	November 1969
<b>Year</b>	1969
<b>Medium</b>	Lithograph printed from one stone in blue-black
<b>Paper</b>	Rives BFK
<b>Edition Size</b>	79
<b>Additional Editions</b>	6 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Robert Rauschenberg foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Charles Ritt, Tim Huchthausen

**Publisher** Gemini G.E.L.  
**Height of sheet** 33 in (83.8 cm)  
**Width of sheet** 28 in (71.1 cm)  
**Depth**  
**Foster Number** 78  
**ULAE Number**  
**Gemini Number** 41.29  
**Graphicstudio Number**  
**Additional Numbers** RR69-285

**Brown Number** 77  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Air Pocket*  
**Series title** *Stoned Moon Series*  
**Date Began** September 1969  
**Date Completed** December 1969  
**Year** 1970  
**Medium** Lithograph printed from one stone in black

**Paper** Special Arjomari paper

**Edition Size** 47

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Bob Peterson, Richard Wilke

**Publisher** Gemini G.E.L.  
**Height of sheet** 36 in (91.4 cm)  
**Width of sheet** 51 in (129.5 cm)  
**Depth**  
**Foster Number** 93  
**ULAE Number**  
**Gemini Number** 41.30  
**Graphicstudio Number**  
**Additional Numbers** RR69-286

**Brown Number** 78

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Earth Crust*

**Series title** *Stoned Moon Series*

**Date Began** August 1969

**Date Completed** November 1969

**Year** 1969

**Medium** Lithograph printed from one stone in tan and dark brown

**Paper** Arches Cover

**Edition Size** 42

**Additional Editions** 6 artist's proofs, 1 trial proof, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Andrew Vlady, Tim Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 34 in (86.4 cm)  
**Width of sheet** 25 in (63.5 cm)  
**Depth**  
**Foster Number** 84  
**ULAE Number**  
**Gemini Number** 41.31  
**Graphicstudio Number**  
**Additional Numbers** RR69-287

**Brown Number** 79  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Post*  
**Series title** *Stoned Moon Series*

**Date Began** August 1969  
**Date Completed** December 1969  
**Year** 1969  
**Medium** Lithograph from two stones in dark green and dark gray

**Paper** Arches Cover

**Edition Size** 44

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Petersen, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 34 in (86.4 cm)  
**Width of sheet** 26 in (66 cm)  
**Depth**  
**Foster Number** 89  
**ULAE Number**  
**Gemini Number** 41.32  
**Graphicstudio Number**  
**Additional Numbers** RR69-288

**Brown Number** 80

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Spore*

**Series title** *Stoned Moon Series*

**Date Began** August 1969

**Date Completed** December 1969

**Year** 1969

**Medium** Lithograph printed from two stones in yellow ochre and light blue

**Paper** Arches Cover

**Edition Size** 50

**Additional Editions** 7 artist's proofs, 2 trial proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Tim Isham, Ron Adams

**Publisher** Gemini G.E.L.  
**Height of sheet** 34 in (86.4 cm)  
**Width of sheet** 24 in (61.0 cm)  
**Depth**  
**Foster Number** 91  
**ULAE Number**  
**Gemini Number** 41.33  
**Graphicstudio Number**  
**Additional Numbers** RR69-289

**Brown Number** 81

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Moon Rose*

**Series title** *Stoned Moon Series*

**Date Began** October 1969

**Date Completed** October 1969

**Year** 1969

**Medium** Lithograph printed from one stone in brown

**Paper** Arches Cover

**Edition Size** 47

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 Printers Proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Stuart Henderson, Ron McPherson

**Publisher** Gemini G.E.L.  
**Height of sheet** 51 in (129.5 cm)  
**Width of sheet** 35 in (88.9 cm)  
**Depth**  
**Foster Number** 80  
**ULAE Number**  
**Gemini Number** 41.34  
**Graphicstudio Number**  
**Additional Numbers** RR69-290

**Brown Number** 82

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Ghost*

**Series title** *Stoned Moon Series*

**Date Began** October 1960

**Date Completed** December 1969

**Year** 1969

**Medium** Lithograph printed from one stone in pale blue and one aluminum photo-plate in transparent blue.

**Paper** Arjomari

**Edition Size** 2

**Additional Editions** 3 artist's proof, 1 right to print proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Ron Adams

**Publisher** Gemini G.E.L.

**Height of sheet** 34 in (86.4 cm)

**Width of sheet** 25 1/2 in (64.8 cm)

**Depth**

**Foster Number** 103

**ULAE Number**

**Gemini Number** 41.35

**Graphicstudio Number**

**Additional Numbers** RR69-291

**Brown Number** 83  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Medallion*  
**Series title** *Stoned Moon Series*  
  
**Date Began** September 1969  
**Date Completed** December 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in black

**Paper** Rives BFK

**Edition Size** 48

**Additional Editions** 6 artist's proofs, 1 right to print proof, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Stuart Henderson

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 in (81.3 cm)  
**Width of sheet** 25 1/2 in (64.8 cm)  
**Depth**  
**Foster Number** 90  
**ULAE Number**  
**Gemini Number** 41.36  
**Graphicstudio Number**  
**Additional Numbers** RR69-292

**Brown Number** 84

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Fuse*

**Series title** *Stoned Moon Series*

**Date Began** September 1969

**Date Completed** December 1969

**Year** 1969

**Medium** Lithograph printed from one stone in blue-black

**Paper** Arches Cover

**Edition Size** 63

**Additional Editions** 8 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald Adams, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 38 in (96.5 cm)  
**Width of sheet** 26 in (66.0 cm)  
**Depth**  
**Foster Number** 94  
**ULAE Number**  
**Gemini Number** 41.37  
**Graphicstudio Number**  
**Additional Numbers** RR69-293

**Brown Number** 85

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tilt*

**Series title** *Stoned Moon Series*

**Date Began** September 1969

**Date Completed** November 1969

**Year** 1969

**Medium** Lithograph printed from one photosensitive stone in light blue and one aluminum plate in silver-gray

**Paper** Rives BFK

**Edition Size** 60

**Additional Editions** 6 artist's proofs, 1 right to print proof, 3 Gemini proofs, 1 Robert Rauschenberg proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Timothy Huchthausen, Ron McPherson

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 1/2 in (69.8 cm)  
**Width of sheet** 22 1/4 in (56.5 cm)  
**Depth**  
**Foster Number** 88  
**ULAE Number**  
**Gemini Number** 41.38  
**Graphicstudio Number**  
**Additional Numbers** RR69-294

**Brown Number** 86  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rack*  
**Series title** *Stoned Moon Series*

**Date Began** October 1969  
**Date Completed** November 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in dark brown

**Paper** Rives BFK

**Edition Size** 54

**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Charles Ritt, Robert Petersen

**Publisher** Gemini G.E.L.  
**Height of sheet** 30 in (76.2 cm)  
**Width of sheet** 24 1/2 in (62.2 cm)  
**Depth**  
**Foster Number** 83  
**ULAE Number**  
**Gemini Number** 41.39  
**Graphicstudio Number**  
**Additional Numbers** RR69-297

**Brown Number** 87

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Hybrid*

**Series title** *Stoned Moon Series*

**Date Began** October 1969

**Date Completed** April 1970

**Year** 1970

**Medium** Lithograph printed from one stone in rose red, and four aluminum plates in yellow, rose red, and flag red.

**Paper** Arjomari

**Edition Size** 52

**Additional Editions** 6 artist's proofs, 1 trial proof, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Daniel Freeman, Ronald Olds

**Publisher** Gemini G.E.L.  
**Height of sheet** 54 1/2 in (138.4 cm)  
**Width of sheet** 36 in (91.4 cm)  
**Depth**  
**Foster Number** 97  
**ULAE Number**  
**Gemini Number** 41.40  
**Graphicstudio Number**  
**Additional Numbers** RR69-298

<b>Brown Number</b>	88
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Banner</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	August 1969
<b>Date Completed</b>	November 1969
<b>Year</b>	1969
<b>Medium</b>	Lithograph printed from one stone in opaque blue and three aluminum plates in transparent yellow, transparent magenta, and opaque blue.
<b>Paper</b>	Arjomari
<b>Edition Size</b>	40
<b>Additional Editions</b>	6 artist's proofs, 5 trial proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Timothy Huchthausen and Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 54 1/2 in (138.4 cm)  
**Width of sheet** 36 in (91.4 cm)  
**Depth**  
**Foster Number** 77  
**ULAE Number**  
**Gemini Number** 41.41  
**Graphicstudio Number**  
**Additional Numbers** RR69-299

**Brown Number** 89

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Waves*

**Series title** *Stoned Moon Series*

**Date Began** October 1969

**Date Completed** October 1969

**Year** 1969

**Medium** Lithograph printed from one stone in black

**Paper** Arjomari

**Edition Size** 27

**Additional Editions** 6 artist's proofs, 1 right to print proof, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Ronald Adams, Andrew Vlady, Robert Petersen,  
and Ronald McPherson

**Publisher** Gemini G.E.L.  
**Height of sheet** 89 in (226.1 cm)  
**Width of sheet** 42 in (106.7 cm)  
**Depth**  
**Foster Number** 73  
**ULAE Number**  
**Gemini Number** 41.42  
**Graphicstudio Number**  
**Additional Numbers** RR69-300

<b>Brown Number</b>	90
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Sky Garden</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	August 1969
<b>Date Completed</b>	October 1969
<b>Year</b>	1969
<b>Medium</b>	Color lithograph and silkscreen, printed from one stone in opaque red and four aluminum plates in transparent yellow, transparent magenta, transparent blue, deep vermilion, and one screen in white
<b>Paper</b>	Special Arjomari paper
<b>Edition Size</b>	35
<b>Additional Editions</b>	6 artist's proofs, 12 trial proofs, 15 color trial proofs, 6 working proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 special proof, 1 National Council on the Arts proof, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler



**Additional Printers** Charles Ritt, Stuart Henderson, Ronald Adams, Ronald McPherson, Robert Petersen, Andrew Vlady, and Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 89 in (226.1 cm)  
**Width of sheet** 42 in (106.7 cm)  
**Depth**  
**Foster Number** 74  
**ULAE Number**  
**Gemini Number** 41.43  
**Graphicstudio Number**  
**Additional Numbers** RR69-301

**Brown Number** 91  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Brake*  
**Series title** *Stoned Moon Series*

**Date Began** October 1969  
**Date Completed** November 1969  
**Year** 1969  
**Medium** Lithograph printed from one stone in black

**Paper** Arches Cover

**Edition Size** 60

**Additional Editions** 6 artist's proofs, 1 right to print proof, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Petersen, Andrew Vlady, Timothy Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 42 in (106.7 cm)  
**Width of sheet** 29 in (73.6 cm)  
**Depth**  
**Foster Number** 79  
**ULAE Number**  
**Gemini Number** 41.44  
**Graphicstudio Number**  
**Additional Numbers** RR69-302

**Brown Number** 92

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Local Means*

**Series title** *Stoned Moon Series*

**Date Began** October 1969

**Date Completed** April 1970

**Year** 1970

**Medium** Lithograph printed from one stone in gray-blue and three aluminum plates in yellow, magenta and blue

**Paper** Arjomari

**Edition Size** 11

**Additional Editions** 1 right to print proof, 1 printers proof II, 2 working proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Charles Ritt, Ronald Olds

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 3/8 in (82.2 cm)  
**Width of sheet** 43 5/16 in (110.0 cm)  
**Depth**  
**Foster Number** 99  
**ULAE Number**  
**Gemini Number** 41.45  
**Graphicstudio Number**  
**Additional Numbers** RR69-303

**Brown Number** 93

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Sub-Total*

**Series title** *Stoned Moon Series*

**Date Began** October 1969

**Date Completed** May 1971

**Year** 1972

**Medium** Lithograph printed from three stones in blue, red, and black

**Paper** Rives BFK

**Edition Size** 500

**Additional Editions** 25 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 color trial proof, 5 working proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald Olds, Dan Freeman, Stuart Hendersen

**Publisher** Gemini G.E.L.  
**Height of sheet** 8 in (20.3 cm)  
**Width of sheet** 12 1/2 in. (31.8 cm)  
**Depth**  
**Foster Number** 102  
**ULAE Number**  
**Gemini Number** 41.46  
**Graphicstudio Number**  
**Additional Numbers** RR69-304

<b>Brown Number</b>	94
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Score</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	December 1969
<b>Date Completed</b>	December 1969
<b>Year</b>	1970
<b>Medium</b>	Lithograph printed from one stone in red and two aluminum plates in pink and red
<b>Paper</b>	Rives BFK
<b>Edition Size</b>	75
<b>Additional Editions</b>	16 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler



**Additional Printers** Timothy Huchthausen, Ronald McPherson

**Publisher** Gemini G.E.L.  
**Height of sheet** 26 in (66.0 cm)  
**Width of sheet** 19 1/2 in (49.5 cm)  
**Depth**  
**Foster Number** 104  
**ULAE Number**  
**Gemini Number** 41.47  
**Graphicstudio Number**  
**Additional Numbers** RR69-307

<b>Brown Number</b>	95
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>White Walk</i>
<b>Series title</b>	<i>Stoned Moon Series</i>
<b>Date Began</b>	September 1969
<b>Date Completed</b>	March 1970
<b>Year</b>	1970
<b>Medium</b>	Lithograph printed from two photosensitive stones in blue green gray and powder blue, and one aluminum plate in dark blue
<b>Paper</b>	Arjomari
<b>Edition Size</b>	53
<b>Additional Editions</b>	6 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Robert Rauschenberg foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Daniel Freeman, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 42 1/2 in (107.3 cm)  
**Width of sheet** 29 1/2 in (74.9 cm)  
**Depth**  
**Foster Number** 95  
**ULAE Number**  
**Gemini Number** 41.48  
**Graphicstudio Number**  
**Additional Numbers** RR70-277

**Brown Number** 96  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Strawboss*  
**Series title** *Stoned Moon Series*

**Date Began** January 1970  
**Date Completed** June 1970  
**Year** 1970  
**Medium** Lithograph printed from one stone in black, tan printed by offset lithography

**Paper** Arjomari

**Edition Size** 50  
**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** Timothy Isham, Ronald Adams, Charles Ritt

**Publisher** Gemini G.E.L.  
**Height of sheet** 30 in (76.2 cm)  
**Width of sheet** 22 in (55.9 cm)  
**Depth**  
**Foster Number** 101  
**ULAE Number**  
**Gemini Number** 41.49  
**Graphicstudio Number**  
**Additional Numbers** RR70-306

<b>Brown Number</b>	97
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Earth Day</i>
<b>Series title</b>	
<b>Date Began</b>	April 1970
<b>Date Completed</b>	October 1970
<b>Year</b>	1970
<b>Medium</b>	Lithograph and collage printed from two stones in gray-blue and bright blue and four aluminum plates in blue-black, black, varnish, and gloss varnish
<b>Paper</b>	Rives
<b>Edition Size</b>	50
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 2 special proofs, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Stuart Henderson, Timothy Huchthausen, Charles Ritt, James Webb, Ronald Adams, Paul Clinton, Daniel Freeman, Ronald Olds, Andrew Vlady

**Publisher** Gemini G.E.L.  
**Height of sheet** 52 1/2 in (133.3 cm)  
**Width of sheet** 37 1/2 in (95.2 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.50  
**Graphicstudio Number**  
**Additional Numbers** RR70-350

**Brown Number** 98

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Cardbird Door*

**Series title** *Cardbird Series*

**Date Began** December 1970

**Date Completed** May 1971

**Year** 1971

**Medium** Edition sculpture of corrugated cardboard, Kraft paper, tape, wood, metal with photo offset lithograph and screenprint

**Paper** Cardboard and Kraft paper

**Edition Size** 25

**Additional Editions** 2 artist copies, 3 publishers copies

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler and Jeffrey Sanders



**Additional Printers** Jeffery Wasserman, James Robie, Tim Isham

**Publisher** Gemini G.E.L.  
**Height of sheet** 80 in (203.2 cm)  
**Width of sheet** 30 in (76.c cm)  
**Depth** 11 in  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.51  
**Graphicstudio Number**  
**Additional Numbers** RR71-2015

<b>Brown Number</b>	99
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird I</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, 5-color photo offset lithograph, two 1-color screenprints, and one 2-color screenprint
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Jeffery Wasserman, Jeffrey Sanders, Donald Steinmetz

**Publisher** Gemini G.E.L.  
**Height of sheet** 45 in (114.3 cm) irr.  
**Width of sheet** 30 in (76.2 cm) irr.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.52  
**Graphicstudio Number**  
**Additional Numbers** RR71-2016

<b>Brown Number</b>	100
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird II</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, steel staples, 5-color photo offset lithograph, and four 1-color screenprints
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Jeffery Wasserman, Richard Ewen, and Bob Marks

**Publisher** Gemini G.E.L.  
**Height of sheet** 54 in (137.2 cm) irr.  
**Width of sheet** 33 in (83.8 cm) irr.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.53  
**Graphicstudio Number**  
**Additional Numbers** RR71-2017

<b>Brown Number</b>	101
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird III</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, polyethylene, 5-color photo offset lithograph, three 1-color screenprints, and two 2-color screenprints
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proofs, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Richard Ewen, Jeffrey Wasserman, Bob Marks, and Jeffrey Sanders

**Publisher** Gemini G.E.L.  
**Height of sheet** 36 in (91.4 cm) irr.  
**Width of sheet** 36 in (91.4 cm) irr.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.54  
**Graphicstudio Number**  
**Additional Numbers** RR71-2018

<b>Brown Number</b>	102
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird IV</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, 5-color photo offset lithograph, and two 1-color screenprints
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler



**Additional Printers** Richard Ewen, Jeffrey Wasserman, Bob Marks, and Jeffrey Sanders

**Publisher** Gemini G.E.L.

**Height of sheet** 39 1/4 in (99.7 cm) irr.

**Width of sheet** 39 in (99.1 cm) irr.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.55

**Graphicstudio Number**

**Additional Numbers** RR71-2019

<b>Brown Number</b>	103
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird V</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, steel staples, 5-color photo offset prints, and three one-color screenprints
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Richard Ewen, Jeffrey Wasserman, Bob Marks, and Jeffrey Sanders

**Publisher** Gemini G.E.L.

**Height of sheet** 34 in (86.4 cm) irr.

**Width of sheet** 40 in (101.6 cm) irr.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.56

**Graphicstudio Number**

**Additional Numbers** RR71-2020

<b>Brown Number</b>	104
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird VI</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Collage print with corrugated cardboard, tape, 5-color photo offset lithograph, 1-color screenprint, and rubber stamp.
<b>Paper</b>	Cardboard
<b>Edition Size</b>	75
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Richard Ewen, Jeffrey Wasserman, Bob Marks, Jeffrey Sanders

**Publisher** Gemini G.E.L.  
**Height of sheet** 26 in (66.0 cm) irr.  
**Width of sheet** 28 in (71.1 cm) irr.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.57  
**Graphicstudio Number**  
**Additional Numbers** RR71-2021

**Brown Number** 105  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Cardbird VII*  
**Series title** *Cardbird Series*

**Date Began** December 1970  
**Date Completed** September 1971  
**Year** 1971  
**Medium** Collage print with corrugated cardboard, tape, and 5-color photo offset lithograph

**Paper** Cardboard

**Edition Size** 75  
**Additional Editions** 6 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Kenneth Tyler

**Additional Printers** Richard Ewen, Jeffrey Wasserman, Bob Marks, and Jeffrey Sanders

**Publisher** Gemini G.E.L.  
**Height of sheet** 33 in (83.8 cm) irr.  
**Width of sheet** 33 1/4 in (84.5 cm) irr.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.58  
**Graphicstudio Number**  
**Additional Numbers** RR71-2022

<b>Brown Number</b>	106
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird Box I</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Edition sculpture of paper, cardboard, and wood with 5-color photo offset lithograph
<b>Paper</b>	Cardboard
<b>Edition Size</b>	20
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 1 Robert Rauschenberg Foundation proof, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler



**Additional Printers** Jeffrey Sanders

**Publisher** Gemini G.E.L.  
**Height of sheet** 9 in (22.9 cm)  
**Width of sheet** 12 1/8 in (30.8 cm )  
**Depth** 10 1/2 in (26.7 cm)  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.59  
**Graphicstudio Number**  
**Additional Numbers** RR71-2029

<b>Brown Number</b>	107
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Cardbird Box II</i>
<b>Series title</b>	<i>Cardbird Series</i>
<b>Date Began</b>	December 1970
<b>Date Completed</b>	September 1971
<b>Year</b>	1971
<b>Medium</b>	Edition sculpture of paper, cardboard, and wood with 5-color photo offset lithograph
<b>Paper</b>	Cardboard
<b>Edition Size</b>	20
<b>Additional Editions</b>	6 artist's proofs, 1 right to print proof, 1 printer's proof II, 1 Robert Rauschenberg Foundation proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Kenneth Tyler

