

SFMOMA Rauschenberg Research Project: Artwork Record

Robert Rauschenberg

Erased de Kooning Drawing, 1953

Traces of drawing media on paper with label and gilded frame
25 1/4 x 21 3/4 x 1/2 in. (64.14 x 55.25 x 1.27 cm)

Collection SFMOMA, purchase through a gift of Phyllis Wattis,
98.298



Cite as: “Robert Rauschenberg, *Erased de Kooning Drawing*, 1953: Artwork Record,”
Rauschenberg Research Project, July 2013. San Francisco Museum of Modern Art,
<http://www.sfmoma.org/artwork/98.298>.

Marks and Inscriptions

Recto: On small piece of paper board beneath drawing in blue ink: “ERASED DE KOONING
DRAWING ROBERT RAUSCHENBERG 1953”

Note: This inscription was executed by Jasper Johns using a template device.

Verso (sheet): An untitled drawing by Willem de Kooning

Verso (backing board): Upper right, inscription in black: “53.D1”; center, inscribed in black by
the artist’s studio assistant Charles Yoder: “DO NOT REMOVE DRAWING FROM FRAME. FRAME
IS PART OF DRAWING”

Ownership History

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

Exhibition History

Group Drawings, Poindexter Gallery, New York, December 19, 1955–January 4, 1956.

Black, White and Grey: Contemporary Painting and Sculpture, Wadsworth Atheneum,
Hartford, Connecticut, January 9–February 9, 1964.

American Drawings, Solomon R. Guggenheim Museum, New York, September 17–October 27,
1964. Traveled to: University of Michigan, Ann Arbor, November 11–December 13, 1964;
Grand Rapids Art Museum, Michigan, January 10–February 7, 1965; University Gallery,
Northrop Auditorium, University of Minnesota, Minneapolis (as *Contemporary American
Drawings*), February 24–March 24, 1965; Seattle Art Museum, Washington, April 8–May 2,
1965; Denver Art Museum, Colorado, June 6–July 3, 1965; Dallas Museum of Fine Arts, July
25–August 22, 1965; Columbus Gallery of Fine Arts, Ohio, September 16–October 10, 1965;

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Krannert Art Museum, University of Illinois, Urbana–Champaign, November 14–December 5, 1965.

Art in the Mirror, Museum of Modern Art, New York, November 22, 1966–February 5, 1967. Traveled to: Mansfield Fine Arts Guild, Mansfield, Ohio, March 10–April 2, 1967; San Francisco State College, April 21–May 14, 1967; Los Angeles Municipal Art Gallery, June 27–July 23, 1967; Los Angeles Valley College, Van Nuys, California, September 22–October 15, 1967; Museum of Fine Arts, Houston, November 3–December 3, 1967; State University College, Oswego, New York, February 13–March 6, 1968.

Robert Rauschenberg: Selections, Fort Worth Art Center Museum, Fort Worth, Texas, January 5–February 2, 1969.

3D into 2D: Drawing for Sculpture, New York Cultural Center, New York, January 19–March 11, 1973. Did not travel to remaining venues.

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

Drawing Now, Museum of Modern Art, New York, January 23–March 9, 1976. Did not travel to remaining venues.

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

Art about Art, Whitney Museum of American Art, New York, July 19–September 24, 1978. Traveled to: North Carolina Museum of Art, Raleigh, October 22–November 26, 1978; Frederick S. Wight Art Gallery, University of California, Los Angeles, December 17, 1978–February 11, 1979; Portland Art Museum, Oregon, March 6–April 15, 1979.

Robert Rauschenberg: Zeichnungen, Gouachen, Collagen: 1949–1979, Kunsthalle Tübingen, Germany, May 5–June 24, 1979. Traveled to: Kunstmuseum Hannover mit Sammlung Sprengel, Germany, August 19–September 23, 1979.

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 (on view through May 19, 1981).

Westkunst: Zeitgenössische Kunst seit 1939, Rheinhallen KölnMesse (organized by Museen der Stadt Köln), Cologne, Germany, May 30–August 16, 1981.

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Rauschenberg, Fundación Juan March, Madrid, February 8–March 24, 1985. Traveled to: Fundació Joan Miró, Barcelona, March 28–May 19, 1985.

Übrigens sterben immer die anderen: Marcel Duchamp und die Avantgarde seit 1950, Museum Ludwig, Cologne, Germany, January 15–March 6, 1988.

