



Robert Rauschenberg

Automobile Tire Print, 1953

Paint on 20 sheets of paper mounted on fabric

16 1/2 x 286 in. (41.91 x 726.4 cm)

Collection SFMOMA, purchase through a gift of Phyllis Wattis, 98.296

Cite as: "Robert Rauschenberg, *Automobile Tire Print*, 1953: Artwork Record," *Rauschenberg Research Project*, July 2013. San Francisco Museum of Modern Art, <http://www.sfmoma.org/artwork/98.296>.

Marks and Inscriptions

Recto: None

Verso: None

Ownership History

San Francisco Museum of Modern Art, purchase through a gift of Phyllis Wattis, 1998

Exhibition History

Rauschenberg: Graphic Art, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, April 1–May 10, 1970. Did not travel to: Art Gallery, State University of New York, Albany, July 1–August 14, 1970; Marion Koogler McNay Art Institute, San Antonio, Texas, August 30–October 4, 1970. Traveled to: Museum of Contemporary Art, Chicago, October 31–December 13, 1970.

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

Robert Rauschenberg, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., October 30, 1976–January 2, 1977. Traveled to: Museum of Modern Art, New York, March 25–May 17, 1977; San Francisco Museum of Modern Art, June 24–August 21, 1977; Albright-

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Knox Art Gallery, Buffalo, September 25–October 30, 1977; Art Institute of Chicago, December 3, 1977–January 15, 1978.

Rauschenberg: Werke 1950–1980, Staatliche Kunsthalle Berlin, March 23–May 4, 1980. Traveled to: Kunsthalle Düsseldorf, Düsseldorf, Germany, June 6–July 13, 1980; Louisiana Museum of Modern Art, Humlebæk, Denmark, September 20–November 25, 1980; Städelsches Kunstinstitut, Frankfurt, Germany, December 4, 1980–January 18, 1981; Städtische Galerie im Lenbachhaus, Munich, February 4–April 5, 1981; Tate Gallery, London (as *Robert Rauschenberg*), April 29–June 14, 1981.

Automobile and Culture, Museum of Contemporary Art, Los Angeles, July 21, 1984–January 6, 1985. Traveled to: Detroit Institute of Arts (as *Automobile and Culture—Detroit Style*), June 12–September 8, 1985.

Rauschenberg: The White and Black Paintings 1949–1952, Larry Gagosian Gallery, New York, April 18–May 31, 1986.

Automobile Tire Print was on long-term loan to the National Gallery of Art in Washington D.C., from June 12, 1986, through May 28, 1991.

Seven American Masters (special installation), National Gallery of Art, Washington, D.C., July 4–November 12, 1986.

Special installation, National Gallery of Art, Washington, D.C., November 13, 1986–March 2, 1987.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building, National Gallery of Art, Washington, D.C., December 13, 1988–December 31, 1990. (Also presented in the museum's galleries in the months surrounding the exhibition. On view September 10, 1988–April 4, 1991.)

Robert Rauschenberg: The Early 1950s, Corcoran Gallery of Art, Washington, D.C., June 15–August 11, 1991. Traveled to: The Menil Collection, Houston, September 27, 1991–January 5, 1992; Museum of Contemporary Art, Chicago, February 8–April 19, 1992; San Francisco Museum of Modern Art, May 14–August 16, 1992; Guggenheim Museum SoHo, New York, October 24, 1992–January 24, 1993.

Rolywholyover a Circus, Museum of Contemporary Art, Los Angeles, September 12–November 28, 1993. Traveled to: The Menil Collection, Houston, January 14–April 2, 1994; Guggenheim Museum SoHo, New York, April 23–July 31, 1994. Did not travel to remaining venues.

Duchamp's Leg, Walker Art Center, Minneapolis, November 5, 1994–March 26, 1995. Did not travel to the Center for the Fine Arts, Miami, Florida.

Robert Rauschenberg: A Retrospective, Solomon R. Guggenheim Museum, New York, September 19, 1997–January 7, 1998. Did not travel to remaining venues.

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Out of Actions: Between Performance and the Object, 1949–1979, Museum of Contemporary Art at the Geffen Contemporary, Los Angeles, February 8–May 10, 1998. Traveled to: MAK-Austrian Museum of Applied Arts, Vienna, June 17–September 6, 1998; Museu d'Art Contemporani de Barcelona, October 16, 1998–January 6, 1999; Museum of Contemporary Art, Tokyo, February 11–April 11, 1999.

Robert Rauschenberg, San Francisco Museum of Modern Art, May 7–September 7, 1999.