**Additional Printers** Jeff Sanders

**Publisher** Gemini G.E.L.  
**Height of sheet** 7 1/4 in (18.4 cm)  
**Width of sheet** 16 in (40.6 cm)  
**Depth** 16 in (40.6 cm) variable  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.60  
**Graphicstudio Number**  
**Additional Numbers** RR71-2030

**Brown Number** 108

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-I*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph in black, red, blue and yellow with screenprint in gloss varnish, pochoir in screen white, collage, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 96

**Additional Editions** 9 artist's proofs, 9 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ron McPherson and Bob Knisel

**Publisher** Gemini G.E.L.  
**Height of sheet** 28 in (71.1 cm)  
**Width of sheet** 22 1/2 in (57.1 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.61  
**Graphicstudio Number**  
**Additional Numbers** RR72-471

**Brown Number** 109

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-II*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in red, blue, yellow, and turquoise; 3-color screenprint printed in white, blue, and gloss varnish; pochoir in acrylic titanium white, collage, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 73

**Additional Editions** 9 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson and Robert Knisel

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 3/4 in (70.5 cm)  
**Width of sheet** 22 1/2 in (57.1 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.62  
**Graphicstudio Number**  
**Additional Numbers** RR72-474

**Brown Number** 110

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-III*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in two reds, blue, and yellow with 3-color screenprint printed in white, tan, and gloss varnish, pochoir in acrylic titanium white, collage, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 80

**Additional Editions** 10 artist's proofs, 1 trial proof, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Ronald McPherson, and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 7/8 in (70.8 cm)  
**Width of sheet** 22 3/4 in (57.8 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.63  
**Graphicstudio Number**  
**Additional Numbers** RR72-472

**Brown Number** 111

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-IV*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color offset lithograph printed in black, red, blue, and yellow with screenprint in white and gloss varnish, pochoir in acrylic titanium white, collage, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 89

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson and Gary Reams

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 7/8 in (70.8 cm)  
**Width of sheet** 22 1/2 in (57.1 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.64  
**Graphicstudio Number**  
**Additional Numbers** RR72-473

**Brown Number** 112

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-V*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in black, red, blue and yellow with screenprint in white, blue, and gloss varnish; pochoir in screen white paint, collage, and embossing

**Paper** Jeff Goodman handmade buff

**Edition Size** 76

**Additional Editions** 10 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson and Jeff Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 24 in (61.0 cm)  
**Width of sheet** 17 3.4 in (45.1 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.65  
**Graphicstudio Number**  
**Additional Numbers** RR72-477

**Brown Number** 113

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-VI*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset printed in red, blue, magenta, and yellow with screenprint in white, orange, and gloss varnish with pochoir in white, collage, spray solvent, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 82

**Additional Editions** 12 artist's proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson, Peter Carlson, and Robert Knisel

**Publisher** Gemini G.E.L.  
**Height of sheet** 27 1/2 in (69.8 cm)  
**Width of sheet** 19 5/8 in (49.8 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.66  
**Graphicstudio Number**  
**Additional Numbers** RR72-479

**Brown Number** 114

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-VII*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in yellow, red, blue, and black and screenprint in white, gray, and gloss varnish with pochoir in white, collage, and embossing

**Paper** Jeff Goodman handmade buff

**Edition Size** 84

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 2 working proofs, 1 Chance Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Ronald McPherson, Robert Knisel, Gary Reams, and Jeffrey Wasserman

**Publisher** Gemini G.E.L.

**Height of sheet** 24 in (61.0 cm)

**Width of sheet** 17 5/8 in (44.8 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.67

**Graphicstudio Number**

**Additional Numbers** RR72-478

**Brown Number** 115

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-VIII*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in yellow, red, blue, and black and screenprint printed in white, pink, and gloss varnish with pochoir in white, collage, and embossing

**Paper** Jeff Goodman handmade buff

**Edition Size** 79

**Additional Editions** 9 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Peter Carlson, Ronald McPherson, and Robert Knisel

**Publisher** Gemini G.E.L.  
**Height of sheet** 24 in (61.0 cm)  
**Width of sheet** 17 5/8 in (44.8 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.68  
**Graphicstudio Number**  
**Additional Numbers** RR72-476

**Brown Number** 116

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-IX*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in black, red, blue, and yellow with screenprint in white, tan, pink, and gloss varnish with pochoir in screen white paint, collage, and embossing

**Paper** Jeff Goodman handmade

**Edition Size** 74

**Additional Editions** 9 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 2 working proofs, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Robert Knisel, Ronald McPherson

**Publisher** Gemini G.E.L.  
**Height of sheet** 28 3/4 in (73.9 cm)  
**Width of sheet** 22 in (55.9 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.69  
**Graphicstudio Number**  
**Additional Numbers** RR82-481

**Brown Number** 117

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-X*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in blue, magenta, red, and yellow and screenprint printed in white to gray, white, and gloss varnish with pochoir in acrylic white paint, collage, and embossing

**Paper** Barcham Green Crisbrook

**Edition Size** 82

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini proofs, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 in (78.7 cm)  
**Width of sheet** 22 3.16 in (56.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.70  
**Graphicstudio Number**  
**Additional Numbers** RR72-475

**Brown Number** 118

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-XI*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1973

**Medium** 4-color photo offset lithograph printed in yellow, blue, red, and black and screenprint printed in white, pink, and gloss varnish, with collage and embossing

**Paper** Arches Watercolor 300 gram

**Edition Size** 85

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc., 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Peter Carlson, Ronald McPherson, and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 30 in (76.2 cm)  
**Width of sheet** 22 1/4 in (56.5 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.71  
**Graphicstudio Number**  
**Additional Numbers** RR72-482

**Brown Number** 119

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-XII*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1973

**Medium** 4-color photo offset lithograph printed in yellow, blue, and 2 red and screenprint in blue, tan, white, and gloss varnish with pochoir in white, collage, and embossing

**Paper** Jeff Goodman handmade white

**Edition Size** 51

**Additional Editions** 6 artist's proofs, 9 trial proofs, 1 right to print proof, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson, Gary Reams, Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 29 in (73.7 cm)  
**Width of sheet** 33 3/8 in (84.8 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.72  
**Graphicstudio Number**  
**Additional Numbers** RR72-485

**Brown Number** 120

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-XIII*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1973

**Medium** 4-color photo offset lithograph printed in yellow, red, blue, and gray and screenprint printed in white, red, and gloss varnish with pochoir in white, collage, and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 78

**Additional Editions** 9 artist's proof, 1 trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Peter Carlson, Ronald McPherson, Robert Knisel, and Ronald McPherson

**Publisher** Gemini G.E.L.

**Height of sheet** 27 in (68.6 cm)

**Width of sheet** 21 1/2 in (54.6 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.73

**Graphicstudio Number**

**Additional Numbers** RR72-480

**Brown Number** 121

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-XIV*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 8-color photo offset lithograph printed in two yellows, magenta, blue, black, silver-gray, red, and orange and screenprint printed in white, black, and gloss varnish with collage and embossing

**Paper** Jeff Goodman handmade gray

**Edition Size** 83

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 3 working proofs, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler

**Additional Printers** Ronald McPherson and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 26 in (66.0 cm)  
**Width of sheet** 20 1/2 in (52.1 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.74  
**Graphicstudio Number**  
**Additional Numbers** RR72-484

**Brown Number** 122

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Horsefeathers Thirteen-XV*

**Series title** *Horsefeathers Thirteen Series*

**Date Began** September 1972

**Date Completed** January 1973

**Year** 1972

**Medium** 4-color photo offset lithograph printed in red, orange, blue, and yellow, and screenprint printed in yellow to orange, white, red, and gloss varnish with collage and embossing

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 80

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 working proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Kenneth Tyler



**Additional Printers** Ronald McPherson and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 25 1/2 in (64.8 cm)  
**Width of sheet** 20 5/8 in (52.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.75  
**Graphicstudio Number**  
**Additional Numbers** RR72-483

**Brown Number** 123

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 1*

**Series title** *Made in Tampa*

**Date Began** January 16, 1972

**Date Completed** October 1, 1972

**Year** 1972

**Medium** Lithograph printed from two stones in black and one aluminum photo plate in varnish

**Paper** Waterproof "tar" paper

**Edition Size** 20 artist's edition

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impressions, 1 U.S.F. workshop proof, 20 U.S.F. impressions (numbered I through XX), 1 cancelation proof

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	36 in
<b>Width of sheet</b>	33 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	157
<b>Additional Numbers</b>	

**Brown Number** 124

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 2*

**Series title** *Made in Tampa*

**Date Began** February 1, 1972

**Date Completed** July 28, 1973

**Year** 1972-73

**Medium** Color lithograph printed from three aluminum photo plates in blue, blue and oriental green with blueprint

**Paper** Rives BFK

**Edition Size** 20

**Additional Editions** 1 Bon-a-Tirer, 1 Presentation Proof, 1 printer's proof, 1 trial proof, 5 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F. impressions (numbered I/XX through XX/XX), 1 cancelation proof

**Print Shop** Graphicstudio

**Master Printer** Paul Clinton

**Additional Printers**

<b>Publisher</b>	Gemini G.E.L.
<b>Height of sheet</b>	29 1/2 in
<b>Width of sheet</b>	74 1/2 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	152
<b>Additional Numbers</b>	

<b>Brown Number</b>	125
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Tampa 3</i>
<b>Series title</b>	<i>Made in Tampa</i>
<b>Date Began</b>	January 10, 1972
<b>Date Completed</b>	December 1, 1972
<b>Year</b>	1972
<b>Medium</b>	Lithograph printed from three aluminum plates in black, warm black, and cold black with collage and pencil lines
<b>Paper</b>	Waterproof "tar" paper
<b>Edition Size</b>	20 artist's impressions
<b>Additional Editions</b>	1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F. impressions (numbered I through XX)
<b>Print Shop</b>	Graphicstudio
<b>Master Printer</b>	Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	44 in
<b>Width of sheet</b>	47 in
<b>Depth</b>	1/4 in average
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	155A
<b>Additional Numbers</b>	

**Brown Number** 126

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 4 (Winter)*

**Series title** *Seasonbags (from Made in Tampa)*

**Date Began** January 22, 1972

**Date Completed** June 4, 1972

**Year** 1972

**Medium** Color lithograph printed from two aluminum plates in yellow beige and darker yellow beige

**Paper** American Etching

**Edition Size** 20 artist's editions

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F impressions (number 1/X through XX)

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness



**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	40 in
<b>Width of sheet</b>	22 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	155 C
<b>Additional Numbers</b>	

**Brown Number** 127

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 5 (Spring)*

**Series title** *Seasonbags (from Made in Tampa)*

**Date Began** February 15, 1972

**Date Completed** December 9, 1972

**Year** 1972

**Medium** Lithograph printed from one aluminum plate in black with blueprint.

**Paper** Rives BFK

**Edition Size** 20 artist's impressions

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F impressions (numbered I/XX through XX/XX)

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	40 in
<b>Width of sheet</b>	22 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	155B
<b>Additional Numbers</b>	

**Brown Number** 128

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 6 (Summer)*

**Series title** *Seasonbags (from Made in Tampa)*

**Date Began** March 7, 1972

**Date Completed** June 12, 1972

**Year** 1972

**Medium** Color lithograph printed from three aluminum plates printed in chrome yellow, fire red, and dark red

**Paper** Rives BFK

**Edition Size** 20 artist's edition

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F impressions (numbered I/XX through XX/XX)

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	40 in
<b>Width of sheet</b>	22 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	155E
<b>Additional Numbers</b>	

**Brown Number** 129

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 7 (Fall)*

**Series title** *Seasonbags (from Made in Tampa)*

**Date Began** January 10, 1972

**Date Completed** December 30, 1972

**Year** 1972

**Medium** Color lithograph printed from three aluminum plates in chrome yellow, fire red, and thalo blue

**Paper** American Etching

**Edition Size** 20 artist's edition

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop impression, 20 U.S.F impressions (numbered I/XX through XX/XX), 3 cancelation proofs

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	40 in
<b>Width of sheet</b>	22 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	155D
<b>Additional Numbers</b>	

<b>Brown Number</b>	130
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Tampa 8</i>
<b>Series title</b>	<i>Made in Tampa</i>
<b>Date Began</b>	February 29, 1972
<b>Date Completed</b>	December 17, 1973
<b>Year</b>	1972
<b>Medium</b>	Color lithograph printed from three aluminum photo plates in warm black, black, and cold black and hand drawn silkscreen printed in white with collage of transparent tape
<b>Paper</b>	Rives BFK
<b>Edition Size</b>	20 artist edition
<b>Additional Editions</b>	1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 1 trial proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F impressions (numbered I/XX through XX/XX), and 1 cancelation proof
<b>Print Shop</b>	Graphicstudio
<b>Master Printer</b>	Paul Clinton



**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	38 in
<b>Width of sheet</b>	50 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	154
<b>Additional Numbers</b>	

<b>Brown Number</b>	131
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Tampa 9</i>
<b>Series title</b>	<i>Made in Tampa</i>
<b>Date Began</b>	March 6, 1972
<b>Date Completed</b>	February 15, 1973
<b>Year</b>	1972?
<b>Medium</b>	Color lithograph printed from two aluminum photo plates in blue and red with blueprint
<b>Paper</b>	Rives BFK
<b>Edition Size</b>	20 artist's edition
<b>Additional Editions</b>	1 Bon-a-Tirer, 1 Presentation proof, 1 printer's proof, 4 artist's proofs, 1 Change Inc. impressions, 1 U.S.F. workshop proof, 20 U.S.F. impressions (numbered I/XX through XX/XX), 1 cancelation proof
<b>Print Shop</b>	Graphicstudio
<b>Master Printer</b>	Paul Clinton

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	68 in
<b>Width of sheet</b>	13 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	161
<b>Additional Numbers</b>	

**Brown Number** 132

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 10*

**Series title** *Made in Tampa*

**Date Began** March 10, 1972

**Date Completed** April 20, 1973

**Year** 1972 ?

**Medium** Color lithograph printed from three stones in black, four aluminum photo plates in beige, one aluminum photo plate in beige, and one aluminum photo plate in white

**Paper** Rives BFK

**Edition Size** 20 artist's edition

**Additional Editions** 1 Bon-a-Tirer, 2 presentation proofs, 1 printer's proof, 3 trial proofs, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F impressions (number I/XX through XX/XX) and 1 cancelation proof

**Print Shop** Graphicstudio

**Master Printer** Charles Ringness

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	34 in
<b>Width of sheet</b>	118 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	163
<b>Additional Numbers</b>	

**Brown Number** 133

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Tampa 12*

**Series title** *Made in Tampa*

**Date Began** February 1, 1972

**Date Completed** December 17, 1973

**Year** 1973

**Medium** Color lithograph printed from two aluminum plates in pale pink with brown sepia

**Paper** Rives BFK

**Edition Size** 20 artist's edition

**Additional Editions** 1 Bon-a-Tirer, 1 presentation proof, 1 printer's proof, 1 trial proof, 1 proof, 4 artist's proofs, 1 Change Inc. impression, 1 U.S.F. workshop proof, 20 U.S.F. impressions (numbered I/XX through XX/XX), 1 cancelation proof

**Print Shop** Graphicstudio

**Master Printer** Paul Clinton

**Additional Printers**

<b>Publisher</b>	Graphicstudio
<b>Height of sheet</b>	40 in
<b>Width of sheet</b>	66 in
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	153
<b>Additional Numbers</b>	

**Brown Number** 134  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Untitled*  
**Series title**

**Date Began** January 1, 1972  
**Date Completed** February 5, 1972  
**Year** 1972  
**Medium** Lithograph printed from one stone in black

**Paper** Rives BFK

**Edition Size** not editioned  
**Additional Editions** 1 workshop proof, 1 trial proof

**Print Shop** Graphicstudio  
**Master Printer** Paul Clinton



**Additional Printers**

**Publisher**  
**Height of sheet** 30 in  
**Width of sheet** 22 in  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number** 151  
**Additional Numbers**

<b>Brown Number</b>	135
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Untitled</i>
<b>Series title</b>	
<b>Date Began</b>	January 1, 1972
<b>Date Completed</b>	February 5, 1972
<b>Year</b>	1972
<b>Medium</b>	Lithograph printed from stone and aluminum plate in a variety of colors
<b>Paper</b>	Arches buff
<b>Edition Size</b>	not editioned
<b>Additional Editions</b>	6 trial proofs, 1 workshop proof, 1 cancelation proof
<b>Print Shop</b>	Graphicstudio
<b>Master Printer</b>	Charles Ringness

**Additional Printers****Publisher****Height of sheet** 30 in**Width of sheet** 22 in**Depth****Foster Number****ULAE Number****Gemini Number****Graphicstudio Number** 164**Additional Numbers**

**Brown Number** 136  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Untitled*  
**Series title** *New York Collection for Stockholm*  
  
**Date Began** 1973  
**Date Completed** 1973  
**Year** 1973  
**Medium** Lithograph and silkscreen

**Paper**

**Edition Size**

**Additional Editions**

**Print Shop** Styria Studio

**Master Printer**

**Additional Printers**

<b>Publisher</b>	Experiments in Art and Technology
<b>Height of sheet</b>	30.3 cm (11 7/8 in)
<b>Width of sheet</b>	29.9 cm (9 in)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 137  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Tanya*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from three stones with embossing

**Paper** Ivory wove handmade

**Edition Size** 50  
**Additional Editions** 5 artist's proofs, 1 printer's proofs, 18 proofs H.C., 3 trial proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 571 mm (22 1/2 in.)