L'art conceptuel, une perspective, Musée d'Art Moderne de la Ville de Paris, November 22, 1989–February 18, 1990. Traveled to: Fundación Caja de Pensiones, Madrid (as *Arte conceptual, una perspectiva*), March 12–April 29, 1990. Did not travel to remaining venues.

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 (on view until around June 5, 1992). Did not travel to Guggenheim Museum SoHo, New York.

Territorium Artis, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, June 19–September 20, 1992.

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 Center for the Fine Arts, Miami, Florida.

Identità e alterità: figure del corpo 1895–1995, 47th Biennale di Venezia, Palazzo Grassi, Venice, Italy, June 11–October 15, 1995.

Robert Rauschenberg: A Retrospective, Solomon R. Guggenheim Museum, New York, September 19, 1997–January 7, 1998. Traveled to: The Menil Collection, Houston, February 13–May 17, 1998; Museum Ludwig, Cologne, Germany, June 27–October 11, 1998; Guggenheim Museum Bilbao, Spain, November 21, 1998–March 7, 1999.

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

The American Century: Art and Culture 1900–2000, Part II, 1950–2000, Whitney Museum of American Art, New York, September 26, 1999–February 13, 2000.

Points of Departure: Connecting with Contemporary Art, San Francisco Museum of Modern Art, March 23–October 28, 2001.

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

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

Target Practice: Painting Under Attack: 1949–78, Seattle Art Museum, June 25–September 7, 2009.

75 Years of Looking Forward: The Anniversary Show, San Francisco Museum of Modern Art, December 19, 2009–January 16, 2011 (on view through June 29, 2010).

50 Years at Pace: The Abstract Expressionist and Pop Art Years, Pace Gallery, New York, September 17–October 23, 2010.

Damage Control: Art and Destruction Since 1950, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., October 24, 2013–May 26, 2014. Did not travel to remaining venues.

The Drawing Biennial, The National Museum of Art, Architecture and Design, Oslo, October 10–November 23, 2014.

In addition to appearing in the special exhibition listed above, *Erased de Kooning Drawing* was shown in SFMOMA's galleries in 1999, 2000, 2004, 2005, 2006, 2008, and 2016 as part of a series of rotating presentations of the permanent collection.

Publication History

Yoshiaki Tono, "From a Gulliver's Point of View," *Art in America* 48, no. 2 (Summer 1960): 58.

John Cage, "On Robert Rauschenberg, Artist, and his Work" *Metro* 2 (May 1961): 41.

———, "Om Robert Rauschenberg, konstnär, och hans arbete," *Konstrevy* 37, no. 5–6 (1961): 168.

———, *Silence: Lectures and Writings by John Cage* (Middletown, CT: Wesleyan University Press, 1961), 101.

American Drawings (New York: Solomon R. Guggenheim Museum, 1964), n.p.

Huntington Hartford, *Art or Anarchy?* (Garden City, NY: Doubleday, 1964), 35.

Max Kozloff, "The Impact of de Kooning," *Arts Yearbook* 7 (1964): 77, 79–80, 83.

Bryan Robertson, Henry Geldzahler, and John Cage, *Robert Rauschenberg: Paintings, Drawings and Combines, 1949–1964* (London: Whitechapel Gallery, 1964), 10.

Florence Berkman, "Pop Art on Exhibition Free, Far Out," *Hartford Times*, January 11, 1964.

Calvin Tomkins, "Profiles: Moving Out," *New Yorker*, February 29, 1964, 66, 71.

"Most Happy Fella," *Time*, September 18, 1964, 84.

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Brian O'Doherty, "Vanity Fair: The New York Art Scene," *Newsweek*, January 4, 1965, 58.

"Drawing Affords a Certain Freedom," *Minneapolis Tribune*, March 7, 1965.

Al McConagha, "Rauschenberg Wants to Open People's Eyes," *Minneapolis Tribune*, May 9, 1965.

Donald Finkel, *A Joyful Noise: Poems by Donald Finkel* (New York: Atheneum, 1966), 62–69.

Lucy R. Lippard, *Pop Art* (New York: Frederick A. Praeger, 1966), 23.

Allan Kaprow, "Experimental Art," *ARTnews* 65, no. 1 (March 1966): 63.

Richard Kostelanetz, "The Artist as Playwright and Engineer," *New York Times*, October 9, 1966, 122, 124.