Quotidiana: Immagini della vita di ogni giorno nell'arte del XX secolo, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Torino, Italy, February 5–May 21, 2000.

Points of Departure II: Connecting with Contemporary Art, San Francisco Museum of Modern Art, November 17, 2001–June 9, 2002.

Robert Rauschenberg at SFMOMA, San Francisco Museum of Modern Art, June 27–September 8, 2002.

Treasures of Modern Art: The Legacy of Phyllis Wattis at SFMOMA, San Francisco Museum of Modern Art, January 30–June 24, 2003.

Art, Lies and Videotape: Exposing Performance, Tate Liverpool, England, November 14, 2003–January 25, 2004.

Traces—Body and Idea in Contemporary Art, National Museum of Modern Art, Kyoto, Japan, November 9–December 19, 2004. Traveled to: National Museum of Modern Art, Tokyo, January 12–February 27, 2005.

The Third Mind: American Artists Contemplate Asia, 1860–1989, Solomon R. Guggenheim Museum, New York, January 30–April 19, 2009. Did not travel to Nelson-Atkins Museum of Art, Kansas City, Missouri.

The Anarchy of Silence: John Cage and Experimental Art, Museu d'Art Contemporani de Barcelona, October 23, 2009–January 10, 2010. Did not travel to remaining venues.

On Line: Drawing Through the Twentieth Century, Museum of Modern Art, New York, November 21, 2010–February 7, 2011.

Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp, Philadelphia Museum of Art, October 30, 2012–January 21, 2013. Traveled to: Barbican Art Centre, London (as *The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns*), February 14–June 9, 2013.

In addition to appearing in the special exhibitions listed above, *Automobile Tire Print* was shown in SFMOMA's galleries in 2016 as part of a series of rotating presentations of the permanent collection.

Publication History

John Cage, "On Robert Rauschenberg, Artist, and his Work" *Metro* 2 (May 1961): 37.

——, "Om Robert Rauschenberg, konstnär, och hans arbete," *Konstrevy* 37, no. 5–6 (1961): 166.

——, *Silence: Lectures and Writings by John Cage* (Middletown, CT: Wesleyan University Press, 1961), 98.

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Oral history interview with Robert Rauschenberg conducted by Dorothy Gees Seckler, December 21, 1965, Archives of American Art, Smithsonian Institution, Washington, D.C. Accessed June 23, 2013. <http://www.aaa.si.edu/collections/interviews/oral-history-interview-robert-rauschenberg-12870#transcript>.

Lawrence Alloway, "The Graphic Art of Robert Rauschenberg," in *Rauschenberg: Graphic Art* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1970), 5, 11 (ill.).

Edward A. Foster, *Robert Rauschenberg: Prints 1948/1970* (Minneapolis: Minneapolis Institute of Arts, 1970), n.p. (ill.).

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Mike Steele, "Rauschenberg—The Artist Is Daring," *Minneapolis Tribune*, August 30, 1970.

Lawrence Alloway, "Rauschenberg's Graphics," *Art and Artists* 5, no. 6 (September 1970): 19.

Joseph E. Young, "Pages and Fuses: An Extended View of Robert Rauschenberg," *Print Collector's Newsletter* 5, no. 2 (May–June 1974): 26.

Rosalind Krauss, "Rauschenberg and the Materialized Image," *Artforum* 13, no. 4 (December 1974): 42–43 (ill.).

Walter Hopps, ed., *Robert Rauschenberg* (Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1976), 31, 65 (ill.).

Charles F. Stuckey, "Reading Rauschenberg," *Art in America* 65, no. 2 (March–April 1977), 79.

Walter Blum, "A One-Man Mainstream," *California Living*, June 19, 1977, 22.

Julia Cheever, "Looking Back on a Giant of Modern Art," *San Francisco Bay Guardian*, July 14, 1977.

Dieter Ruckhaberle, ed., *Rauschenberg: Werke 1950–1980*, trans. Janni Müller-Hauck and Vincent Thomas (Berlin: Staatliche Kunsthalle Berlin, 1980), 58, 59 (ill.), 390, 392.

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Calvin Tomkins, *Off the Wall: Robert Rauschenberg and the Art World of Our Time* (Garden City, NY: Doubleday, 1980), 59.

Patricia Burnstein, "In His Art and Life, Robert Rauschenberg Is a Man Who Steers His Own Daring Course," *People*, May 19, 1980, 104.

Gabriele Nicol, "Mit dem Auto fuhr der Freund übers Papier," *Frankfurter Neue Presse*, December 5, 1980.

Klaus Colberg, "Klassiker der Pop Art: Robert Rauschenberg im Frankfurter Städel," *Südkurier Konstanz*, December 8, 1980.