**Width of sheet** 391 mm (15 3/8 in)

**Depth**

**Foster Number**

**ULAE Number** 45

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 138  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Veils I*  
**Series title** *Veils*

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from one plate, created by light transfer

**Paper** White wove

**Edition Size** 20  
**Additional Editions** 5 artist's proofs, 1 printer's proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** 575 mm (22 5/8 in)

**Width of sheet** 779 mm (30 11/16 in)

**Depth**

**Foster Number**

**ULAE Number** 46

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 139  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Veils 2*  
**Series title** *Veils*

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from one plate, created by light transfer

**Paper** White wove

**Edition Size** 21  
**Additional Editions** 5 artist's proofs, 1 printer's proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** 568 mm (22 3/8 in)

**Width of sheet** 778 mm (30 5/8 in)

**Depth**

**Foster Number**

**ULAE Number** 47

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 140  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Veils 3*  
**Series title** *Veils*

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from one plate, created by light transfer

**Paper** White wove

**Edition Size** 23  
**Additional Editions** 5 artist's proofs, 1 printers proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** 567 mm (22 5/16 in)

**Width of sheet** 775 mm (30 1/2 in)

**Depth**

**Foster Number**

**ULAE Number** 48

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 141  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Veils 4*  
**Series title** *Veils*

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from one plate, created by light transfer

**Paper** White wove

**Edition Size** 18  
**Additional Editions** 5 artist's proofs, 1 printer's proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** 567 mm (22 5/16 in)

**Width of sheet** 762 mm (30 in)

**Depth**

**Foster Number**

**ULAE Number** 49

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 142  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Treaty*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph (vertical diptych), upper sheet from three stones,  
lower sheet from four stones

**Paper** White wove

**Edition Size** 31  
**Additional Editions** 5 artist's proofs, 2 printers proofs, 4 proofs H.C., 2 special  
proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston



**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** upper 686 mm (27 1/16 in) lower 1021 mm (40 3/16 in)

**Width of sheet** upper 686 mm (27 1/16 in.), lower 1014 mm (39 15/16 in)

**Depth**

**Foster Number**

**ULAE Number** 50

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 143  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Kitty Hawk*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1974  
**Medium** Lithograph from eight stones (two stones previously used for Treaty)

**Paper** Brown Kraft wrapping

**Edition Size** 28  
**Additional Editions** 5 artist's proofs, 2 printer's proofs, 2 proofs H.C., 1 trial proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE  
**Height of sheet** 1998 mm (78 11/16 in)  
**Width of sheet** 1019 mm (40 1/8 in)  
**Depth**  
**Foster Number**  
**ULAE Number** 51  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 144  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Killdevil Hill*  
**Series title**

**Date Began** 1974  
**Date Completed** 1975  
**Year** 1974-75  
**Medium** Lithograph (horizontal diptych) from five stones (previously used for Treaty and Kitty Hawk)

**Paper** White wove handmade

**Edition Size** 42  
**Additional Editions** 5 artist's proofs, 2 printer's proofs, 3 proofs H.C., 1 trial proof

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** left 532 mm (26 15/16 in), right 532 mm (26 15/16 in)

**Width of sheet** left 1017 mm (40 1/16 in), right 1019 mm (40 1/8 in)

**Depth**

**Foster Number**

**ULAE Number** 52

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

<b>Brown Number</b>	145
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Ringer</i>
<b>Series title</b>	<i>Hoarfrost Editions</i>
<b>Date Began</b>	September 1974
<b>Date Completed</b>	December 1974
<b>Year</b>	1974
<b>Medium</b>	Color offset lithography and screenprint transferred to a collage of a paper bag and fabric
<b>Paper</b>	Paper bag, cheesecloth, China silk, silk, and satin
<b>Edition Size</b>	31
<b>Additional Editions</b>	10 artist's proofs, 5 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 master proof, 1 Change Inc. proof.
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Ron McPherson

**Additional Printers** Robert Bigelow, Daniel Freeman, Edward Hamilton, Edward Henderson, and Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 70 in (177.8 cm)  
**Width of sheet** 36 in (91.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.88  
**Graphicstudio Number**  
**Additional Numbers** RR74-686

**Brown Number** 146  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Ringer, State Edition*  
**Series title** *Hoarfrost Editions*

**Date Began** December 1, 1974  
**Date Completed** December 3, 1974  
**Year** 1974  
**Medium** Color offset lithograph and screenprint transferred to collage of paper bag and fabric

**Paper** Paper bag, cheesecloth, China silk, silk, and satin

**Edition Size** 15  
**Additional Editions** 1 Change Inc. proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Ronald McPherson



**Additional Printers** Robert Bigelow and Barbara Thomason

**Publisher** Gemini G.E.L.  
**Height of sheet** 70 in (177.8 cm)  
**Width of sheet** 36 in (91.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.89  
**Graphicstudio Number**  
**Additional Numbers** RR74-686A

**Brown Number** 147

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Mule*

**Series title** *Hoarfrost Editions*

**Date Began** September 1974

**Date Completed** December 1974

**Year** 1974

**Medium** Color offset lithograph transferred to collage of paper bag and fabric

**Paper** Paper bag, cheesecloth, muslin, silk, and satin

**Edition Size** 33

**Additional Editions** 10 artist's proofs, 1 color trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 3 special proofs, 1 master proof, 1 Change Inc. proof

**Print Shop** Gemini G.E.L.

**Master Printer** Ronald McPherson

**Additional Printers** Daniel Freeman, Tim Isham, Robert Bigelow, James Webb,  
Edward Hamilton, and Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 65 in (165.1 cm)  
**Width of sheet** 36 in (91.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.90  
**Graphicstudio Number**  
**Additional Numbers** RR74-687

<b>Brown Number</b>	148
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Preview</i>
<b>Series title</b>	<i>Hoarfrost Editions</i>
<b>Date Began</b>	September 1974
<b>Date Completed</b>	December 1974
<b>Year</b>	1974
<b>Medium</b>	Color offset lithograph and screenprint transferred to collage of paper bags and fabric
<b>Paper</b>	Paper bag, silk chiffon, silk taffeta
<b>Edition Size</b>	32
<b>Additional Editions</b>	10 artist's proofs, 7 trial proofs, 3 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 2 special proofs, 1 master proof, 1 Change Inc. proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Ronald McPherson

**Additional Printers** Edward Hamilton, Charles Ritt, Anthony Zepeda, Robert Knisel, Edward Hamilton, Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 69 in (175.3 cm)  
**Width of sheet** 80 1/2 in (204.5 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.91  
**Graphicstudio Number**  
**Additional Numbers** RR74-686

<b>Brown Number</b>	149
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Plus Fours</i>
<b>Series title</b>	<i>Hoarfrost Editions</i>
<b>Date Began</b>	September 1974
<b>Date Completed</b>	December 1974
<b>Year</b>	1974
<b>Medium</b>	Color offset lithography and screenprint transferred to fabric collage
<b>Paper</b>	Silk satin and silk chiffon
<b>Edition Size</b>	28
<b>Additional Editions</b>	10 artist's proof, 7 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 master proof, 1 Change Inc. proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Ronald McPherson

**Additional Printers** Serge Lozingot, Jim Carlson, Daniel Freeman, Barbara Thomason, and B. Hunter

**Publisher** Gemini G.E.L.  
**Height of sheet** 67 in (170.2 cm)  
**Width of sheet** 95 in (241.3 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.92  
**Graphicstudio Number**  
**Additional Numbers** RR74-689

**Brown Number** 150

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Pull*

**Series title** *Hoarfrost Editions*

**Date Began** September 1974

**Date Completed** December 1974

**Year** 1974

**Medium** Color offset lithograph and screenprint transferred to collage of paper bags and fabric

**Paper** Paper bag, silk taffeta, cheesecloth

**Edition Size** 29

**Additional Editions** 10 artist's proofs, 6 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 2 special proofs, 1 master proof, and 1 Change Inc. proof

**Print Shop** Gemini G.E.L.

**Master Printer** Ronald McPherson



**Additional Printers** James Webb, Daniel Freeman, Robert Bigelow, John Roberts,  
Richard Ewen, and Jeffrey Wasserman

**Publisher** Gemini G.E.L.  
**Height of sheet** 85 in ( 215.9 cm)  
**Width of sheet** 48 in (121.9 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.93  
**Graphicstudio Number**  
**Additional Numbers** RR74-690

**Brown Number** 151  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Scrape*  
**Series title** *Hoarfrost Editions*

**Date Began** September 1974  
**Date Completed** December 1974  
**Year** 1974  
**Medium** Color offset lithograph transferred to collage of paper bags and fabric

**Paper** Paper bag, China silk, and silk chiffon

**Edition Size** 32  
**Additional Editions** 10 artist's proofs, 4 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 master proof, and 1 Change Inc. proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Ronald McPherson

**Additional Printers** Edward Henderson, Ronald McPherson, Charles Ritt, Barbara Thomason, James Webb, Robert Bigelow, Edward Hamilton, and Serge Lozingot

**Publisher**

**Height of sheet**

**Width of sheet**

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.94

**Graphicstudio Number**

**Additional Numbers**

<b>Brown Number</b>	152
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Scent</i>
<b>Series title</b>	<i>Hoarfrost Editions</i>
<b>Date Began</b>	September 1974
<b>Date Completed</b>	December 1974
<b>Year</b>	1974
<b>Medium</b>	Color offset lithograph transferred to collage of paper bags and fabric
<b>Paper</b>	Paper bag, silkscreen fabric, and silk chiffon
<b>Edition Size</b>	30
<b>Additional Editions</b>	10 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 master proof, 1 Change Inc. proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Ronald McPherson

**Additional Printers** Charles Ritt, James Webb, Anthony Zepeda, Barbara Thomason, Edward Henderson

**Publisher** Gemini G.E.L.  
**Height of sheet** 86 in (218.4 cm)  
**Width of sheet** 50 in (127.0 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.95  
**Graphicstudio Number**  
**Additional Numbers** RR74-692

<b>Brown Number</b>	153
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Sand</i>
<b>Series title</b>	<i>Hoarfrost Editions</i>
<b>Date Began</b>	September 1974
<b>Date Completed</b>	December 1974
<b>Year</b>	1974
<b>Medium</b>	Color offset lithography transferred to collage of fabric and rubber stamp
<b>Paper</b>	Silkscreen fabric, silk chiffon, and pure silk crepe-back satin
<b>Edition Size</b>	30
<b>Additional Editions</b>	10 artist's proof, 2 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 special proof, 1 master proof, 1 Change Inc. proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	Ronald McPherson

**Additional Printers** Anthony Zepeda and Charles Ritt

**Publisher**

**Height of sheet**

**Width of sheet**

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.96

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 154  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *1977 Presidential Inauguration*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1977  
**Medium** Lithograph from four stones

**Paper** White wove Twinrocker handmade

**Edition Size** 100, 20 special edition for President Carter and  
**Additional Editions** 10 artist's proofs, 2 printer's proofs, 2 trial proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston



**Additional Printers** Keith Brintzenhofe

**Publisher** ULAE

**Height of sheet** 774 mm (30 1/2 in)

**Width of sheet** 540 mm (21 3.4 in)

**Depth**

**Foster Number**

**ULAE Number** 53

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 155

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Yoke)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in gray and dark blue and one aluminum photo plate in light blue

**Paper** Richard de Bas handmade

**Edition Size** 37

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 2 Change Inc. proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb assisted by Mark Stock

**Additional Printers** Mark Stock, Edward Henderson, Serge Lozingot, Anthony Zepeda

**Publisher** Gemini G.E.L.

**Height of sheet** 26 1/4 in (66.7 cm) approx.

**Width of sheet** 20 1/8 in (51.1 cm) approx.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.108

**Graphicstudio Number**

**Additional Numbers** RR77-832

**Brown Number** 156

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Elopement)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from three stones in gray, brown, and orange, one aluminum photo plate in beige, and one aluminum plate in blue

**Paper** Arches Cover white

**Edition Size** 39

**Additional Editions** 12 artist's proofs, 2 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Change Inc. proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Jim Webb assisted by Mark Stock

**Additional Printers** Serge Lozingot, Anthony Zepeda, and Edward Henderson

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 5/8 in (105.7 cm) approx.  
**Width of sheet** 29 5/8 in (75.2 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.109  
**Graphicstudio Number**  
**Additional Numbers** RR77-833

**Brown Number** 157

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Myth)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in blue and orange, one aluminum photo plate in cream, and one aluminum plate in day glo green

**Paper** Barcham Green De Wint

**Edition Size** 39

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini proofs, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb, assisted by Mark Stock

**Additional Printers** Edward Henderson, Anthony Zepeda, and Serge Lozingot

**Publisher** Gemini G.E.L.  
**Height of sheet** 23 in (58.4 cm) approx.  
**Width of sheet** 31 5/8 in (80.3 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.110  
**Graphicstudio Number**  
**Additional Numbers** RR77-834

**Brown Number** 158

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Pomegranate)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in rose and terracotta, one aluminum photo plate in yellow, and one aluminum plate in red rose.

**Paper** HMP Koller handmade

**Edition Size** 37

**Additional Editions** 12 artist's proofs, 3 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Change Inc. impression, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb, assisted by Mark Stock



**Additional Printers** Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 3/4 in (106.0 cm) approx.  
**Width of sheet** 31 1/2 in (80.0 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.111  
**Graphicstudio Number**  
**Additional Numbers** RR77-835

**Brown Number** 159

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Elysian)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in orange and gray, one aluminum photo plate in pink, and one aluminum plate in yellow.

**Paper** Arches Cover buff

**Edition Size** 38

**Additional Editions** 12 artist's proof, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impression, 2 Change Inc. impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb assisted by Mark Stock

**Additional Printers** Edward Henderson, Serge Lozingot, Victor Schiro, and Anthony Zepeda

**Publisher** Gemini G.E.L.

**Height of sheet** 39 1/4 in (99.7 cm) approx.

**Width of sheet** 29 5/8 in (75.2 cm) approx.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.112

**Graphicstudio Number**

**Additional Numbers** RR77-836

**Brown Number** 160

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Castle)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in dark green and dark blue, one aluminum photo plate in light green, and one aluminum plate in orange.

**Paper** HMP Koller handmade

**Edition Size** 39

**Additional Editions** 12 artist's proofs, 2 trial proofs, 1 color trial proof, 1 working proof, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb assisted by Mark Stock

**Additional Printers** Edward Henderson, Serge Lozingot, and Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 1/2 in (102.9 cm) approx.  
**Width of sheet** 30 5/8 in (77.8 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.113  
**Graphicstudio Number**  
**Additional Numbers** RR77-837

**Brown Number** 161

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Prophecy)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from one stone in light gray, one aluminum photo plate in light blue, and two aluminum plates in dark gray and gray

**Paper** Laurence Barker handmade

**Edition Size** 38

**Additional Editions** 13 artist's proofs, 1 color trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb assisted by Mark Stock

**Additional Printers** Edward Henderson, Serge Lozingot, Anthony Zepeda, and Victor Schiro

**Publisher** Gemini G.E.L.

**Height of sheet** 29 in. (73.7 cm) approx.

**Width of sheet** 40 1/2 in. (102.9 cm) approx.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.114

**Graphicstudio Number**

**Additional Numbers** RR77-838

**Brown Number** 162

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Romances (Epic)*

**Series title** *Romances*

**Date Began** May 1977

**Date Completed** June 1977

**Year** 1977

**Medium** Color lithograph printed from two stones in blue-black and green-black and one aluminum photo plate in flesh

**Paper** Moulin du Verger du Puymoyen handmade (Angoumois a la Main)

**Edition Size** 36

**Additional Editions** 12 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Webb assisted by Mark Stock



**Additional Printers** Edward Henderson, Victor Schiro, and Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 42 1/2 in (108.0 cm) approx.  
**Width of sheet** 28 1/2 in (72.4 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.115  
**Graphicstudio Number**  
**Additional Numbers** RR77-839

**Brown Number** 163  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Title Page*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 164  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 1*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 165  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 2*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 166

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 3*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 167  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 4*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 168

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 5*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 169

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 6*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 170

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 7*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 171  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 8*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 172  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 9*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 173

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 10*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 174

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 11*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 175

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 12*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 176  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 13*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 177

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 14*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 178  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 15*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 179

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 16*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 180  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 17*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 181

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 18*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 182  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 19*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 183  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 20*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 184  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 21*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 185  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 22*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 186

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 23*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 187  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 24*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 188

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 25*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 189

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 26*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 190

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 27*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

<b>Brown Number</b>	191
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	text by Alain Robbe-Grillet
<b>Title</b>	<i>Page 28</i>
<b>Series title</b>	<i>Traces Suspectes en Surface</i>
<b>Date Began</b>	1972
<b>Date Completed</b>	1978
<b>Year</b>	1972-78
<b>Medium</b>	Lithograph
<b>Paper</b>	White wove handmade Twinrocker, in folders
<b>Edition Size</b>	36
<b>Additional Editions</b>	7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.
<b>Print Shop</b>	ULAE
<b>Master Printer</b>	John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 192

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Page 29*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 193  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 30*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 194  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Page 31*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 195  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Colophon Page I*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 196  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Colophon Page II*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 197  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** text by Alain Robbe-Grillet  
**Title** *Colophon Page III*  
**Series title** *Traces Suspectes en Surface*

**Date Began** 1972  
**Date Completed** 1978  
**Year** 1972-78  
**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36  
**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE  
**Master Printer** John A. Lund

**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 198

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist** text by Alain Robbe-Grillet

**Title** *Colophon Page IV*

**Series title** *Traces Suspectes en Surface*

**Date Began** 1972

**Date Completed** 1978

**Year** 1972-78

**Medium** Lithograph

**Paper** White wove handmade Twinrocker, in folders

**Edition Size** 36

**Additional Editions** 7 artist's proof portfolios, 3 printer's proof portfolios, 1 portfolio H.C.

**Print Shop** ULAE

**Master Printer** John A. Lund



**Additional Printers** James V. Smith

**Publisher** ULAE

**Height of sheet** folded 690 mm (27 3/16 in), unfolded, 690 mm (27 3/16 in)

**Width of sheet** folded 521 mm (20 1/2 in), unfolded 1042 mm (41 in)

**Depth**

**Foster Number**

**ULAE Number** 54

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 199  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *Darkness Mother*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from three stones  
  
**Paper** Cream wove  
  
**Edition Size** 42  
**Additional Editions** 7 artist's proofs, 2 printer's proof  
  
**Print Shop** ULAE  
**Master Printer** Thomas Cox

**Additional Printers** Bill Goldston

**Publisher** ULAE

**Height of sheet** 703 mm (27 11/16 in)

**Width of sheet** 508 mm (20 in)

**Depth**

**Foster Number**

**ULAE Number** 90

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 200  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *Picture Gallery*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from two stones

**Paper** Cream wove

**Edition Size** 40  
**Additional Editions** 7 artist's proofs, 2 printer's proofs, 4 proofs H.C.

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 702 mm (27 5/8 in)

**Width of sheet** 503 mm (19 13/16 in)

**Depth**

**Foster Number**

**ULAE Number** 91

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 201  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *Seagull -- Bikini of God*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from three stones

**Paper** Cream wove

**Edition Size** 40  
**Additional Editions** 7 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 701 mm (27 9/16 in)

**Width of sheet** 506 mm (19 15/16)

**Depth**

**Foster Number**

**ULAE Number** 92

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 202  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *Long Island Beach*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from three stones

**Paper** Cream wove

**Edition Size** 39  
**Additional Editions** 7 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston



**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 703 mm (27 11/16 in.)

**Width of sheet** 508 mm (20 in.)

**Depth**

**Foster Number**

**ULAE Number** 93

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 203  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *Echo When*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from three stones  
  
**Paper** Cream wove  
  
**Edition Size** 41  
**Additional Editions** 7 artist's proofs, 2 printer's proofs  
  
**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 700 mm (27 9/16 in)

**Width of sheet** 508 mm (20 in)

**Depth**

**Foster Number**

**ULAE Number** 94

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 204  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist** Andrei Voznesensky  
**Title** *From a Diary*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1978  
**Medium** Lithograph from two stones

**Paper** Cream wove

**Edition Size** 28  
**Additional Editions** 7 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** John A. Lund

**Publisher** ULAE

**Height of sheet** 699 mm (27 1/2 in)

**Width of sheet** 504 mm (19 5/8 in)

**Depth**

**Foster Number**

**ULAE Number** 95

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 205  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rookery Mounds--Night Tork*  
**Series title** *Rookery Mounds*  
  
**Date Began** March 1979  
**Date Completed** October 1979  
**Year** 1979  
**Medium** Color lithograph printed from one photo sensitized stone in dark brown and two photo sensitized aluminum plates in beige and blue  
  
  
**Paper** Twinrocker handmade  
  
**Edition Size** 50  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 1 special proof, 3 Gemini impressions, 1 Change Inc. impression, and 1 cancelation proof  
  
  
**Print Shop** Gemini G.E.L.  
**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, and Anthony

**Additional Printers** Chris Sukimoto, Martin Klein, and Mark Stock

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in. (104.1 cm)  
**Width of sheet** 31 in. (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.122  
**Graphicstudio Number**  
**Additional Numbers** RR79-891

**Brown Number** 206

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Steel Arbor*

**Series title** *Rookery Mounds*

**Date Began** March 1979

**Date Completed** October 1979

**Year** 1979

**Medium** Color lithograph printed from one photo sensitized stone in blue-black and two photo sensitized aluminum plates in dark blue and dark green.

**Paper** Twinrocker handmade

**Edition Size** 51

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 1 special proof, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, and Anthony



**Additional Printers** Chris Sukimoto

**Publisher** Gemini G.E.L.

**Height of sheet** 41 in (104.1 cm)

**Width of sheet** 31 in (78.7 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.123

**Graphicstudio Number**

**Additional Numbers** RR79-892

**Brown Number** 207  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rookery Mounds--Grape Levee*  
**Series title** *Rookery Mounds*  
  
**Date Began** March 1979  
**Date Completed** November 1979  
**Year** 1979  
**Medium** Color lithograph printed from one photo sensitized stone in dark purple and two photo sensitized aluminum plates in light purple and brown.  
  
  
**Paper** Twinrocker handmade  
  
**Edition Size** 52  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 2 special proofs, 1 Change Inc. impressions, 1 cancelation proof.  
  
**Print Shop** Gemini G.E.L.  
**Master Printer** Serge Lozingot, Charles Ritt, Anthony Zepeda, and Timothy

**Additional Printers** Chris Sukimoto

**Publisher** Gemini G.E.L.

**Height of sheet** 41 in (104.1 cm)

**Width of sheet** 31 in (78.7 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.124

**Graphicstudio Number**

**Additional Numbers** RR79-893

**Brown Number** 208

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Moon Melon*

**Series title** *Rookery Mounds*

**Date Began** March 1979

**Date Completed** November 1979

**Year** 1979

**Medium** Color lithograph printed from one photo sensitized stone in dark beige and three photo sensitized aluminum plates in beige, green, and light green.