"'Art in the Mirror': Pop Art Exhibit Kicks Tired Old Cliches," *Florence Morning News* (Florence, SC), December 18, 1966.

John Cage, *A Year from Monday: New Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1967), 71, 75.

Alan Solomon, *New York: The New Art Scene* (New York: Holt, Rinehart and Winston, 1967), 42.

Henry J. Seldis, "'Mirror' Exhibit Unrevealing," *Los Angeles Times* (Calendar), July 2, 1967.

Gregory Battcock, *Minimal Art: A Critical Anthology* (New York: E. P. Dutton, 1968), 298, 299.

Nicolas Calas, *Art in the Age of Risk, and Other Essays* (New York: E. P. Dutton, 1968), 182.

Harold Rosenberg, *Artworks and Packages* (New York: Horizon Press, 1968), 24, 25 (ill.), 26.

Lucy R. Lippard and John Chandler, "The Dematerialization of Art," *Art International*, February 20, 1968, 32.

"Lärm im Spiegel," *Der Spiegel*, May 6, 1968, 153.

Andrew Forge, *Rauschenberg* (New York: Harry N. Abrams, 1969), 7, 25.

Richard Kostelanetz, *Master Minds: Portraits of Contemporary American Artists and Intellectuals* (New York: Macmillan, 1969), 269.

John Russell and Suzi Gablik, *Pop Art Redefined* (London: Thames and Hudson, 1969), 11 (ill.).

Robert M. Adams, "Ssh," *New York Review of Books*, September 25, 1969, 30.

William Wilson, "'Rauschenberg Black and White' at Newport Harbor," *Los Angeles Times* (Calendar), December 28, 1969.

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Lawrence Alloway, "Robert Rauschenberg et Jasper Johns," *Depuis 45—L'art de notre temps 2* (Bruxelles: La Connaissance, 1970), 201.

Frank Stella: A Retrospective Exhibition (London: Hayward Gallery, 1970), n. p.

Irving H. Sandler, "Rauschenberg and Johns: Anti-Art?," *New York Times*, May 10, 1970.

Kendall L. Walton, "Categories of Art," *Philosophical Review* 79, no. 3 (July 1970): 335.

Lucy R. Lippard, *Changing: Essays in Art Criticism* (New York: E. P. Dutton, 1971), 261.

Peter Schjeldahl, "Rauschenberg Just Won't Be Boxed In," *New York Times*, October 31, 1971.

Painters Painting: A Candid History of the New York Art Scene, 1940–1970, directed by Emile de Antonio (New York: Turin Film, 1972), DVD, 116 min. Distributed by New Video in 2010.

Lucy R. Lippard, *Tony Smith* (New York: Harry N. Abrams, 1972), 24.

Harold Rosenberg, *The De-Definition of Art* (New York: Collier Books, 1972), 111, 124.

Leo Steinberg, "Reflections on the State of Criticism," *Artforum* 10, no. 7 (March 1972): 47.

3D into 2D (New York: New York Cultural Center, 1973), 4, 31.

James R. Mellow, "'3D into 2D': Drawings by Sculptors," *New York Times*, January 27, 1973.

Douglas Crimp, "New York Review," *Art International* 17, no. 4 (April 1973): 57, 58.

Neil A. Chassman, Robert M. Murdock, Lana Davis, et al., *Poets of the Cities: New York and San Francisco 1950–1965* (Dallas: Dallas Museum of Fine Arts, 1974), 32, 35, 41, 76 (ill.), 169.

Albert William Levi, "The Poverty of the Avant Garde," *Journal of Aesthetic Education* 8, no. 4 (October 1974), 14.

Monroe C. Beardsley, "The Faith of Graffiti," *Journal of Aesthetics and Art Criticism* 33, no. 3 (Spring 1975): 374.

Walter Hopps, ed., *Robert Rauschenberg* (Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1976), 75 (ill.).

Bernice Rose, *Drawing Now* (New York: Museum of Modern Art, 1976), 8 (ill.), 12.

Calvin Tomkins, *The Bride and the Bachelors: Five Masters of the Avant-Garde* (New York: Penguin, 1976): 210–11.

Stephanie Barron, *Los Angeles County Museum of Art Bulletin* 22 (1976): 66, 67 (ill.).

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Stephen Mark Dobbs, "Buck Rogers to Buckminster Fuller: On the Future of Art," *Art Education* 29, no. 3 (March 1976): 10.