Robert Rauschenberg (London: Tate Gallery Publications, 1981), n.p.

Roger Cranshaw and Adrian Lewis, "Re-Reading Rauschenberg," *Artscribe* 29 (June 1981): 44 (ill.), 45 (shown as *Automobile Tyre Print*).

Gerard Silk, *Automobile and Culture* (New York: Harry N. Abrams, 1984), 130 (ill.), 157.

William Wilson, "Ars Longa, Automobile Even Longer," *Los Angeles Times*, July 22, 1984.

David Lewinson, "All Tuned Up, but Where Is It Going?," *San Diego Union-Tribune*, July 29, 1984.

Rauschenberg: The White and Black Paintings 1949–1952 (New York: Larry Gagosian Gallery, 1986), n.p.

Roni Feinstein, "The Early Work of Robert Rauschenberg: The White Paintings, the Black Paintings, and the Elemental Sculptures," *Arts Magazine* 61, no. 1 (September 1986): 30–31.

Elizabeth Armstrong and Sheila McGuire, *First Impressions: Early Prints by Forty-Six Contemporary Artists* (New York: Hudson Hills Press, 1989), 42.

Roni Feinstein, "Random Order: The First Fifteen Years of Robert Rauschenberg's Art, 1949–1964" (PhD diss., New York University, 1990), ii–iii, 45, 76–77, 97, 281, 488.

Mary Lynn Kotz, *Rauschenberg, Art and Life* (New York: Harry N. Abrams, 1990), 72–73 (ill.), 74, 207.

———, "Quiet House," *Museum & Arts Washington* 6, no. 6 (November/December 1990): 50.

Ruth E. Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida* (Washington, D.C.: National Gallery of Art, 1991), 255n11.

Walter Hopps, *Robert Rauschenberg: The Early 1950s* (Houston: Menil Foundation and Houston Fine Art Press, 1991), 23, 160, 161, 198–99 (ill.), 200 (ill.).

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Paul Richard, “Silk Sheets and Neon Bicycles; At the National Gallery, the Extravagant ‘Rauschenberg Overseas Culture Interchange,’” *Washington Post*, May 12, 1991.

Yve-Alain Bois, *Ellsworth Kelly: The Years in France, 1948–1954* (Washington, D.C.: National Gallery of Art, 1992), 22.

Fred Camper, “The Unordered Universe,” *Chicago Reader*, March 26–April 1, 1992, 30.

Roger Bevan, “San Francisco: Salvaging 1950s Rauschenberg,” *Art Newspaper* 3, no. 18 (May 1992): 7 (as *Automobile Tyre Print*).

Lynne Cooke, “Robert Rauschenberg: The Early 1950s,” *Burlington Magazine* 134, no. 1070 (May 1992): 336 (ill.).

David Bonetti, “Rauschenberg: ‘50s Fervor at SFMOMA,” *San Francisco Examiner*, May 14, 1992.

Ruthie Stein, “The Restless Painter,” *San Francisco Chronicle*, May 14, 1992.

Jerome Tarshis, “Creativity Knew No Limits,” *Christian Science Monitor*, September 14, 1992, 16.

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Helen L. Kohen, “Matisse Leads Packed Museum Season,” *Miami Herald* (Florida), November 8, 1992.

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Jill Johnston, *Jasper Johns: Privileged Information* (London: Thames and Hudson, 1996), 135.

Joan Retallack, *Musicage: Cage Muses on Words, Art, Music* (Hanover, NH: Wesleyan University Press, 1996), 121–22, 123 (ill.).

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Susan Tallman, *The Contemporary Print: From Pre-Pop to Postmodern* (London: Thames and Hudson, 1996), 33.

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Joachim Jäger, *Das zivilisiert Bild: Robert Rauschenberg und seine Combine-Paintings der Jahre 1960–1962* (Klagenfurt, Austria: Ritter Verlag, 1999), 80, 189 (ill.), 190.

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David Bonetti, "Rauschenberg Coup Cements SFMOMA's Ascendance," *San Francisco Examiner*, May 28, 1999.

Sylvia Tan, "Tracks of Time," *San Francisco Bay Guardian*, August 25, 1999.

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Branden W. Joseph, ed., *Robert Rauschenberg* (Cambridge, MA: MIT Press, 2002), 53, 54 (ill.), 127n17.

Adrian George, ed., *Art, Lies and Videotape: Exposing Performance* (Liverpool, England: Tate Liverpool, 2003), 22 (ill.), 95.

Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (Cambridge, MA: MIT Press, 2003), 89, 90 (ill.), 91.

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