**Paper** Twinrocker handmade

**Edition Size** 51

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 special proof, 1 National Gallery edition, 1 Change Inc. edition, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, and Anthony

**Additional Printers** Martin Klein

**Publisher** Gemini G.E.L.

**Height of sheet** 41 in (104.1 cm)

**Width of sheet** 31 in (78.7 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.125

**Graphicstudio Number**

**Additional Numbers** RR79-894

**Brown Number** 209

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Mud Dauber*

**Series title** *Rookery Mounds*

**Date Began** April 1979

**Date Completed** November 1979

**Year** 1979

**Medium** Color lithograph printed from one photo sensitive stone in brown, one photo sensitized negative plate in white and one photo sensitized positive plate in rose

**Paper** Twinrocker handmade

**Edition Size** 53

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 special proof, 1 Change Inc. proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, and Anthony

**Additional Printers** Chris Sukimoto

**Publisher** Gemini G.E.L.

**Height of sheet** 41 in (104.1 cm)

**Width of sheet** 31 in (78.7 cm)

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.126

**Graphicstudio Number**

**Additional Numbers** RR79-895

**Brown Number** 210

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Gray Garden*

**Series title** *Rookery Mounds*

**Date Began** April 1979

**Date Completed** March 1980 (publication date listed as 1979)

**Year** 1979

**Medium** Lithograph printed from four photo sensitized aluminum plates in brown, light brown, gray, and purple

**Paper** Twinrocker handmade

**Edition Size** 55

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 special proof, 1 Change Inc. impression, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Serge Lozingot, Anthony Zepeda, Charles Ritt, Timothy Isham



**Additional Printers** Chris Sukimoto, Richard Garst, Larry Krueger

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.127  
**Graphicstudio Number**  
**Additional Numbers** RR79-895

**Brown Number** 211  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rookery Mounds--Yardarm*  
**Series title** *Rookery Mounds*

**Date Began** April 1979  
**Date Completed** January 1980 (publication date listed as 1979)  
**Year** 1979  
**Medium** Color lithograph printed from 4 photo sensitive aluminum plates in dark blue, medium blue, light blue, and green

**Paper** Twinrocker handmade

**Edition Size** 53  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Serge Lozingot, Anthony Zepeda, Charles Ritt, and Timothy

**Additional Printers** Chris Sukimoto and Martin Klein

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.128  
**Graphicstudio Number**  
**Additional Numbers** RR79-897

**Brown Number** 212  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rookery Mounds--Crystal*  
**Series title** *Rookery Mounds*

**Date Began** April 1979  
**Date Completed** January 1980 (publication date listed as 1979)  
**Year** 1979  
**Medium** Color lithograph printed from three photo sensitized aluminum plates in blue/black, gray, and blue

**Paper** Twinrocker handmade

**Edition Size** 55  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 1 special proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, Anthony Zepeda

**Additional Printers** Christine Fox, Larry Krueger, Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.129  
**Graphicstudio Number**  
**Additional Numbers** RR79-898

**Brown Number** 213

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Rose Bay*

**Series title** *Rookery Mounds*

**Date Began** April 1979

**Date Completed** March 1980 (publication date listed as 1979)

**Year** 1979

**Medium** Color lithograph printed from four photo sensitized aluminum plates in red, blue-gray, pink, and brown

**Paper** Twinrocker handmade

**Edition Size** 54

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Timothy Isham, Charles Ritt, Chris Sukimoto, Anthony

**Additional Printers** Martin Klein, Serge Lozingot, Chris Sukimoto, Larry Krueger,  
James Reid

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.130  
**Graphicstudio Number**  
**Additional Numbers** RR79-899

**Brown Number** 214

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rookery Mounds--Level*

**Series title** *Rookery Mounds*

**Date Began** April 1979

**Date Completed** April 1980 (publication date listed as 1979)

**Year** 1979

**Medium** Color lithograph printed from four photo sensitized aluminum plates in light gray, dark gray, light green, and dark green

**Paper** Twinrocker handmade

**Edition Size** 50

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 1 special proof, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Timothy Isham, Serge Lozingot, Charles Ritt, Anthony Zepeda



**Additional Printers** Richard Garst, Larry Krueger, James Reid, Chris Sukimoto

**Publisher**

**Height of sheet**

**Width of sheet**

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.131

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 215  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Rookery Mounds-Masthead*  
**Series title** *Rookery Mounds*

**Date Began** April 1979  
**Date Completed** December 1979  
**Year** 1979  
**Medium** Color lithograph printed from three photo sensitized aluminum plates in gray, orange, and red-brown

**Paper** Twinrocker handmade

**Edition Size** 53  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Serge Lozingot, Charles Ritt, Timothy Isham, and Anthony

**Additional Printers** Chris Sukimoto, Martin Klein

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm)  
**Width of sheet** 31 in (78.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.132  
**Graphicstudio Number**  
**Additional Numbers** RR79-901

**Brown Number** 216  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Glacial Decoy Series: Lithograph I*  
**Series title** *Glacial Decoy Series*

**Date Began**  
**Date Completed**  
**Year** 1979  
**Medium** Lithograph from five stones

**Paper** White wove

**Edition Size** 28  
**Additional Editions** 5 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 802 mm (31 9/16 in)

**Width of sheet** 1211 mm (47 11/16 in)

**Depth**

**Foster Number**

**ULAE Number** 101

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 217  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Glacial Decoy Series: Lithograph II*  
**Series title** *Glacial Decoy Series*

**Date Began**  
**Date Completed**  
**Year** 1980  
**Medium** Lithograph from four stones

**Paper** White wove Arches

**Edition Size** 25  
**Additional Editions** 5 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 1677 mm (66 in)

**Width of sheet** 1019 mm (40 1/8 in)

**Depth**

**Foster Number**

**ULAE Number** 102

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 218  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Glacial Decoy Series: Lithograph III*  
**Series title** *Glacial Decoy Series*

**Date Began**  
**Date Completed**  
**Year** 1980  
**Medium** Lithograph from four stones

**Paper** White wove

**Edition Size** 22  
**Additional Editions** 5 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston



**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 628 mm (24 3/4 in)

**Width of sheet** 908 mm (35 3/4 in)

**Depth**

**Foster Number**

**ULAE Number** 103

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 219  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Glacial Decoy Series: Lithograph IV*  
**Series title** *Glacial Decoy Series*

**Date Began**  
**Date Completed**  
**Year** 1980  
**Medium** Lithograph from seven stones and two plates

**Paper** White wove Arches

**Edition Size** 25  
**Additional Editions** 5 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 1678 mm (66 1/16 in)

**Width of sheet** 1020 mm (40 1/8 in)

**Depth**

**Foster Number**

**ULAE Number** 104

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 220  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *White Pendulum*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1980  
**Medium** Lithograph from two stones  
  
  
**Paper** Ivory wove  
  
**Edition Size** 33  
**Additional Editions** 5 artist's proofs  
  
  
**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 437 mm (17 3/16 in)

**Width of sheet** 352 mm (13 7/8 in)

**Depth**

**Foster Number**

**ULAE Number** 105

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 221  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *5:29 Bay Shore*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1981  
**Medium** Lithograph from ten stones with collage

**Paper** Ivory wove Japanese Kitakata chine colle on ivory wove  
Arches 88  
**Edition Size** 30  
**Additional Editions** 5 artist's proofs, 3 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 1148 mm (45 3/16 in)

**Width of sheet** 2367 mm (93 3/16 in)

**Depth**

**Foster Number**

**ULAE Number** 111

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 222  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Aquafix*  
**Series title**

**Date Began**  
**Date Completed**  
**Year** 1981  
**Medium** Lithograph and photoetching from three stones and one zinc plate

**Paper** White wove handmade

**Edition Size** 25  
**Additional Editions** 5 artist's proofs

**Print Shop** ULAE  
**Master Printer** Keith Brintzenhofe



**Additional Printers** John A. Lund

**Publisher** ULAE  
**Height of sheet** 1015 mm (40 1/4 in ) irr.  
**Width of sheet** 750 mm (29 1/2 in ) irr.  
**Depth**  
**Foster Number**  
**ULAE Number** 112  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 223  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Carillon*  
**Series title**  
  
**Date Began**  
**Date Completed**  
**Year** 1981  
**Medium** Lithograph from five stones

**Paper** Cream wove British handmade in 1938

**Edition Size** 29  
**Additional Editions** 5 artist's proofs, 2 printer's proofs

**Print Shop** ULAE  
**Master Printer** Bill Goldston

**Additional Printers** Thomas Cox

**Publisher** ULAE

**Height of sheet** 1017 mm (40 in)

**Width of sheet** 681 mm (26 13/16 in)

**Depth**

**Foster Number**

**ULAE Number** 113

**Gemini Number**

**Graphicstudio Number**

**Additional Numbers**

**Brown Number** 224

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *American Pewter with Burroughs I*

**Series title** *American Pewter with Burroughs*

**Date Began** March 1981

**Date Completed** September 1982

**Year** 1981

**Medium** Color lithograph printed from one stone in blue-green and two aluminum plates in silver and silver-green with embossing

**Paper** Barcham Green Crisbrook

**Edition Size** 34

**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Christine Fox and Anthony Zepeda

**Additional Printers** Richard Garst, Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, Chris Sukimoto, Krystine Graziano

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.133  
**Graphicstudio Number**  
**Additional Numbers** RR81-1011

**Brown Number** 225  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *American Pewter with Burroughs-II*  
**Series title** *American Pewter with Burroughs*  
  
**Date Began** March 1981  
**Date Completed** September 1982  
**Year** 1981  
**Medium** Color lithograph printed from four aluminum plates in silver-green, pink, silver-gray, and green with embossing  
  
  
  
**Paper** Barcham Green Crisbrook  
  
  
**Edition Size** 42  
**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 cancellation proof  
  
  
  
**Print Shop** Gemini G.E.L.  
**Master Printer** Anthony Zepeda and Christine Fox

**Additional Printers** Joseph Corso, Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, and Chris Sukimoto.

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.134  
**Graphicstudio Number**  
**Additional Numbers** RR81-1014

**Brown Number** 226

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *American Pewter with Burroughs III*

**Series title** *American Pewter with Burroughs*

**Date Began** March 1981

**Date Completed** September 1982

**Year** 1981

**Medium** Color lithograph printed from one stone in light silver and five aluminum plates in olive, dark silver, yellow, orange, and turquoise with embossing

**Paper** Barcham Green Crisbrook

**Edition Size** 34

**Additional Editions** 7 artist's proofs, 4 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Christine Fox and Anthony Zepeda



**Additional Printers** Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, Chris Sukimoto, Richard Garst, and Krystine Graziano

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.135  
**Graphicstudio Number**  
**Additional Numbers** RR81-1012

**Brown Number** 227

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *American Pewter with Burroughs IV*

**Series title** *American Pewter with Burroughs*

**Date Began** March 1981

**Date Completed** September 1982

**Year** 1981

**Medium** Color lithograph printed from three stones in purple, dark silver, and light silver and one aluminum plate in blue, printed twice, with embossing

**Paper** Barcham Green Crisbrook

**Edition Size** 45

**Additional Editions** 11 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 cancellation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Christine Fox and Anthony Zepeda

**Additional Printers** Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, and Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.136  
**Graphicstudio Number**  
**Additional Numbers** RR81-1016

**Brown Number** 228

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *American Pewter with Burroughs V*

**Series title** *American Pewter with Burroughs*

**Date Began** March 1981

**Date Completed** September 1982

**Year** 1981

**Medium** Color lithograph printed from one stone in silver-green and three aluminum plates in silver-gray, pink, and silver-purple with embossing

**Paper** Rives BFK tan

**Edition Size** 48

**Additional Editions** 11 artist's proofs, 1 trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, and 1 cancellation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Christine Fox and Anthony Zepeda

**Additional Printers** Richard Garst, Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, Chris Sukimoto, and Krystine Graziano

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.137  
**Graphicstudio Number**  
**Additional Numbers** RR81-1013

**Brown Number** 229  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *American Pewter with Burroughs VI*  
**Series title** *American Pewter with Burroughs*  
  
**Date Began** March 1981  
**Date Completed** September 1982  
**Year** 1981  
**Medium** Color lithograph printed from one stone in red and four aluminum plates in black, silver, orange, and blue with embossing  
  
  
**Paper** Barcham Green Crisbrook  
  
**Edition Size** 43  
**Additional Editions** 9 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, and 1 cancelation proof  
  
  
**Print Shop** Gemini G.E.L.  
**Master Printer** Christine Fox and Anthony Zepeda

**Additional Printers** Krystine Graziano, Alan Holoubek, Serge Lozingot, Ronald McPherson, James Reid, and Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm)  
**Width of sheet** 23 1/2 in (59.7 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.138  
**Graphicstudio Number**  
**Additional Numbers** RR81-1015

**Brown Number** 230  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Lily Scent*  
**Series title** *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.*  
**Date Began** November 1981  
**Date Completed** October 1987  
**Year** 1981  
**Medium** Color lithograph printed from four photo sensitized stones in army gray, gray, blue-black, and transparent victory blue

**Paper** HMP Koller handmade cream

**Edition Size** 50  
**Additional Editions** 11 artist's proofs, 8 participant artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 National Gallery impression, 1 Change Inc. impression, 2 special proofs, and 1 cancellation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Serge Lozingot



**Additional Printers** Joseph Corso, Mike Harrigan, Alan Holoubek, James Reid,  
Chris Sukimoto, Krystine Graziano, Yasutoshi Ishibashi, and  
Anthony Zepeda

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 in (81.3 cm)  
**Width of sheet** 24 in (61.0 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.139  
**Graphicstudio Number**  
**Additional Numbers** RR81-1036

**Brown Number** 231  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Hot Shot*  
**Series title**  
  
**Date Began** 1983  
**Date Completed** 1983  
**Year** 1983  
**Medium** Lithograph in 19 colors

**Paper** Arches Cover buff

**Edition Size** 29

**Additional Editions**

**Print Shop** ULAE

**Master Printer**

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	81 in (205.74 cm)
<b>Width of sheet</b>	42 in (106.68 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 232  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Pre-Morocco*  
**Series title**  
  
**Date Began** 1984  
**Date Completed** 1984  
**Year** 1984  
**Medium** Lithograph in 11 colors

**Paper** Rives BFK

**Edition Size** 250

**Additional Editions**

**Print Shop** ULAE

**Master Printer**

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	41 in (104.14 cm)
<b>Width of sheet</b>	29 in (73.66 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 233  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Hoss*  
**Series title**  
  
**Date Began** 1984  
**Date Completed** 1984  
**Year** 1984  
**Medium** Lithograph and intaglio in 5 colors

**Paper** J. Whatman 1950

**Edition Size** 43

**Additional Editions**

**Print Shop** ULAE

**Master Printer**

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	14 in (35.56 cm)
<b>Width of sheet</b>	17 in (43.18 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 234  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Glint*  
**Series title**  
  
**Date Began** 1984  
**Date Completed** 1984  
**Year** 1984  
**Medium** Collage in 12 colors with lithograph and intaglio

**Paper** Rives BFK, Japan, and Nepalese papers

**Edition Size** 37

**Additional Editions**

**Print Shop** ULAE

**Master Printer**



**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	42 1/2 in. (107.95 cm)
<b>Width of sheet</b>	45 1/2 in. (115.57 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 235  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Bazaar*  
**Series title**  
  
**Date Began** 1984  
**Date Completed** 1984  
**Year** 1984  
**Medium** Lithograph and intaglio in 9 colors

**Paper** Rives BFK

**Edition Size** 37

**Additional Editions**

**Print Shop** ULAE

**Master Printer**

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	42 1/4 in. (107.32 cm)
<b>Width of sheet</b>	29 3/4 in. (75.57 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

**Brown Number** 236  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #1*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from twelve aluminum plates (green, silver, black, green and black on sailcloth; silver, red, and yellow on Mylar panel 1; red, silver, yellow, and blue on Mylar panel 2) and assemblage with wooden lightbox, fluorescent light fixture, aluminum, a moveable window shade system, and Plexiglas bars

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek, Kevin Kennedy, Serge Lozingot, James Reid, Rachael Smookler, Chris Sukimoto, Krystine Graziano, and Amando Toribio.

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 38 1/4 in (97.2 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.155

**Graphicstudio Number**

**Additional Numbers** RR84-1107

**Brown Number** 237  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #2*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from seven aluminum plates (black and green on sailcloth panel; silver on Mylar panel 1; silver, red, purple, and yellow on Mylar panel 2) and color screen print from three screens (two red on sailcloth panel; pink on Mylar panel 1) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Chance Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and

**Additional Printers** Serge Lozingot, Alan Holoubek, James Reid, Chris Sukimoto, Mari Andrews, Ken Farley, Kevin Kennedy, Alan Chung, Rachael Smookler, and Krystine Graziano

**Publisher** Gemini G.E.L.  
**Height of sheet** 84 1/2 in (214.6 cm)  
**Width of sheet** 50 1/4 in (127.6 cm)  
**Depth** 12 1/2 in (31.8 cm)  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.156  
**Graphicstudio Number**  
**Additional Numbers** RR84-1108

**Brown Number** 238  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #3*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from two aluminum plates (blue on Mylar panel 1; green on Mylar panel 2) and color screenprint printed from six screens (red, brown, blue, and green on sailcloth panel; gray on Mylar panel 1; violet on Mylar panel 2) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impressions, 1 special proof, and 1 cancelation proof.

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and



**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, Chris Sukimoto, and Krystine Graziano

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 50 1/2 in (127.6 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.157

**Graphicstudio Number**

**Additional Numbers** RR84-1109

**Brown Number** 239

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Sling-Shots Lit #3A*

**Series title** *Sling-Shots Lit*

**Date Began** June 1984

**Date Completed** March 1985

**Year** 1985

**Medium** Lithograph printed from two aluminum plates in black (one on Mylar panel 1, one on Mylar panel 2) and screenprint printed from six screens in black (four on sailcloth panel, one on Mylar panel 1, one on Mylar panel 2) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25

**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Peter Carlson, Ronald McPherson,, William Paiden, and

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, and Chris Sukimoto

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 50 1/4 in (127.6 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.158

**Graphicstudio Number**

**Additional Numbers** RR84-1109a

**Brown Number** 240  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #4*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from two aluminum plates (printed in brown on sailcloth panel; printed in red on Mylar panel 1) and color screenprint printed from three screens (printed in red on sailcloth panel; printed in orange on Mylar panel 1; printed in blue on Mylar panel 2) with assemblage of a wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printers proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, and Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 84 1/2 in (214.6 cm)  
**Width of sheet** 38 1/4 in (97.2 cm)  
**Depth** 12 1/2 in (31.8 cm)  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.159  
**Graphicstudio Number**  
**Additional Numbers** RR84-1110

**Brown Number** 241

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Sling-Shots Lit #5*

**Series title** *Sling-Shots Lit*

**Date Began** June 1984

**Date Completed** March 1985

**Year** 1985

**Medium** Color lithograph printed from eleven plates (printed in black, purple, silver, and white on sailcloth panel; printed in brown, silver, and red on Mylar panel 1; printed in blue, brown, red, and green on Mylar panel 2) with assemblage of wooden light box, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25

**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, and 1 special proof

**Print Shop** Gemini G.E.L.

**Master Printer** Peter Carlson, Ronald McPherson, William Padien, and

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, and Chris Sukimoto

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 56 1/4 in (142.9 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.160

**Graphicstudio Number**

**Additional Numbers** RR84-1111

**Brown Number** 242  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #6*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from eleven plates (printed from two red plates and in white and blue on sailcloth panel; printed in brown, yellow, blue, and green on Mylar panel 1; printed from three silver plates on Mylar panel 2) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and



**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek, Kevin Kennedy, Serge Lozingot, James Reid, Rachael Smookler, and Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 84 1/2 in (214.6 cm)  
**Width of sheet** 56 1/4 in (142.9 cm)  
**Depth** 12 1/2 in (31.8 cm)  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.161  
**Graphicstudio Number**  
**Additional Numbers** RR84-1112

**Brown Number** 243  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #6 (Black State)*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Lithograph printed from eleven plates in black (four plates on sailcloth panel; four plates on Mylar panel 1; three plates on Mylar panel 2) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof.

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, Anthony

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, Chris Sukimoto, and Krystine Graziano.

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 56 1/4 in (142.9 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.162

**Graphicstudio Number**

**Additional Numbers** RR84-1112A

**Brown Number** 244

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Sling-Shots Lit #7*

**Series title** *Sling-Shots Lit*

**Date Began** June 1984

**Date Completed** March 1985

**Year** 1985

**Medium** Lithograph printed from three photo sensitized aluminum plates in black (one plate printed on sailcloth panel; one plate printed on Mylar panel 1; one plate printed on Mylar panel 2) and screenprint printed from three photo sensitized screens in black (one screen on sailcloth panel; one screen on Mylar panel 1; one screen on Mylar panel 2) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas box.

**Paper** Sailcloth and Mylar

**Edition Size** 25

**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, Anthony

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, Chris Sukimoto, and Krystine Graziano.

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 56 1/4 in (142.9 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.163

**Graphicstudio Number**

**Additional Numbers** RR84-1113

**Brown Number** 245  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #8*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Color lithograph printed from thirteen photo sensitized plates (printed in red, red, black, and blue on sailcloth panel; printed in red, red, silver, and red on Mylar panel 1; printed in red, blue, black, brown, and green on Mylar panel 2) and color screenprint printed from one photo sensitized screen (printed in blue on sailcloth panel) with assemblage on wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.  
**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof.

