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


**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**


_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.


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


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


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


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


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


SFMOMA Rauschenberg Research Project: Artwork Record


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


Peinture: Emblèmes et références (Bordeaux: CAPC Musée d’Art Contemporain de Bordeaux, 1993), 138, 139.

ラウシェンバーグ [Rauschenberg], Gendai bijutsu 1414 (Tokyo: Kodansha, 1993), n.p. (ill.).


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


SFMOMA Rauschenberg Research Project: Artwork Record


Susan Davidson and David White, eds., Rauschenberg (Ferrara, Italy: Ferrara Arte, 2004), 30, 45n15.

SFMOMA Rauschenberg Research Project: Artwork Record


Yve-Alain Bois, Josef Helfenstein, and Clare Elliott, Robert Rauschenberg: Cardboards and Related Pieces (Houston: The Menil Collection, 2007), 24 (ill.).


The Anarchy of Silence: John Cage and Experimental Art (Barcelona: Museu d’Art Contemporani de Barcelona, 2009), 186–87 (ill.), 293.


Susan Davidson, “Robert Rauschenberg,” Guggenheim Museum Bilbao Collection (Bilbao: Guggenheim Bilbao, 2009), 97n42.


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Yve-Alain Bois, “Pause,” *Les Cahiers du Musée national d'art moderne*, no. 108 (Summer 2009): 60, 61 (ill.).


*Every Day Is a Good Day: The Visual Art of John Cage* (London: Hayward Publishing, 2010), 8–9, (ill.).


Faye Hirsch, “Passport, Please,” *Art in America* 99, no. 6 (June 2011): 82.


Jonathan Jones, “Robert Rauschenberg: Love and Loss in America,” *Guardian*, February 8, 2013 (as *Automobile Tyre Print*).