Harold Rosenberg, "The Art World: American Drawing and the Academy of the Erased de Kooning," *New Yorker*, March 22, 1976, 107–8.

Maxime de la Falaise McKendry, "Robert Rauschenberg Talks to Maxime de la Falaise McKendry," *Andy Warhol's Interview* 6, no. 5 (May 1976): 36.

Paul Richard, "'Goofy, Grand' Rauschenberg," *Washington Post*, October 30, 1976.

Robert Hughes, "The Most Living Artist," *Time*, November 29, 1976, 61.

Lorraine Haacke, "'Happening' Underway for Television Age," *Dallas Times Herald*, December 19, 1976.

Benjamin Forgey, "An Artist for all Decades," *ARTnews* 76, no. 1 (February 1977): 47.

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

Grace Glueck, "Art People," *New York Times*, March 25, 1977.

"Robert Rauschenberg: Between Art and Life," *MoMA Bulletin*, no. 2 (Spring 1977): 1.

Carter Ratcliff, "New York," *Art International* 21, no. 3 (May–June 1977): 60, 61.

Harold Rosenberg, "The Art World: Souvenirs of an Avant-Garde," *New Yorker*, May 16, 1977, 124–25, 126.

Walter Blum, "A One-Man Mainstream," *San Francisco Examiner and Chronicle*, June 19, 1977.

"Major Show of Rauschenberg's Art Opens in SF," *Palo Alto Times*, June 24, 1977.

"Rauschenberg Exhibition Opens at Museum of Modern Art," *San Jose News*, June 24, 1977.

Arthur Bloomfeld, "Art of the Enfant Terrible," *San Francisco Examiner*, June 24, 1977.

Blake Green, "A Portrait of Artist as Big Success," *San Francisco Chronicle*, June 25, 1977.

Peter Hassinger, "Rauschenberg in San Francisco," *California* (July 1977): 74.

Charles Shere, "The Ripening of Robert Rauschenberg—A Retrospective," *Oakland Tribune*, July 3, 1977.

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

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Henry J. Seldis, "Rauschenberg Retrospective: Robert's Rules of Disorder," *Los Angeles Times*, July 24, 1977.

Steven Simmons, "American Collage: Robert Rauschenberg," *San Francisco Sentinel*, July 28, 1977, 11.

Judith L. Dunham, "Rauschenberg's Retrospective—Works Worth the Reading," *Artweek*, July 30, 1977, 20.

Moira Roth, "Aesthetic of Indifference," *Artforum* 16, no. 3 (November 1977): 50, 52 (ill.).

Dean Jensen, "Rauschenberg Retrospective Stupendous! Gargantuan!," *Sentinel* (Chicago), December 1977.

Franz Schulze, "Rauschenberg's Cheerful Cheek," *Chicago Daily News*, December 3–4, 1977.

Jean Lipman and Richard Marshall, *Art about Art* (New York: Whitney Museum of American Art, 1978), 142, 147 (ill.).

Irving H. Sandler, *The New York School: The Painters and Sculptors of the Fifties* (New York: Harper & Row, 1978), 173n46, 177.

Stuart Morgan, "About Art about Art," *Arts Magazine* 53, no. 1 (September 1978): 149.

Robert Rauschenberg: Retrospective, directed by Michael Blackwood (New York: Michael Blackwood Productions, 1979), VHS, 45 min.

Götz Adriani, *Robert Rauschenberg: Zeichnungen, Gouachen, Collagen 1949 bis 1979* (Munich: R. Piper & Co. Verlag, 1979), 11, 176.

Arthur Perry, "Rauschenberg Meets Standard in Exhibition," *Artmagazine* (Toronto) 11, no. 45 (September/October 1979): 42.

Roger Copeland, "The Politics of Perception," *New Republic*, November 17, 1979, 26.

Robert M. Adams, *The Lost Museum: Glimpses of Vanished Originals* (New York: Viking Press, 1980), 11.

Calvin Tomkins, *Off the Wall: Robert Rauschenberg and the Art World of Our Time* (Garden City, NY: Doubleday, 1980), 96–97, 299.

Camilla Blechen, "Inmitten der Bilderflut," *Du* (Zürich) 6 (June 1980): 80.

Ursula Giessler, "Oder man nehme ein Bett," *Saarbrucker Zeitung*, December 17, 1980.