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Paiden, and

**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, and Chris Sukimoto

**Publisher** Gemini G.E.L.  
**Height of sheet** 84 1/2 in (214.6 cm)  
**Width of sheet** 56 1/4 in (142.9 cm)  
**Depth** 12 1/2 in (31.8 cm)  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.164  
**Graphicstudio Number**  
**Additional Numbers** RR84-1114

**Brown Number** 246  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Sling-Shots Lit #8 (Black State)*  
**Series title** *Sling-Shots Lit*

**Date Began** June 1984  
**Date Completed** March 1985  
**Year** 1985  
**Medium** Lithograph printed from eleven photo sensitized aluminum plates in black (three plates printed on sailcloth panel, four plates printed on Mylar panel 1; four plates printed on Mylar panel 2) and screenprint printed from one photo sensitized screen in black (printed on sailcloth) with assemblage of wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system, and Plexiglas bars.

**Paper** Sailcloth and Mylar

**Edition Size** 25  
**Additional Editions** 7 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 1 Change Inc. impression, 1 special proof, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Peter Carlson, Ronald McPherson, William Padien, and



**Additional Printers** Mari Andrews, Alan Chung, Kenneth Farley, Alan Holoubek,  
Kevin Kennedy, Serge Lozingot, James Reid, Rachael  
Smookler, Chris Sukimoto, and Krystine Graziano

**Publisher** Gemini G.E.L.

**Height of sheet** 84 1/2 in (214.6 cm)

**Width of sheet** 56 1/4 in (142.9 cm)

**Depth** 12 1/2 in (31.8 cm)

**Foster Number**

**ULAE Number**

**Gemini Number** 41.165

**Graphicstudio Number**

**Additional Numbers** RR84-1114A

**Brown Number** 247  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-I*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 248  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-II*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 249  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-III*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 250  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-IV*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 251  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-V*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 252  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-VI*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 253  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-VII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 254  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-VIII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 255  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-IX*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 256  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-X*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 257  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XI*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 258  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 259  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XIII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 260  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XIV*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 261  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XV*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 262  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XVI*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 263  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XVII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 264  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XVIII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 265  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XIX*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 266  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XX*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 267  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXI*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 268  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXII*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 269  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXIII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 270  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXIV*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 271  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXV*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 272  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXVI*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 273  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXVII*  
**Series title** *Shirtboards -- Morocco/Italy '52*  
**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage  
**Paper** Cardboard  
**Edition Size** 65  
**Additional Editions**  
**Print Shop** Styria Studio  
**Master Printer**

**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 274  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Shirtboard-XXVIII*  
**Series title** *Shirtboards -- Morocco/Italy '52*

**Date Began** 1990  
**Date Completed** 1991  
**Year** 1990-91  
**Medium** Lithograph and silkscreen with hand-coloring and collage

**Paper** Cardboard

**Edition Size** 65  
**Additional Editions**

**Print Shop** Styria Studio  
**Master Printer**



**Additional Printers**

**Publisher** Styria Studio  
**Height of sheet**  
**Width of sheet**  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number**  
**Graphicstudio Number**  
**Additional Numbers**

**Brown Number** 275

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *People for the American Way Print*

**Series title**

**Date Began** April 23, 1990

**Date Completed** November 27, 1991

**Year** 1991

**Medium** Color lithograph printed from four aluminum plates in red, red key wash, blue, and blue key wash and color screenprint printed from four screens in white, green, black, and blue

**Paper** Arches Cover

**Edition Size** 75

**Additional Editions** 25 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 13 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Stanley Baden and James Reid

**Additional Printers** Michael Cascadden, Kyle Militzer, James Reid, Carmen Schilaci, Aiko Baden, James Baughman, David Johnson, Carlos Moreno, and Cecil Schmidt

**Publisher** Gemini G.E.L.  
**Height of sheet** 48 in (121.9 cm)  
**Width of sheet** 35 3/4 in (90.8 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.191  
**Graphicstudio Number**  
**Additional Numbers** RR90-1229

**Brown Number** 276

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Spackle*

**Series title** *Harvey Gantt Portfolio*

**Date Began** July 21, 1990

**Date Completed** February 2, 1991

**Year** 1991

**Medium** Color lithograph printed from three aluminum plates in silver-gray, red, and black

**Paper** HMP Koller handmade cream

**Edition Size** 250

**Additional Editions** 50 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 16 special proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Mark Mahaffrey, James Reid

**Additional Printers** James Baughman, and Rae Pomeranz Mahaffrey

**Publisher** Gemini G.E.L.  
**Height of sheet** 5 3/4 in (14.6 cm)  
**Width of sheet** 4 1/2 in (11.4 cm)  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.192  
**Graphicstudio Number**  
**Additional Numbers** RR90-1240

**Brown Number** 277

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Rust Pursuit*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1992

**Medium** Color lithograph printed from four aluminum plates in brown, orange, blue, and green

**Paper** Rives BFK gray

**Edition Size** 53

**Additional Editions** 10 artist's proofs, 1 working proof, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 2 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf, James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Militzer, James Reid, Carmen Schilachi, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 30 in (76.2 cm) approx.  
**Width of sheet** 44 in (111.8 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.194  
**Graphicstudio Number**  
**Additional Numbers** RR91-1277

**Brown Number** 278

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Hollywood Sphinx*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** December 1991

**Year** 1991

**Medium** Color lithograph printed from two aluminum plates in two ways  
brown and rose red

**Paper** HMP Koller handmade granite gray

**Edition Size** 58

**Additional Editions** 10 artist's proofs, 1 trial proof, 1 right to print proof, 1  
printer's proof II, 3 Gemini impressions, 2 Robert  
Rauschenberg Foundation impressions, 9 special proofs, 1  
cancellation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid



**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Militzer, James Reid, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 in (101.6 cm) approx.  
**Width of sheet** 30 in (76.2 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.195  
**Graphicstudio Number**  
**Additional Numbers** RR91-1278

**Brown Number** 279  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Murmurs*  
**Series title** *Illegal Tender L.A.*

**Date Began** September 1991  
**Date Completed** December 1991  
**Year** 1991  
**Medium** Color lithograph printed from three aluminum plates in tu way brown, bismark brown, and leaf-brown with white

**Paper** Barcham Green Cotman

**Edition Size** 58  
**Additional Editions** 10 artist's proofs, 1 trial proof, 2 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 7 special proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Militzer, Carmen Schilaci, Mark Schultz, and Claudio Sticker

**Publisher** Gemini G.E.L.  
**Height of sheet** 31 1/2 in (80.0 cm) approx.  
**Width of sheet** 23 in (58.4 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.196  
**Graphicstudio Number**  
**Additional Numbers** RR91-1279

**Brown Number** 280

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Blues*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1992

**Medium** Color lithograph printed from four aluminum plates in stone special blue, hot red, light blue, and valentine red

**Paper** HMP Koller handmade off white

**Edition Size** 57

**Additional Editions** 10 artist's proofs, 1 right to print proofs, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 8 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Militzer, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 in (104.1 cm) approx.  
**Width of sheet** 31 in. (78.7 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.197  
**Graphicstudio Number**  
**Additional Numbers** RR91-1280

**Brown Number** 281

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Marmont Flair*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** December 1991

**Year** 1991

**Medium** Color lithograph printed from four aluminum plates in flame red, stone rose brown, tu way brown, and stone purple

**Paper** HMP Koller handmade off white

**Edition Size** 59

**Additional Editions** 10 artist's proofs, 2 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 9 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kule Miltzer, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** ULAE  
**Height of sheet** 31 in (78.7 cm) approx.  
**Width of sheet** 41 in (104.1 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.198  
**Graphicstudio Number**  
**Additional Numbers** RR91-1281

**Brown Number** 282

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Blue Line Swinger*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1991

**Medium** Color lithograph printed from twelve aluminum plates on three panels of four colors each. Panel A/C printed in magenta, maroon, blue, and chocolate brown. Panel B/C printed in red, yellow, blue, and chocolate brown. Panel C/C printed in purple, oriental green, blue, and chocolate brown.

**Paper** Dieu Donne handmade gray

**Edition Size** 68

**Additional Editions** 12 artist's proofs, 1 trial proof, 3 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 9 special proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid



**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Miltzer, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 30 in (76.2 cm) each approx.  
**Width of sheet** 21 1/2 in (54.6 cm) each approx  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.199  
**Graphicstudio Number**  
**Additional Numbers** RR91-1282

**Brown Number** 283

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Fence*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1992

**Medium** Color lithograph printed from four aluminum plates in silver, brown, blue, and orange

**Paper** Arches cover black

**Edition Size** 57

**Additional Editions** 10 artist's proofs, 1 trial proof, 1 color trial proof, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 7 special proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Miltzer. Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 44 1/2 in (113.0 cm) approx.  
**Width of sheet** 30 1/4 in (76.8 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.200  
**Graphicstudio Number**  
**Additional Numbers** RR91-1283

**Brown Number** 284

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Pressure Garden*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1992

**Medium** Color lithograph printed from three aluminum plates in tu way brown, purple, and white.

**Paper** John Koller MHP Moonstone

**Edition Size** 56

**Additional Editions** 10 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 3 Robert Rauschenberg Foundation impressions, 10 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Militzer, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 in (81.2 cm) approx.  
**Width of sheet** 24 in (81.3 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.201  
**Graphicstudio Number**  
**Additional Numbers** RR91-1284

**Brown Number** 285  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Viaduct*  
**Series title** *Illegal Tender L.A.*

**Date Began** September 1991  
**Date Completed** February 1992  
**Year** 1992  
**Medium** Color lithograph printed from five aluminum plates in tu way brown, monastral blue, stone royal blue, oriental green, and red.

**Paper** Laurence Barker handmade gray

**Edition Size** 54  
**Additional Editions** 10 artist's proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 2 Robert Rauschenberg Foundation impressions, 5 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.  
**Master Printer** Darryl Pottorf and James Reid

**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Miltzer, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 40 1/2 in (102.9 cm)approx.  
**Width of sheet** 29 in (73.7 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.202  
**Graphicstudio Number**  
**Additional Numbers** RR91-1285

**Brown Number** 286

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Fest*

**Series title** *Illegal Tender L.A.*

**Date Began** September 1991

**Date Completed** February 1992

**Year** 1992

**Medium** Color lithograph printed from four aluminum plates in yellow, rose red, blue, and black

**Paper** HMP Koller handmade off white

**Edition Size** 51

**Additional Editions** 10 artist's proofs, 1 right to print proof, 1 printer's proof II, 2 Gemini impressions, 1 Robert Rauschenberg Foundation impressions, 4 special proofs, 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** Darryl Pottorf and James Reid



**Additional Printers** Stanley Baden, Kenneth Farley, Mark Mahaffrey, Kyle Miltzer, James Reid, Carmen Schilaci, Mark Schultz, and Claudio Stickar

**Publisher** Gemini G.E.L.  
**Height of sheet** 26 in (66.0 cm) approx.  
**Width of sheet** 21 in (53.3 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.203  
**Graphicstudio Number**  
**Additional Numbers** RR91-1286

**Brown Number** 287

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Bird Dock*

**Series title** *Double Feature*

**Date Began** September 1992

**Date Completed** August 1993

**Year** 1993

**Medium** Color lithograph from one aluminum wash plate in pearlescent and silver, three aluminum drawing plates in green and blue, brown, and orange and one aluminum photo plate in beige

**Paper** HMP Koller handmade antique cream

**Edition Size** 43

**Additional Editions** 10 artist's proofs, 3 trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 6 special proofs, 2 black element proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Reid

**Additional Printers** Stanley Baden, Carmen Schilaci, Claudio Stickar, and  
Stephanie Wagner

**Publisher** Gemini G.E.L.  
**Height of sheet** 32 in (81.3 cm) approx.  
**Width of sheet** 24 1/4 in (61.6 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.204  
**Graphicstudio Number**  
**Additional Numbers** RR92-1323

**Brown Number** 288

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Lion Rhyme*

**Series title** *Double Feature*

**Date Began** September 1992

**Date Completed** August 1993

**Year** 1993

**Medium** Color lithograph printed from one aluminum wash plate in pearlescent and silver; four aluminum drawing plates in brown, magenta, blue, and yellow; and one aluminum photo plate in white.

**Paper** St. Cuthberts Somerset Satin white

**Edition Size** 47

**Additional Editions** 10 artist's proofs, 1 trial proof, 2 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 5 special proofs, 2 black elements proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Reid

**Additional Printers** Stanley Baden, James Reid, Carmen Schilaci, Claudio Sticker and Jennifer Azzarone.

**Publisher** Gemini G.E.L.  
**Height of sheet** 38 in (96.5 cm) approx.  
**Width of sheet** 24 in (61.0 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.205  
**Graphicstudio Number**  
**Additional Numbers** RR92-1324

**Brown Number** 289

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Lounge Fence*

**Series title** *Double Feature*

**Date Began** September 1992

**Date Completed** August 1993

**Year** 1993

**Medium** Color lithograph printed from two aluminum photo plates in white and brown; one aluminum wash plate in pearlescent and silver; and four aluminum drawing plates in purple and blue, yellow, orange, and blue.

**Paper** Hmp Koller handmade gray

**Edition Size** 45

**Additional Editions** 10 artist's proofs, 2 trial proofs, 3 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 7 special proofs, 2 black elements proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Reid

**Additional Printers** Stanley Baden, Darryl Pottorf, James Reid, Carmen Schilaci,  
Claudio Stickar, Jennifer Azzarone

**Publisher** Gemini G.E.L.  
**Height of sheet** 41 1/2 in (105.4 cm) approx.  
**Width of sheet** 31 1/2 in (80.0 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.206  
**Graphicstudio Number**  
**Additional Numbers** RR92-1325

**Brown Number** 290

**Artist Last Name** Rauschenberg

**Artist First Name** Robert

**Additional Artist**

**Title** *Chronosaur*

**Series title** *Double Feature*

**Date Began** September 1992

**Date Completed** August 1993

**Year** 1993

**Medium** Color lithograph printed from one aluminum wash plate in pearlescent and silver, two aluminum drawing plates in red and magenta and blue, and one aluminum photo plate in green.

**Paper** George Duchione, Moulin de Larroque Mais

**Edition Size** 47

**Additional Editions** 10 artist's proofs, 4 trial proofs, 3 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 6 special proofs, and 1 cancelation proof

**Print Shop** Gemini G.E.L.

**Master Printer** James Reid



**Additional Printers** Stanley Baden, Darryl Pottorf, James Reid, Carmen Schilaci,  
Claudio Stickar, and Stephanie Wagner

**Publisher** Gemini G.E.L.

**Height of sheet** 40 5/8 in (103.2 cm) approx.

**Width of sheet** 27 in (68.6 cm) approx.

**Depth**

**Foster Number**

**ULAE Number**

**Gemini Number** 41.207

**Graphicstudio Number**

**Additional Numbers** RR92-1326

<b>Brown Number</b>	291
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Grid Gull</i>
<b>Series title</b>	<i>Double Feature</i>
<b>Date Began</b>	September 1992
<b>Date Completed</b>	August 1993
<b>Year</b>	1993
<b>Medium</b>	Lithograph printed from one aluminum wash plate in pearlescent and silver and four aluminum drawing plates in blue, gray, gray, and orange.
<b>Paper</b>	Japanese Washi
<b>Edition Size</b>	50
<b>Additional Editions</b>	10 artist's proofs, 5 trial proofs, 2 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 9 special proofs, 1 black elements proof, and 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	James Reid

**Additional Printers** Stanley Baden, Darryl Pottorf, Carmen Schilaci, Claudio Stickar, and Jennifer Azzarone

**Publisher** Gemini G.E.L.  
**Height of sheet** 37 1/4 in (94.6 cm) approx.  
**Width of sheet** 27 in (68.6 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.208  
**Graphicstudio Number**  
**Additional Numbers** RR92-1327

<b>Brown Number</b>	292
<b>Artist Last Name</b>	Rauschenberg
<b>Artist First Name</b>	Robert
<b>Additional Artist</b>	
<b>Title</b>	<i>Solitaire</i>
<b>Series title</b>	<i>Double Feature</i>
<b>Date Began</b>	September 1992
<b>Date Completed</b>	August 1993
<b>Year</b>	1993
<b>Medium</b>	Color lithograph printed from two aluminum drawing plates in transparent black and blue
<b>Paper</b>	Moulin du Verger du Puymoyen handmade (Angoumois a la Main)
<b>Edition Size</b>	60
<b>Additional Editions</b>	10 artist's proofs, 1 trial proof, 2 color trial proofs, 1 right to print proof, 1 printer's proof II, 3 Gemini impressions, 8 special proofs, 1 cancelation proof
<b>Print Shop</b>	Gemini G.E.L.
<b>Master Printer</b>	James Reid

**Additional Printers** Stanley Baden, James Reid, Carmen Schilaci, Claudio Sticker,  
and Stephanie Wagner

**Publisher** Gemini G.E.L.  
**Height of sheet** 18 1/2 in (47.0 cm) approx.  
**Width of sheet** 14 1/2 in (36.8 cm) approx.  
**Depth**  
**Foster Number**  
**ULAE Number**  
**Gemini Number** 41.209  
**Graphicstudio Number**  
**Additional Numbers** RR92-1328

**Brown Number** 293  
**Artist Last Name** Rauschenberg  
**Artist First Name** Robert  
**Additional Artist**  
**Title** *Ileana*  
**Series title** *Ruminations*  
  
**Date Began** 1999  
**Date Completed** 1999  
**Year** 1999  
**Medium** Intaglio in 4 colors with lithography and etching

**Paper** Somerset Textured white

**Edition Size** 46

**Additional Editions**

**Print Shop** ULAE

**Master Printer**

**Additional Printers**

<b>Publisher</b>	ULAE
<b>Height of sheet</b>	26 3/4 in. (67.95 cm)
<b>Width of sheet</b>	31 3/8 in. (79.69 cm)
<b>Depth</b>	
<b>Foster Number</b>	
<b>ULAE Number</b>	
<b>Gemini Number</b>	
<b>Graphicstudio Number</b>	
<b>Additional Numbers</b>	

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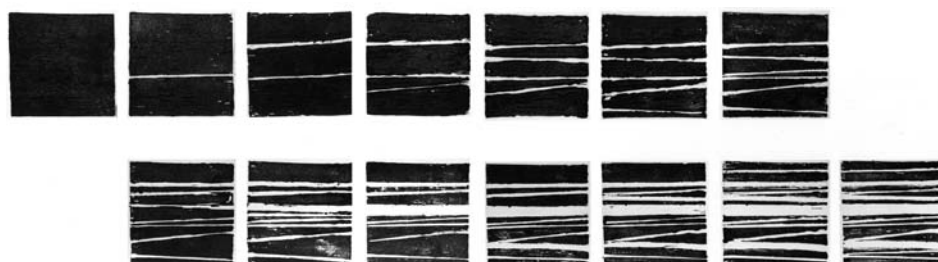


Figure 1:  
*This is the First Half of a Print Designed to Exist in Passing Time*  
1948  
Woodcut  
Estate of the artist  
© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY

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Figure 2:  
Robert Rauschenberg and Susan Weil  
*Blueprint: Photogram for Mural Decoration (Female Figure)*  
c. 1950  
Blueprint  
Estate of the artist