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

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Laszlo Glozer, *Westkunst: Zeitgenössische Kunst seit 1939* (Cologne: DuMont Buchverlag Köln, 1981), 23 (ill.), 433 (ill.).

Carter Ratcliff, "Mostly Monochrome," *Art in America* 69, no. 4 (April 1981): 120 (ill.), 122.

Antonia Phillips, "Cleaning Up," *Times Literary Supplement* (London), May 22, 1981, 572.

Michael Newman, "Rauschenberg Re-Evaluated," *Art Monthly* no. 47 (June 1981): 9.

Benjamin H. D. Buchloh, "Allegorical Procedures: Appropriation and Montage in Contemporary Art," *Artforum* 11, no. 1 (September 1982): 43 (ill.), 46.

Roger Copeland and Marshall Cohen, eds., *What Is Dance?* (New York: Oxford University Press, 1983), 309.

Emile de Antonio and Mitch Tuchman, *Painters Painting* (New York: Abbeville Press, 1984), 91–92.

Pierre Daix, "Rauschenberg à la Fondation Maeght," *Désirs des arts*, June 3, 1984 (Paris: Antenne 2): 26:29 min. Discussion of *Erased de Kooning* begins at 11:14 min.

Rauschenberg (Madrid: Fundación Juan March, 1985), n.p. (ill.).

Sam Hunter, *Selections from the Ileana and Michael Sonnabend Collection: Works from the 1950s and 1960s* (Princeton, NJ: Princeton University Art Museum, 1985), 21, 76.

Donna Tennant, "Houston: Robert Rauschenberg—Contemporary Arts Museum," *ARTnews* 85, no. 4 (April 1986): 141.

Barbara Rose, *An Interview with Robert Rauschenberg* (New York: Vintage Books, 1987), 51.

The Menil Collection: A Selection from the Paleolithic to the Modern Era, 1st ed. (New York: Harry N. Abrams, 1987), 276.

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Claude Gintz, et al., *L'art conceptuel, une perspective*, trans. Judith Aminoff (Paris: Musée d'Art Moderne de la Ville de Paris, 1989), 15, 21, 223 (ill.).

John Cage, Michel Nuridsany, Nina Sundell, et al., *Robert Rauschenberg* (Paris: Galerie Fabien Boulakia, 1990), 12, 68.

Antoine Compagnon, *Les cinq paradoxes de la modernité* (Paris: Éditions du Seuil, 1990), 125.

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Roni Feinstein, "Random Order: The First Fifteen Years of Robert Rauschenberg's Art, 1949–1964" (PhD diss., New York University, 1990), v, 140–46, 182n7, 183n8, 331, 342n60, 489.

Mary Lynn Kotz, *Rauschenberg, Art and Life* (New York: Harry N. Abrams, 1990), 82, 108, 187, 251, 262.

——, "Quiet House," *Museum & Arts Washington* 6, no. 6 (November/December 1990): 77.

Philip Fisher, *Making and Effacing Art: Modern American Art in a Culture of Museums* (New York: Oxford University Press, 1991), 98–99.

Walter Hopps, *Robert Rauschenberg: The Early 1950s* (Houston: Menil Collection and Houston Fine Art Press, 1991), 160, 161, 162, 168, 201 (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.

Jo Ann Lewis, "Rauschenberg, Bright and Early; Accomplished Works of the Young Artist, at the Corcoran," *Washington Post*, June 15, 1991.

"A Close-Up of an Artist's Evolution at Corcoran," *Washington Times*, June 24, 1991.

Donald J. Saff, "Conservation of Matter: Robert Rauschenberg's Art of Acceptance," *Aperture*, no. 125 (Fall 1991): 30.

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Roger Bevan, "San Francisco: Salvaging 1950s Rauschenberg," *Art Newspaper* 3, no. 18 (May 1992): 7.

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

Kenneth Baker, "A '50s Look at Robert Rauschenberg," *San Francisco Chronicle*, May 15, 1992.

Christopher Knight, "Enlightening Look at Early Rauschenberg," *Los Angeles Times*, May 20, 1992.

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Antoine Compagnon, *The Five Paradoxes of Modernity*, trans. Franklin Philip (New York: Columbia University Press, 1994), 97.

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Annick Colonna-Césari, "Rauschenberg, l'explorateur des limites," *L'express*, September 10, 1997.

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Jed Perl, "Transformations," *New Republic*, December 1, 1997, 34.

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