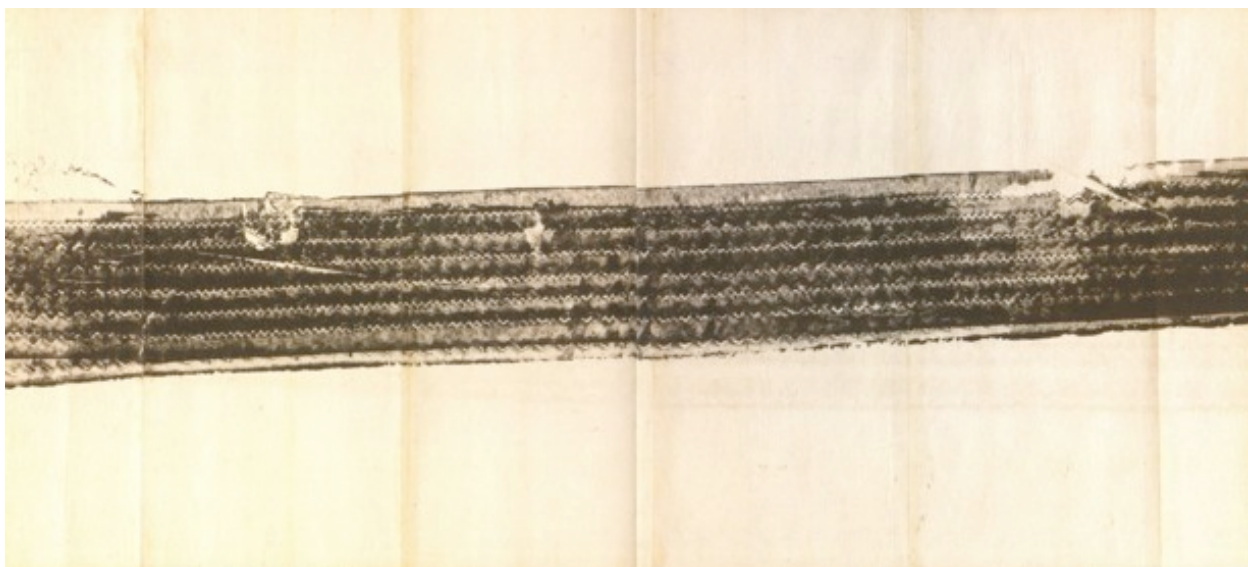


Figure 3:  
*Automobile Tire Print*  
1953

Monoprint

San Francisco Museum of Modern Art, San Francisco

© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY

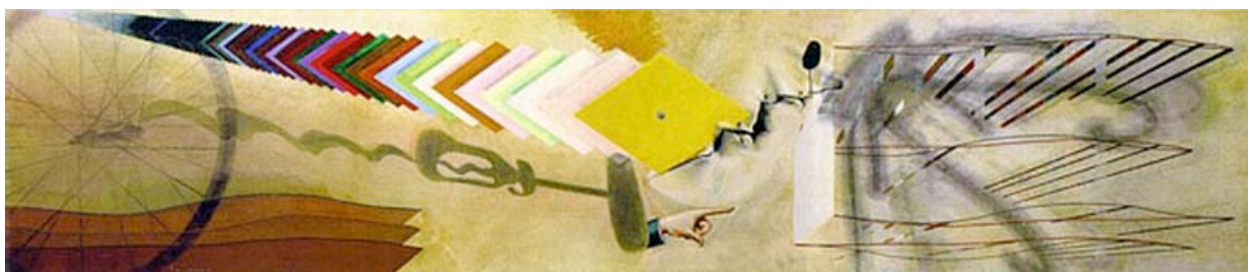


Figure 4  
Marcel Duchamp  
*Tu m'*  
1918  
Oil on Canvas  
Yale University Art Gallery, New Haven

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Figures 5-7:  
Wallace Kirkland  
Life Magazine photographs of Rauschenberg and Weil making a blueprint  
1951  
Life Magazine Archives



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Figure 8:  
Robert Rauschenberg and Susan Weil  
*Untitled (Double Rauschenberg)*  
c. 1950  
Blueprint  
Collection of Cy Twombly

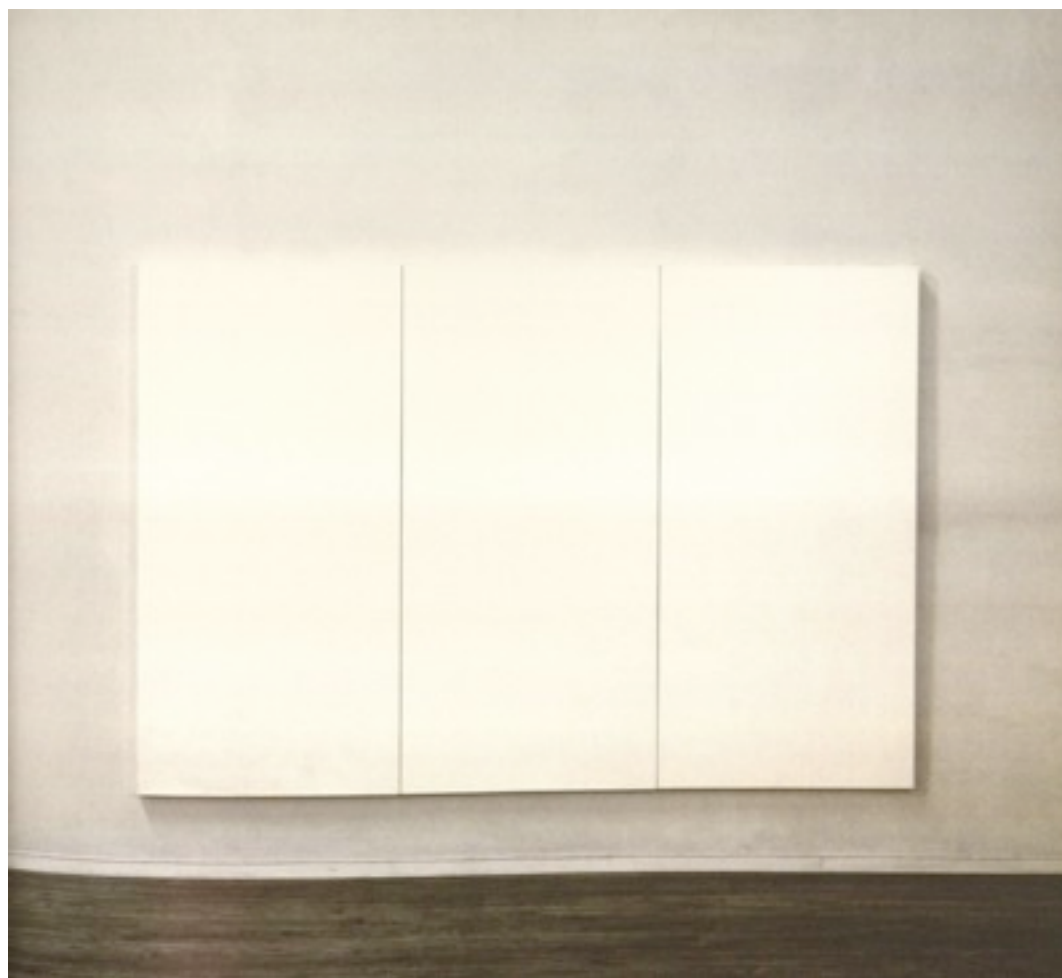


Figure 9:  
*White Painting*  
1951

Enamel on three canvases

San Francisco Museum of Modern Art, San Francisco

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Figure 10:  
Marcel Duchamp  
*The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*  
1915-1923  
Mixed Media  
The Philadelphia Museum of Art, Philadelphia

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Figure 11:  
Man Ray  
*Dust Breeding*  
1920  
Photograph  
The Metropolitan Museum of Art, New York

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Figure 12:  
Jackson Pollock  
*Number 1A*  
1948  
Enamel on canvas  
The Museum of Modern Art, New York

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Figure 13:  
Pablo Picasso  
*Les Femmes d'Alger (O. J.)*  
1907  
Oil on canvas  
The Museum of Modern Art, New York

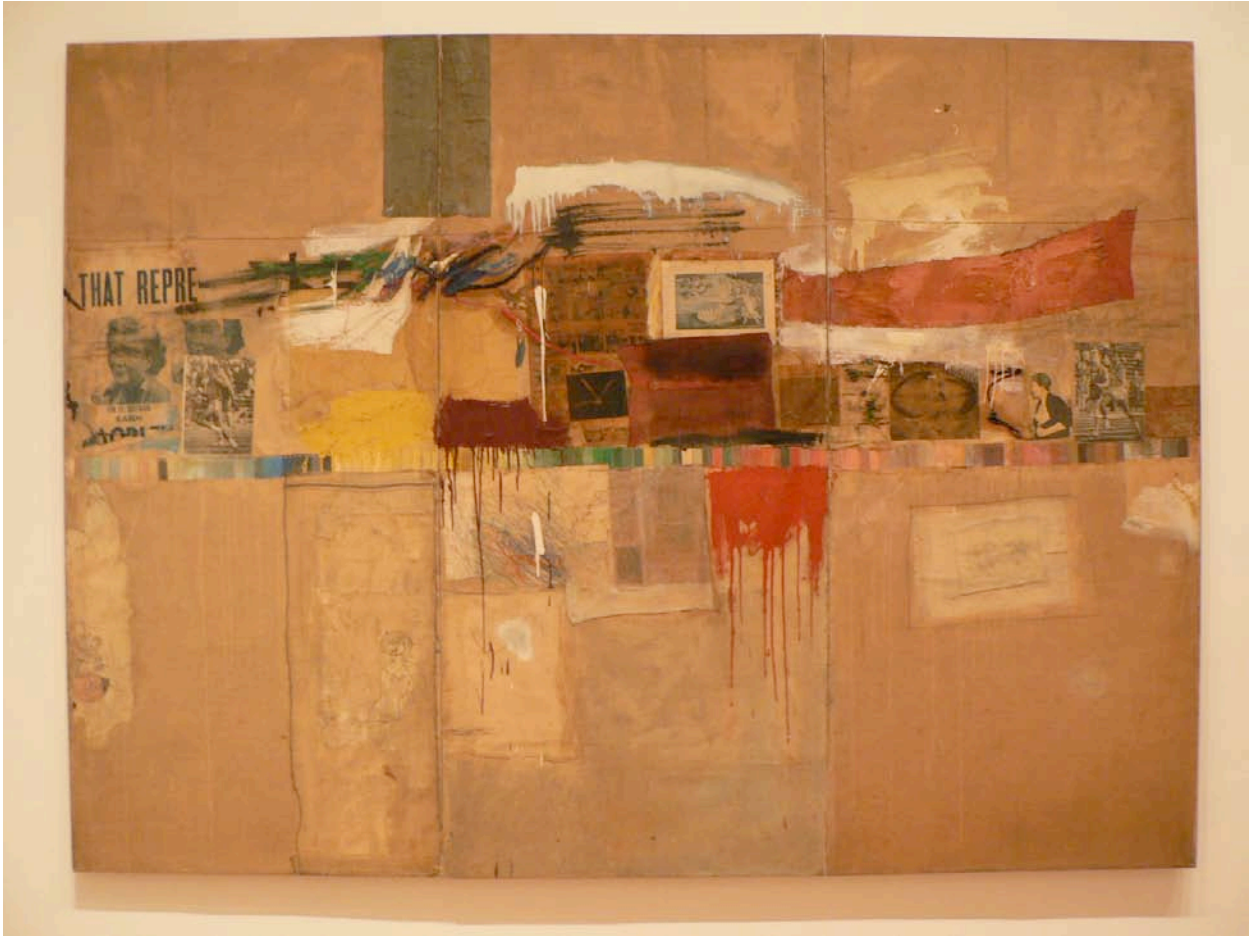


Figure 14:

*Rebus*

1955

Combine painting

The Museum of Modern Art, New York

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Figure 15:

*Door*

1961

Combine painting

Philippe Durand-Ruel Collection, Paris

© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY



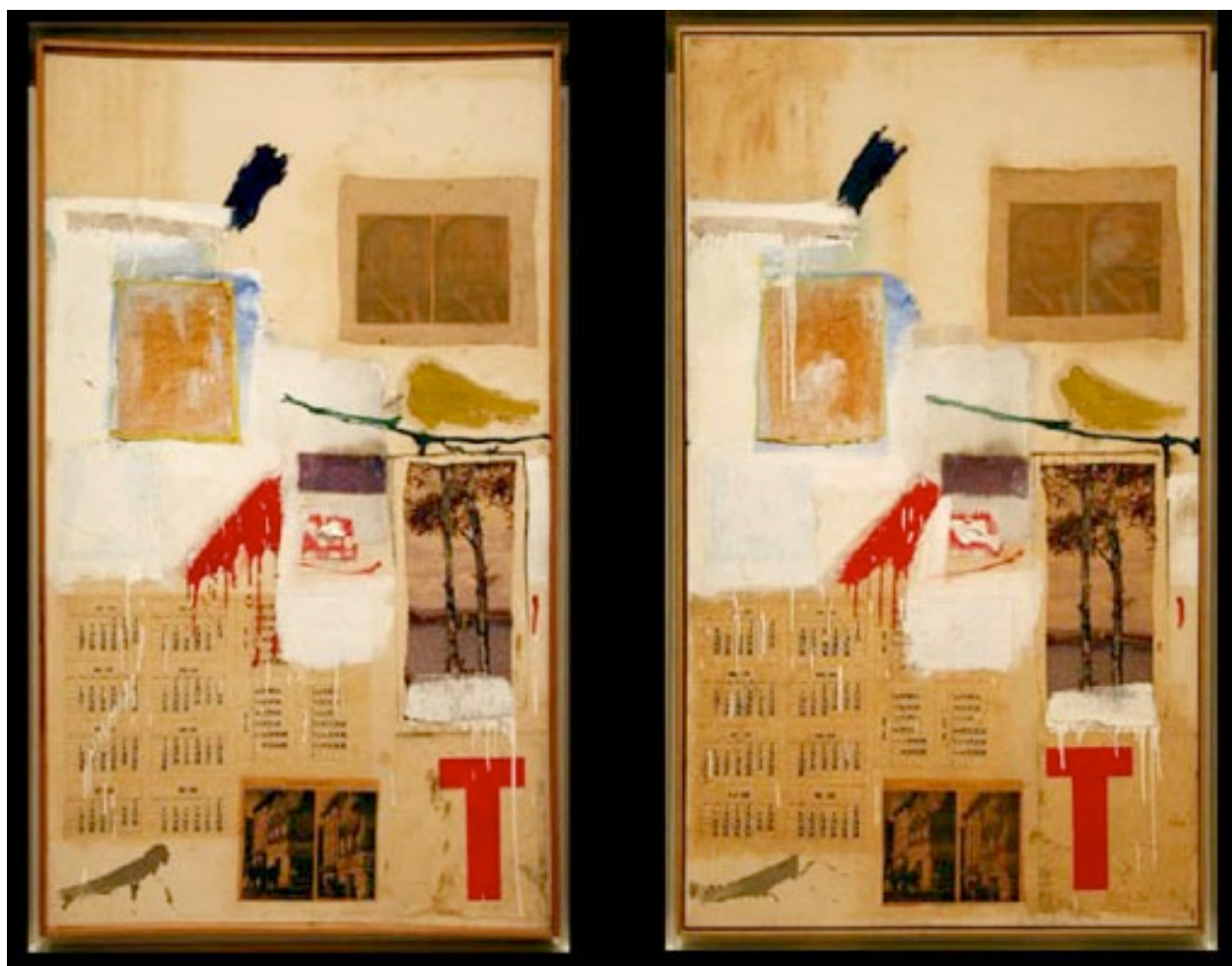


Figure 16:

*Factum I*

1957

Combine painting

The Museum of Contemporary Art, Los Angeles

© Estate of Robert Rauschenberg/

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Figure 17:

*Factum II*

1957

Combine painting

The Museum of Modern Art, New York

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Figure 18:  
*Canto II: The Descent from The Inferno*  
1959-60  
Transfer drawing with watercolor and colored pencil  
The Museum of Modern Art, New York  
© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY



Figure 19:  
*Canto XXXIV: Circle Nine, Cocytus, Compound Fraud: Round 4, Judecca, Treacherous  
to their Masters from The Inferno*  
1959-60

Transfer drawing with watercolor and colored pencil  
The Museum of Modern Art, New York

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Figure 20:  
*Canto XVI: Circle Seven, Round 3, The Violent Against Nature and Art from The Inferno*  
1959-60  
Transfer drawing with watercolor and colored pencil  
The Museum of Modern Art, New York  
© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY



Figure 21:  
*Canto XXXI: The Central Pit of Malebolge, The Giants from The Inferno*  
1959-61  
Transfer drawing with watercolor and colored pencil  
The Museum of Modern Art, New York  
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Figure 22:  
*Autobiography*  
1967  
Offset lithograph  
The Art Institute of Chicago, Chicago



Figure 23:

*Accident*

1963

Lithograph

The Metropolitan Museum of Art, New York

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VAGA, New York, NY

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Figure 24:  
Jasper Johns  
*0-9*  
1960-63  
Lithograph  
The Art Institute of Chicago, Chicago



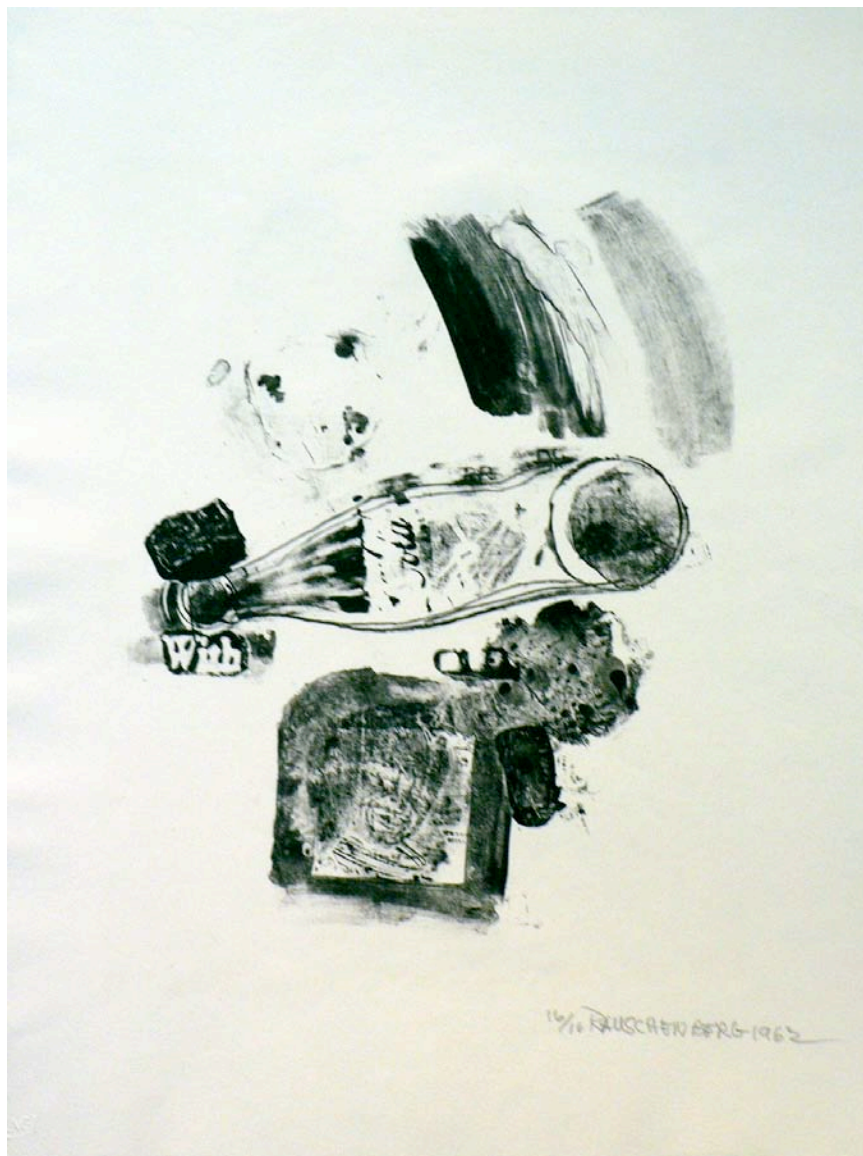


Figure 25:

*Merger*

1962

Lithograph

The Metropolitan Museum of Art, New York

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VAGA, New York, NY



Figure 26:  
*Coca-Cola Plan*  
1958  
Combine painting  
The Museum of Contemporary Art, Los Angeles  
© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY



Figure 27:

*Urban*

1962

Lithograph

The Art Institute of Chicago, Chicago

© Estate of Robert Rauschenberg/Universal Limited Art Editions, 1962/Licensed by  
VAGA, New York, NY



Figure 28:

*License*

1962

Lithograph

The Art Institute of Chicago, Chicago

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VAGA, New York, NY



Figure 29:  
*Stunt Man I*  
1962  
Lithograph

The Metropolitan Museum of Art, New York

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VAGA, New York, NY



Figure 30:  
*Stunt Man II*  
1962  
Lithograph

The Metropolitan Museum of Art, New York

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VAGA, New York, NY



Figure 31:  
*Stunt Man III*  
1962  
Lithograph

The Metropolitan Museum of Art, New York

© Estate of Robert Rauschenberg/Universal Limited Art Editions, 1962/Licensed by  
VAGA, New York, NY



Figure 32:

*Shades*

1964

Lithograph

The Art Institute of Chicago, Chicago

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Figure 33:

*Kip-Up*

1964

Lithograph

The Art Institute of Chicago, Chicago

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Figure 34:  
*Breakthrough I*  
1964  
Lithograph

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Figure 35:  
*Breakthrough II*  
 1965

Lithograph

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Figure 36:

*Barge*

1962-63

Silkscreen painting

The Guggenheim Collection, New York

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Figure 37:

*Lawn*

1965

Lithograph

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Figure 38:

*Tides*

1969

Lithograph

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VAGA, New York, NY



Figure 39:

*Drifts*

1969

Lithograph

The Art Institute of Chicago, Chicago

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Figure 40:

*Gulf*

1969

Lithograph

The Art Institute of Chicago, Chicago

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Figure 41:

*Brace*

1962

Silkscreen painting

Robert and Jane Meyerhoff, Maryland

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Figure 42:

*Exile*

1962

Silkscreen painting

Collection of Robin Trust

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Figure 43:  
*Retroactive I*  
1964  
Silkscreen painting  
Wadsworth Atheneum, Hartford  
© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY



Figure 44:  
*Retroactive II*  
1964  
Silkscreen painting  
Museum of Contemporary Art, Chicago  
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Figure 45:  
*Test Stone #2*  
1967

Lithograph

National Gallery of Art, Washington, DC

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NY



Figure 46:  
*Test Stone #3*  
1967  
Lithograph  
National Gallery of Art, Washington, DC  
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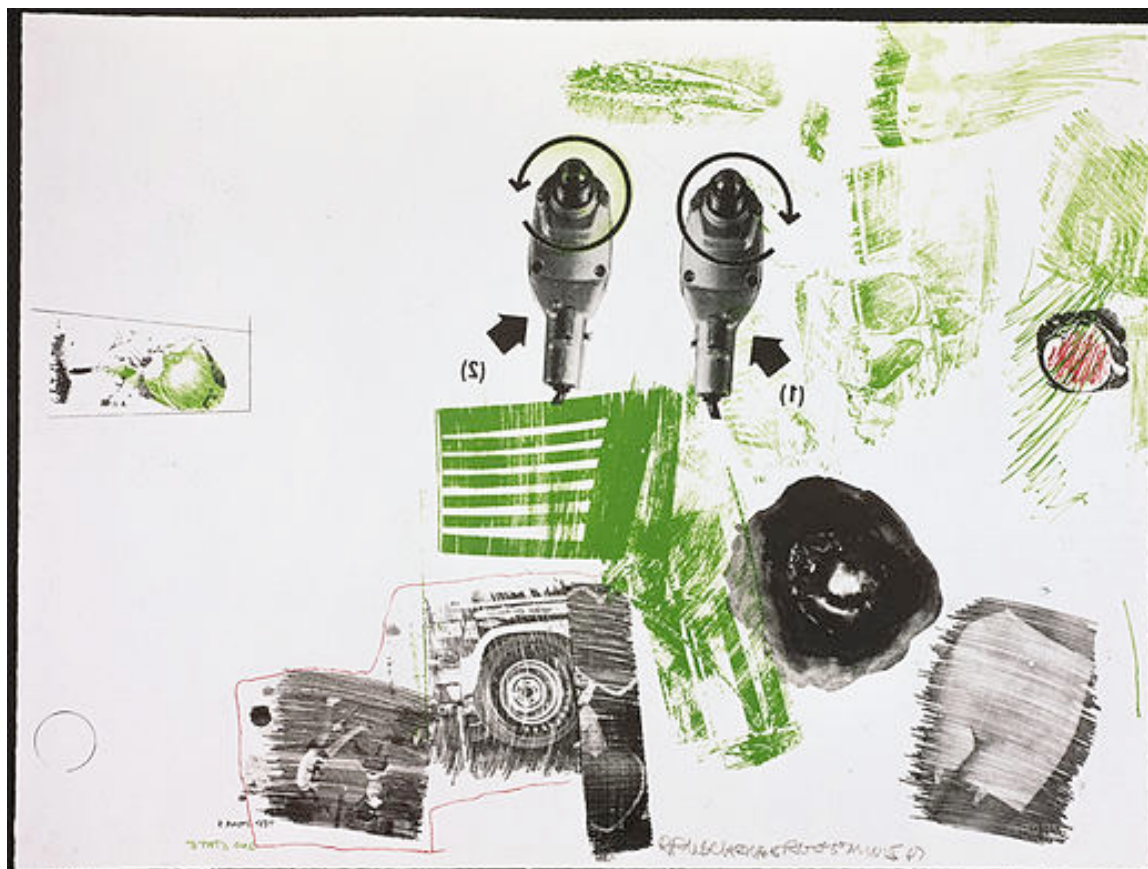


Figure 47:  
*Test Stone #5A*  
 1967  
 Lithograph  
 National Gallery of Art, Washington, DC  
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 NY



Figure 48:  
*Test Stone #7*  
1967  
Lithograph  
National Gallery of Art, Washington, DC  
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NY



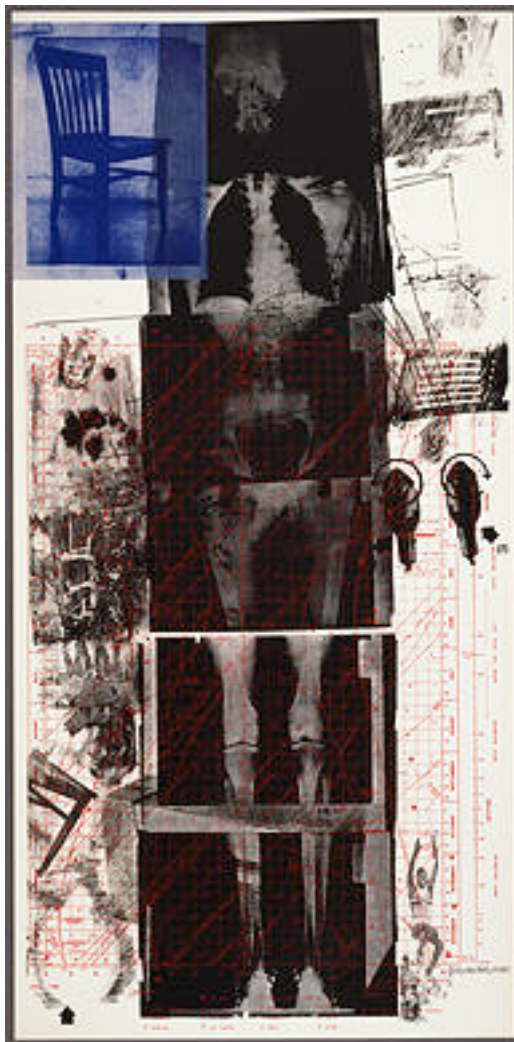


Figure 49:

*Booster*

1967

Lithograph and silkscreen

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NY

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Figure 50:  
*Time Magazine*  
December 8, 1967  
Offset lithography  
Collection of the author



Figure 51:  
*Love Zone*  
*Reels (B+C)*  
1968  
Lithograph  
National Gallery of Art, Washington, DC  
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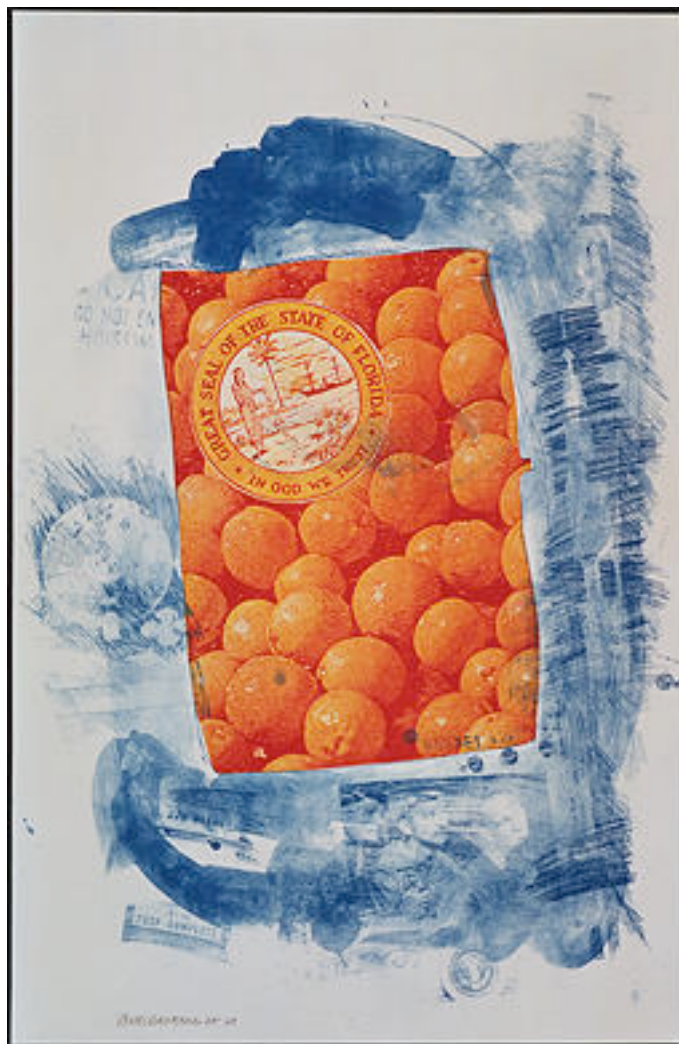


Figure 52:  
*Banner*  
*Stoned Moon Series*  
1969  
Lithograph  
National Gallery of Art, Washington, DC  
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NY



Figure 53:  
*Sky Garden*  
*Stoned Moon Series*  
1969  
Lithograph  
National Gallery of Art, Washington, DC  
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Figure 54:  
*Waves*  
*Stoned Moon Series*  
1969  
Lithograph  
National Gallery of Art, Washington, DC  
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Figure 55:  
*Arena I, State I*  
*Stoned Moon Series*  
1969

Lithograph

National Gallery of Art, Washington, DC

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NY



Figure 56:  
*White Walk*  
*Stoned Moon Series*  
1970  
Lithograph  
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Figure 57:  
Jasper Johns  
*Decoy*  
1971  
Offset lithograph  
The Museum of Modern Art, New York

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Figure 58:  
*Jewish Museum Poster*  
1963  
Offset lithograph  
The Jewish Museum of Art, New York



Figure 59:

*Rival*

1963

Lithograph

The Art Institute of Chicago, Chicago

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Figure 60:  
*Dwan Gallery Poster*  
1965  
Offset lithograph  
The Art Institute of Chicago, Chicago

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Figure 61:  
*Autobiography* (detail of top panel)  
1968  
Offset lithograph  
The Art Institute of Chicago, Chicago

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Figure 62:  
*Autobiography* (detail of center panel)  
1968  
Offset lithograph  
The Art Institute of Chicago, Chicago

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Figure 63:  
*Autobiography* (detail of bottom panel)  
1968  
Offset lithograph  
The Art Institute of Chicago, Chicago

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Figure 64:  
*Homage to Frederick Kiesler*  
1967  
Offset lithograph  
The Metropolitan Museum of Art, New York





Figure 65:  
*Minutiae*  
1954  
Combine painting  
private collection, Switzerland  
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Figure 66:  
*Merce Cunningham Dance Company Poster*  
1969  
Offset lithograph  
Estate of the artist

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Figure 67:

*Signs*

1970

Silkscreen

Smithsonian American Art Museum, Washington, DC

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Figure 68:  
*Currents* (exhibition view)  
1970  
Silkscreen  
Installed at Castelli Graphics, New York, 1990

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Figure 69:  
*Features (from Currents) # 62*  
1970  
Silkscreen  
Michael C. Carlos Museum, Atlanta

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Figure 70:  
*Surface Series (from Currents) #3*  
1970  
Silkscreen  
Michael C. Carlos Museum, Atlanta



Figure 71:  
*Cardbird Door*  
 1971

Edited sculpture of corrugated cardboard, Kraft paper, tape, wood, metal, with photo offset lithograph and screenprint

National Gallery of Art, Washington DC

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Figure 72:  
*Cardbird VII*  
1971

Collage print with corrugated cardboard, tape, and photo offset lithograph  
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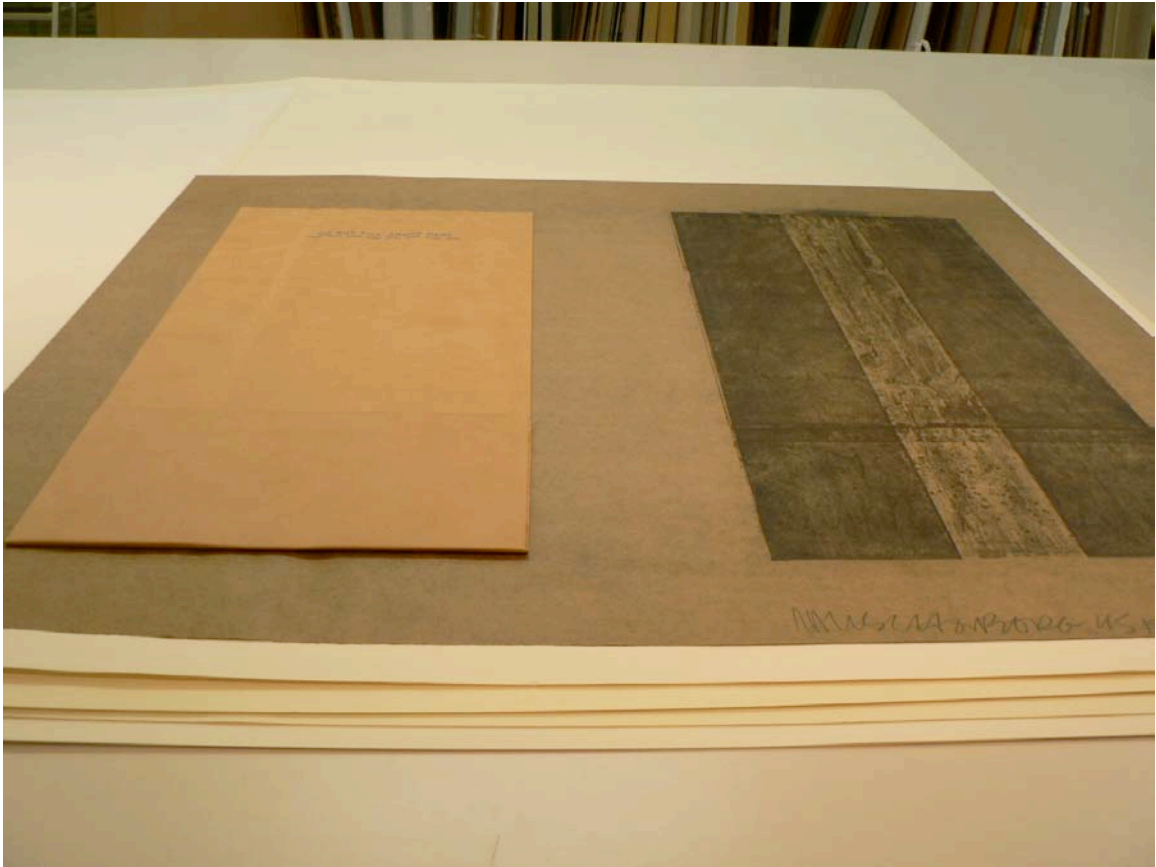


Figure 73:  
*Made in Tampa: Tampa 3*  
1972  
Collage and lithography  
National Gallery of Art, Washington DC  
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Graphicstudio/USF, Images courtesy of Graphicstudio/USF

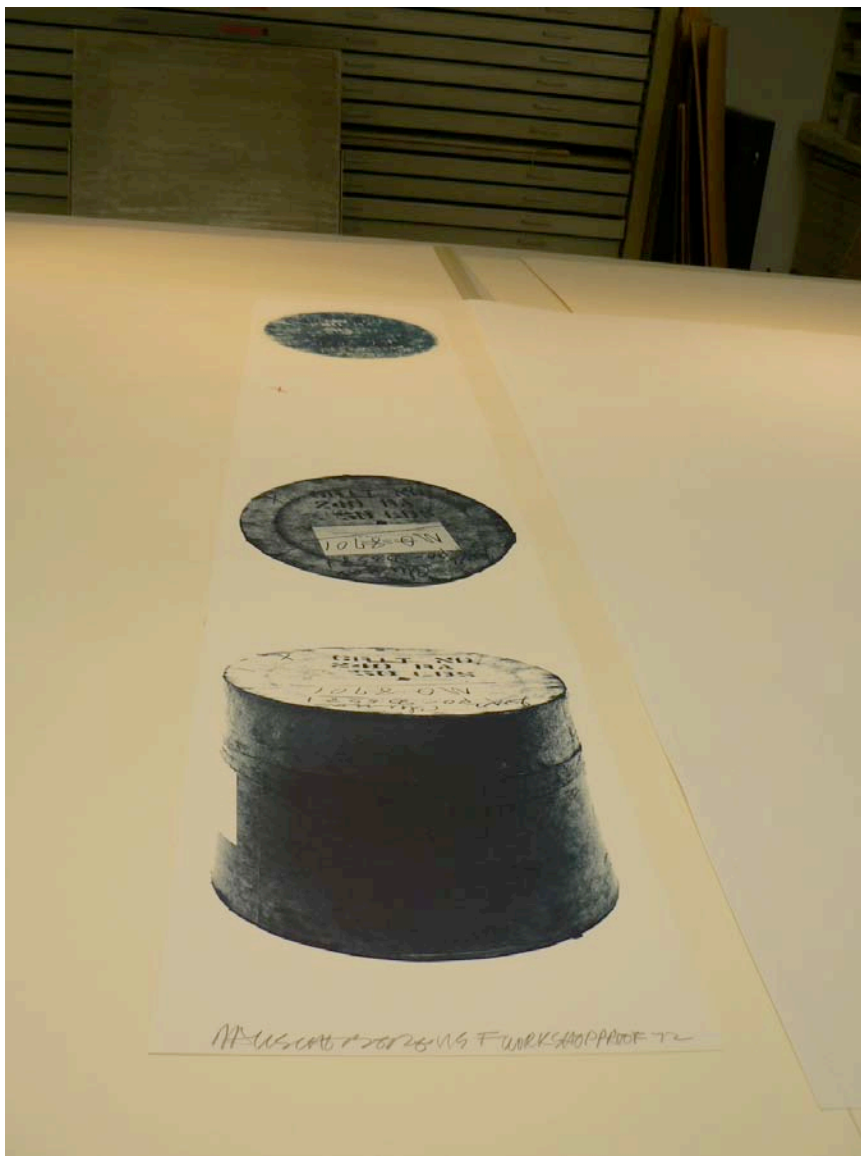


Figure 74:

*Made in Tampa: Tampa 9*  
1972-1973

Lithography with blueprinting

National Gallery of Art, Washington DC

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Graphicstudio/USF, Images courtesy of Graphicstudio/USF



Figure 75:  
*Horsefeathers Thirteen-II*  
Gemini I  
1972

Offset lithograph, screenprint, pochoir, collage, and embossing  
National Gallery of Art, Washington, DC

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Figure 76:  
*Horsefeathers Thirteen-II*  
Gemini II  
1972

Offset lithograph, screenprint, pochoir, collage, and embossing  
National Gallery of Art, Washington, DC

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NY



Figure 77:  
*Horsefeathers Thirteen-IV*  
 Gemini I  
 1972

Offset lithograph, screenprint, pochoir, collage, and embossing  
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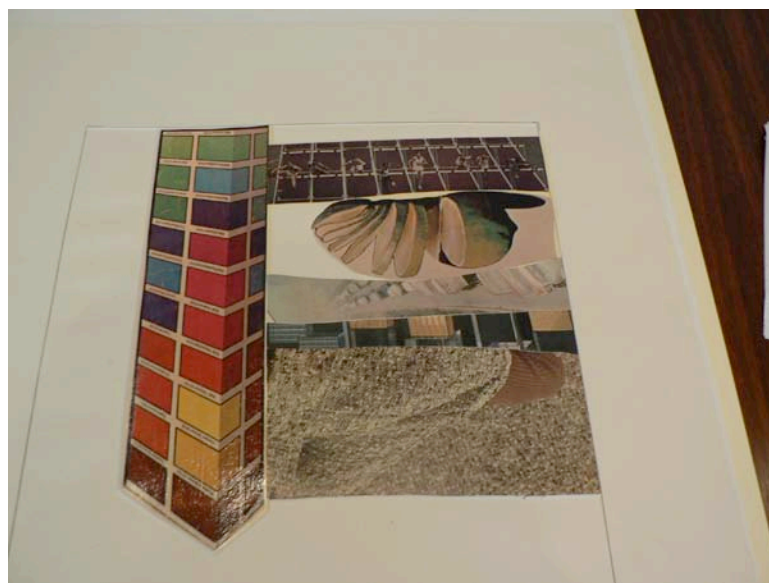


Figure 78:

*Horsefeathers Thirteen-IV*

18/89

1972

Offset lithograph, screenprint, pochoir, collage, and embossing

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Figure 79:  
*Preview*  
1974

Offset lithograph and screenprint transferred to collage of paper bags and fabric  
National Gallery of Art, Washington, DC

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Figure 80:

*Pull*

1974

Offset lithograph and screenprint transferred to collage of paper bags and fabric

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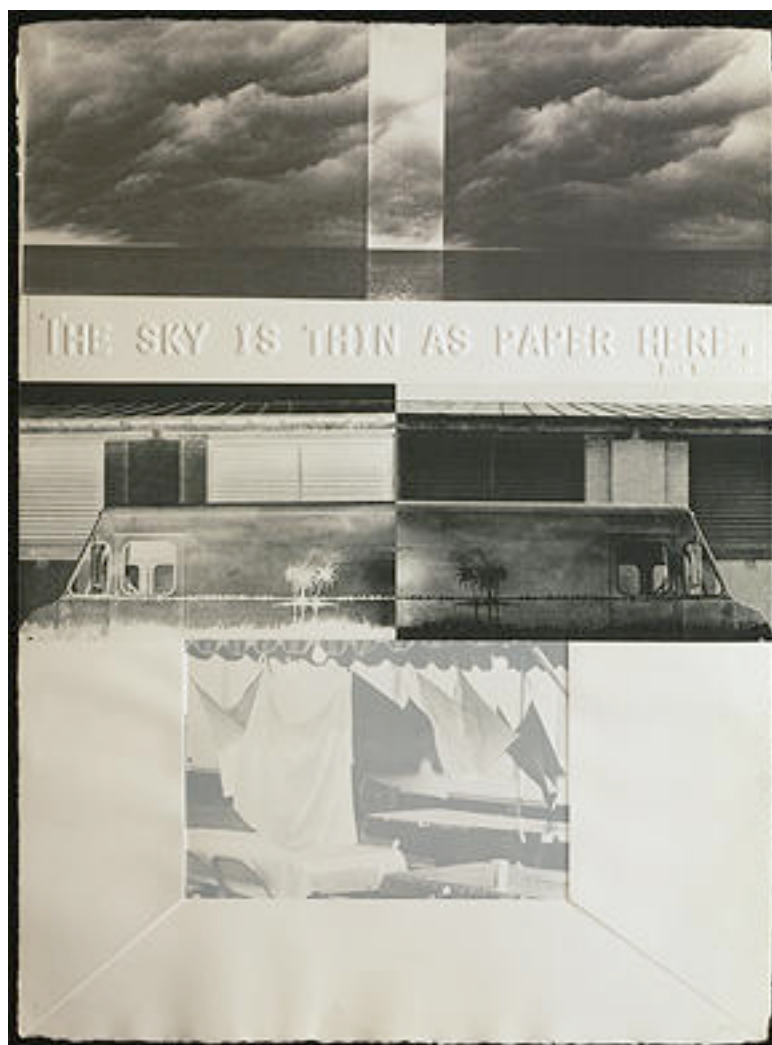


Figure 81:  
*American Pewter with Burroughs-I*  
1981  
Lithograph with embossing  
National Gallery of Art, Washington, DC  
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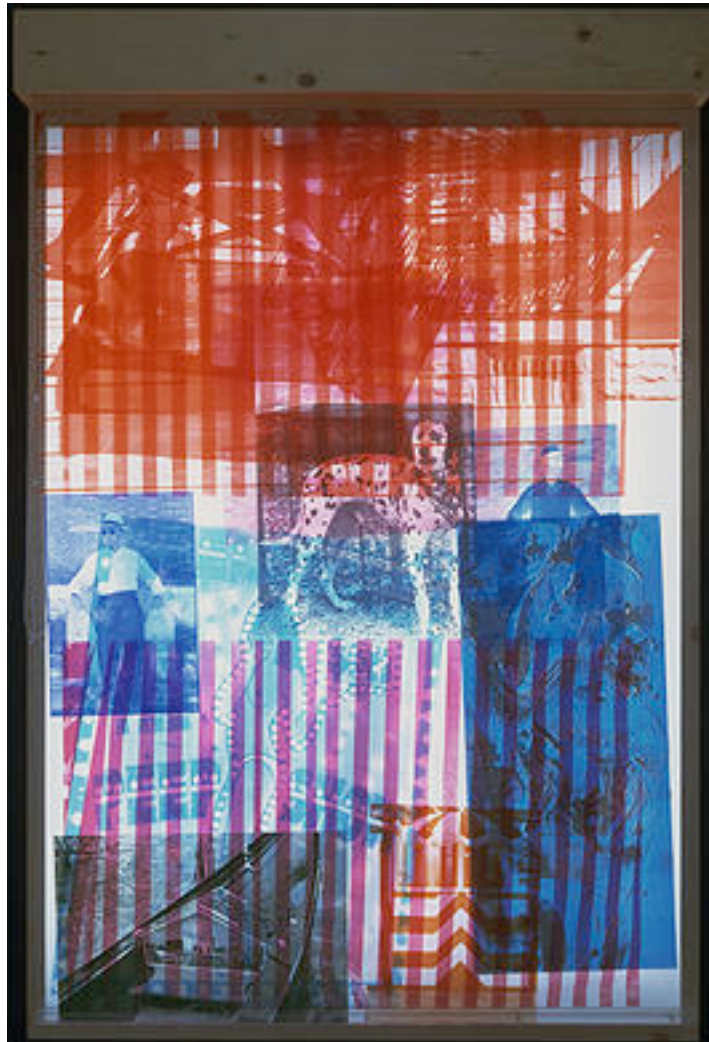


Figure 82:  
*Sling-Shots Lit #8*  
 1985

Color lithograph, screenprint, and assemblage with a sailcloth, Mylar, a wooden light box, a fluorescent light fixture, aluminum, a moveable window shade system, and Plexiglas bars

Gemini G.E.L., Los Angeles

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Figure 83:  
*Hollywood Sphinx*  
*Illegal Tender L.A.*  
1991

Lithograph

National Gallery of Art, Washington, DC

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Figure 84:  
*Blue Line Swinger*  
*Illegal Tender L.A.*  
1991

Lithograph

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Figure 85:  
*Chronosaur*  
*Double Feature*  
1993

Lithograph

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Figure 86:

*Veils I*

1974

Lithograph

The Art Institute of Chicago, Chicago

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Figure 87:

*Veils 2*

1974

Lithograph

The Art Institute of Chicago, Chicago

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Figure 88:

*Veils 3*

1974

Lithograph

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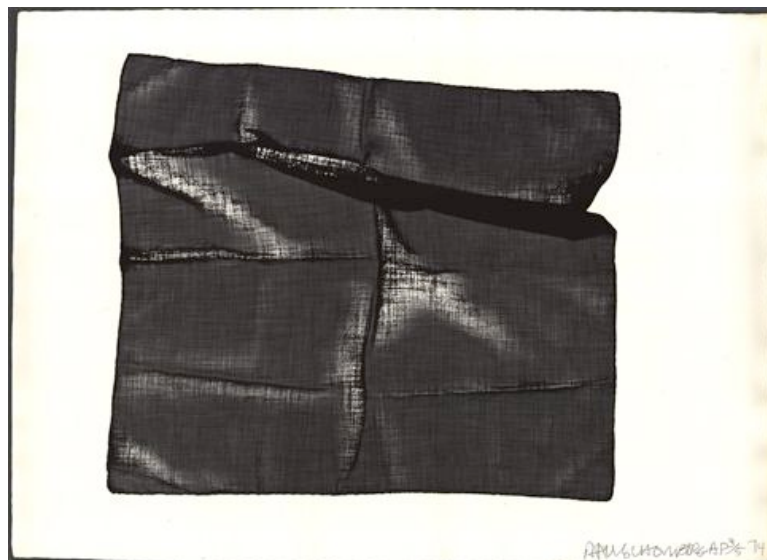


Figure 89:

*Veils 4*

1974

Lithograph

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Figure 90:

*Kitty Hawk*

1974

Lithograph

The Art Institute of Chicago, Chicago

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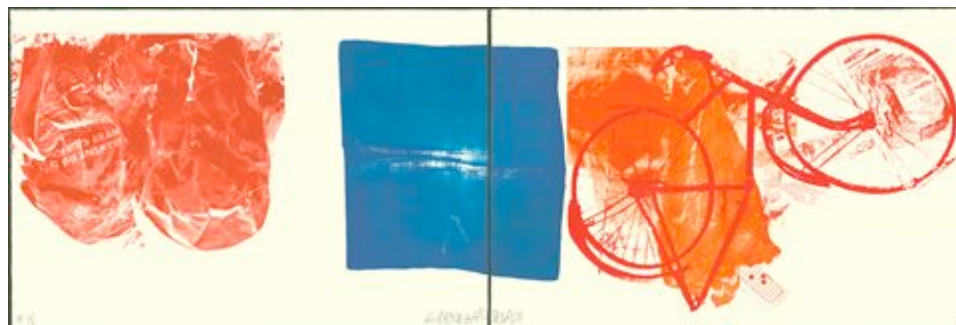


Figure 91:  
*Killdevil Hill*  
1975

Lithograph

The Art Institute of Chicago, Chicago

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Figure 92:  
*Trust Zone*  
*Stoned Moon Series*  
 1969  
 Lithograph  
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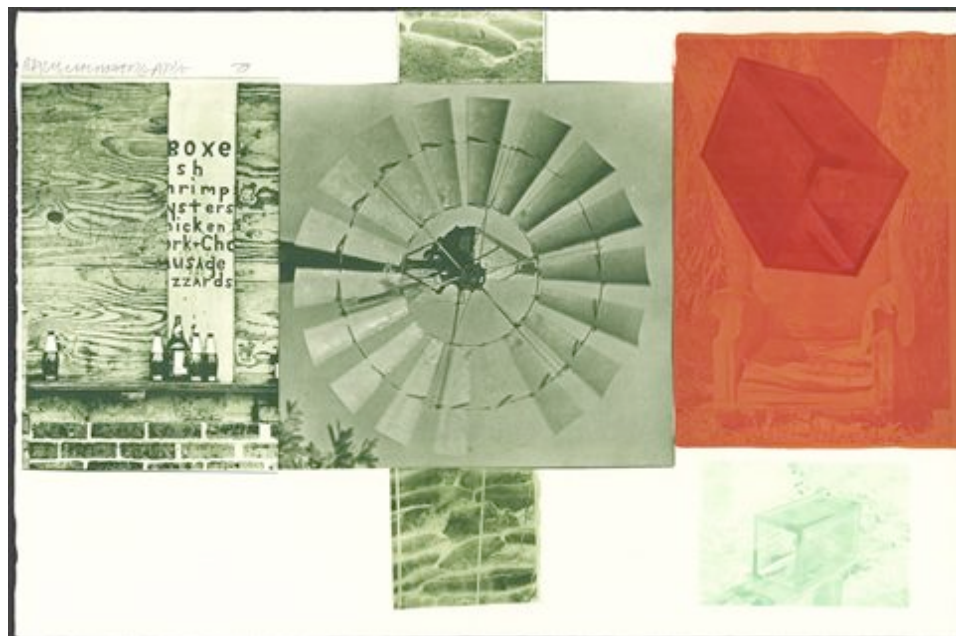


Figure 93:

*Glacial Decoy Series: Lithograph I*  
1979

Lithograph

The Art Institute of Chicago, Chicago

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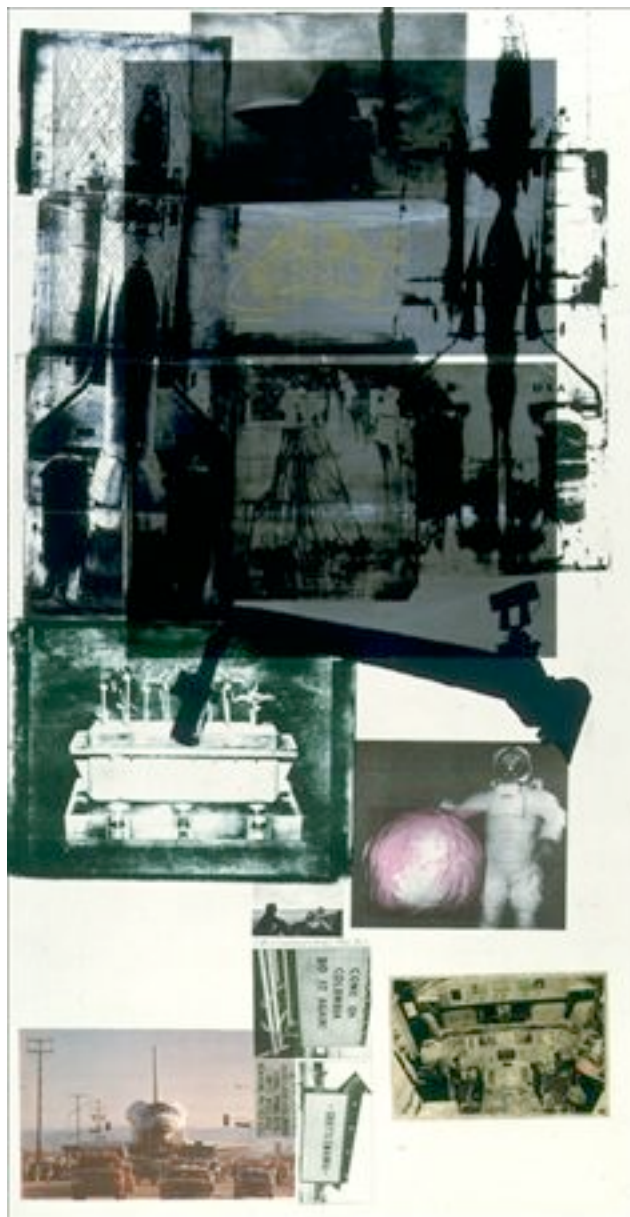


Figure 94:

*Hot Shot*

1983

Lithograph

Universal Limited Art Editions, West Islip

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Figure 95:  
*Mud Muse*  
1968-71

Bentonite mixed with water in an aluminum-and-glass-vat, with sound activated  
compressed air system and control console  
Moderna Museet, Stockholm



Figure 96:  
*Nocturnal Splash (Urban Bourbon)*  
1988  
Acrylic on enameled aluminum  
Estate of the artist  
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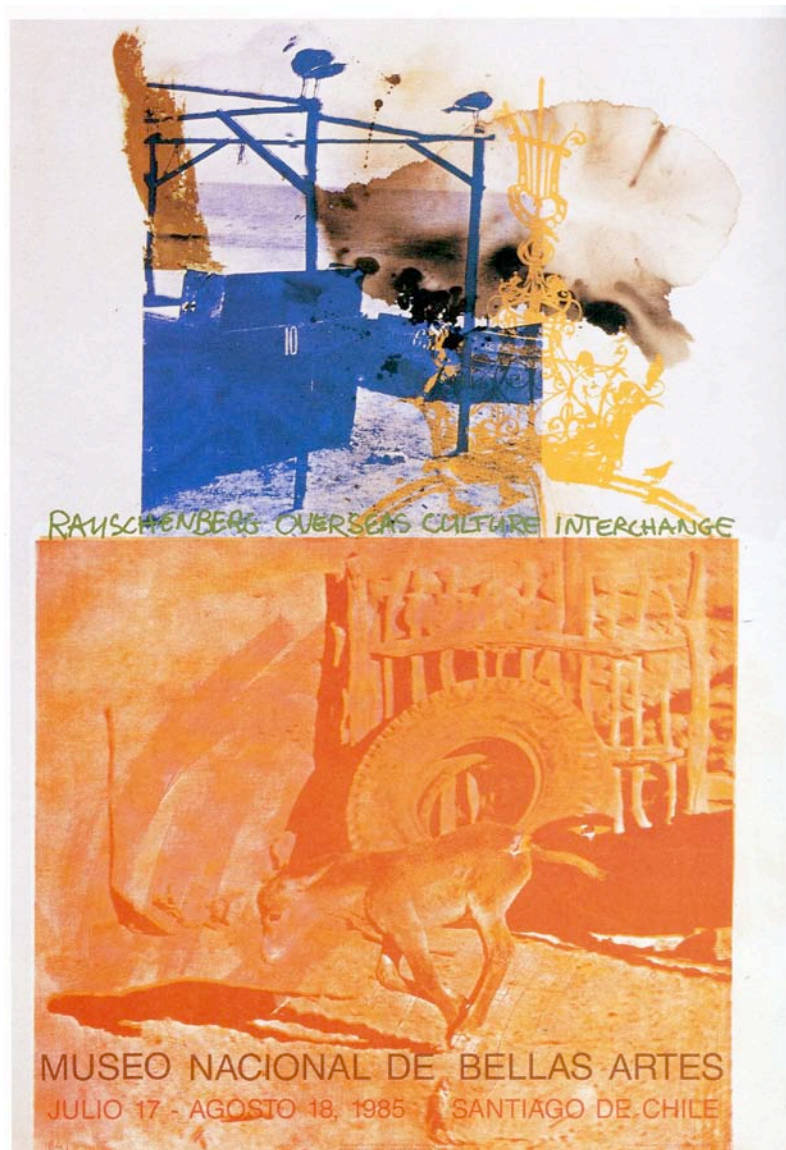


Figure 97:

*Exhibition Poster: ROCI CHILE*  
1985

Offset lithography on cardboard

Museum für Kunst und Gewerbe, Hamburg

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Figure 98:

*Wall-Eyed Carp/ROCI JAPAN*

1987

Acrylic and fabric collage on canvas

National Gallery of Art, Washington, DC

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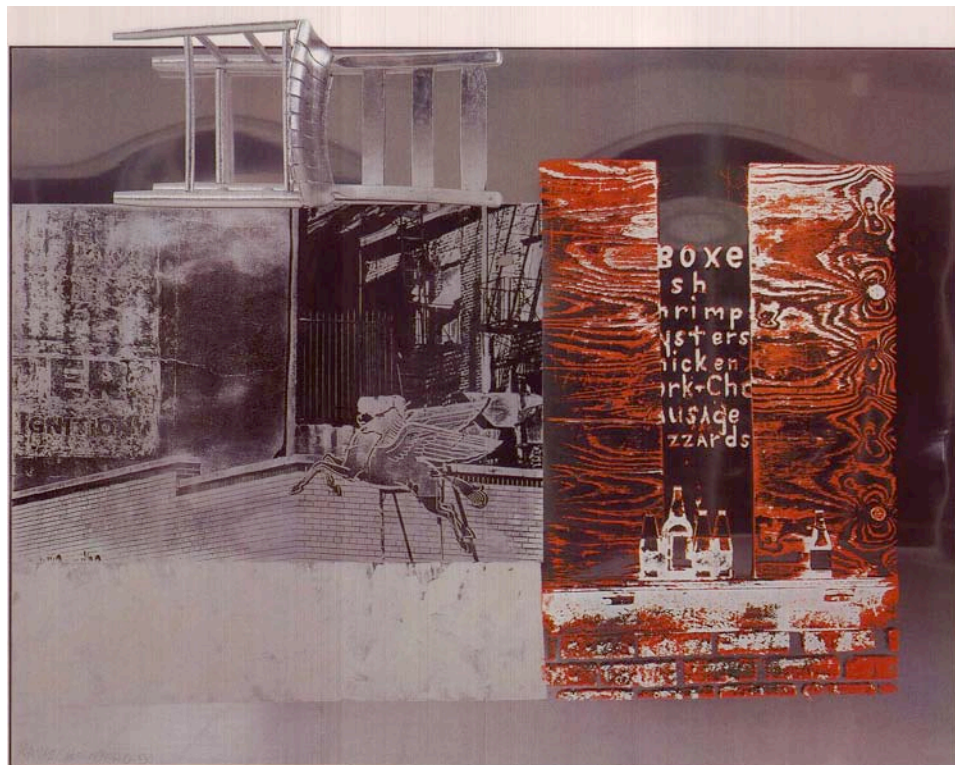


Figure 99:  
*Pegasits/ROCI USA (Wax Fire Works)*  
1990  
Acrylic, fire wax, and chair on stainless steel  
National Gallery of Art, Washington, DC

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Figure 100:  
*Earth Day*  
1970  
Offset lithograph  
National Gallery of Art, Washington, DC



Figure 101:  
*Earth Day*  
1970

Lithograph with collage

National Gallery of Art, Washington, DC

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Figure 102:  
*Burroughs' Dream*  
1972  
Offset lithograph  
Nurture New York's Nature, New York

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Figure 103:  
*Last Turn – Your Turn (Earth Summit '92 The United National Conference on  
Environment and Development Print)*  
1992  
Offset lithograph  
Nurture New York's Nature, New York



Figure 104:  
*Ileana (Ruminations)*  
1999

Intaglio with lithography and etching  
The Museum of Modern Art, New York

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Figure 105:  
Andy Warhol  
*Black and White Disaster #4 [5 Deaths 17 Times in Black and White]*  
1963  
Acrylic, silkscreen ink, and pencil on linen  
Kunstmuseum Basel

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Figure 106:  
Kara Walker  
*Excavated from the Black Heart of a Negress*  
2002  
Installation  
Collection of the artist