RAUSCHEN
BERG

Rauschenberg

Graphic Art

An exhibition organized by

Institute of Contemporary Art
University of Pennsylvania
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in collaboration with

Art Gallery
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ACKNOWLEDGEMENTS

Booster 1967

INTRODUCTION

Rauschenberg's prints belong in the main course of his development and are in no sense peripheral. In 1962, the year of his first lithographs, he also made his first silkscreened paintings and the two techniques need to be seen together. Fortunately it happens that at this time Rauschenberg was the subject of a detailed article by Gene Swenson.[1] Early in the year Rauschenberg had completed a large five-panel abstract painting called *Ace* in which a minimum of physical attachments intersected the flow of paint. He had begun work on a new combine-painting, but Swenson records that progress was desultory. After nearly eight years of assemblage, Rauschenberg was bored with the compilation of objects.

According to Swenson Rauschenberg accepted "a commission by a large hotel firm for a lithograph: he had not worked in this medium before and had to solve a number of technical problems. He did several other drawings and finished a number of lithographs during the summer, including one collaboration with James Dine and Jean Tinguely. These were, in fact, the only works he both began and finished during the later Spring and Summer."[2] Also he made the first group of black and white paintings, the images of which were printed from silkscreens onto the canvas. Rauschenberg's explanation for the printed paintings is given by Swenson: "I had been working so extensively on sculpture that I was ready to try substituting the image—by means of the photographic silkscreen—for objects."[3] Or, as Rauschenberg put it later, in the verbal statement that occupies the central panel of the billboard-size lithograph *Visual Autobiography:* "began silkscreen paintings to escape familiarity of objects and collage." And, from the same source: "started lithography . . . big influence on painting."

Three years earlier, as part of his interest in an environmental and compound sensory work, Rauschenberg had installed three radios in a painting, *Broadcast.* He records his dissatisfaction with it on the grounds "that one had to be standing so close to the picture [to reach the controls] that the sound didn't seem to be using the space the way the images were reacting to one another."[4] Out of this sense of spatial and acoustic incongruity Rauschenberg seems to have developed a renewed appreciation of the potential of the flat surface.

The earliest works relevant to the theme of the printed image are a series of blueprints made around 1950, only one of which is known to survive. Here is Calvin Tomkins' account of the process: Rauschenberg used "blueprint paper, placing various objects on sheets of it and exposing them to sunlight, in much the same way that Man Ray had made his early 'rayograms' on photographic paper."[5] The imprinted image was usually a female body, occasionally with strewn flowers and shells, like an Ophelia's traces. This image, the size of life, naturally, anticipates later images of the artist, such as his silhouette on the right panel of *Wager,* 1957-59, and the X-ray of his skeleton in *Visual Autobiography.* The *Nude Blueprint* in the present exhibition is a complex image in which the actual print of the body lying flat on the paper produces an image made somewhat transparent and phantasmal by differences of pressure and light leakage. That is to say, the direct body-print leaves behind a dematerialized trace, an effect increased by the surrounding aura. (A photograph of this image, incidentally, is included among the collage elements of *Odalisk,* 1955-58, along with a pair of girl nudists.) Another case of Rauschenberg's curiosity about the direct imprint is a tire track, the making of which has been described by the artist: "I did a twenty-foot print and John Cage was involved in this because he was the only person with a car who would be willing to do this. I glued together fifty [sic] sheets of paper—the largest I had—and stretched it out on the street. He drove his A-Model Ford through the paint and onto the paper. The only directions he had were to try to stay on the paper. He did a beautiful job and I consider it my print."[6] Though a monoprint, not a multiple original like a lithograph, this work asserts polemically Rauschenberg's preoccupation with images as a direct trace.

The other phase of the early work which prefigures the copious graphics of the '60s is, of course, the series of illustrations for Dante's *Inferno*, 1959-60. Rauschenberg developed a mixed technique of rubbing and drawing by means of which he transferred images from printed sources directly onto the paper. By wetting drawing paper with lighter fluid and placing photographic reproductions face down, and rubbing over them, with pencil or ball-point pen, he could peel the images off onto the plane of the paper. The deposited image had not only the verisimilitude of the photographic source, it was also characterized by the pressure and direction of rubbing, which bestowed a modulated field of tints and tones to unify the separate images. The images were suspended between the hand-done mark and reproduction and had elements of both.

The source of the raw material was magazines like *Time, Life, Newsweek, Sports Illustrated,* with their veristic inventory of events. That is to say, the sources of the *Inferno* drawings are an intensification of the kind of material used in the combine-paintings, where, along with the paint and the appended three-dimensional objects, there was a steady level of collage. In function it was partly material, partly referential. Newspaper comic strips in color were frequent also in the combines, but that is not all the printed material annexed. In *Charlene,* 1954, there are fine art reproductions (Van Gogh, Goya, Pieter de Hooch, Degas), in *Rebus,* 1955, Botticelli's *Primavera,* and *Obelisk* includes a nude from Giorgione's *Fête Champêtre,* along with the *Nude Blueprint* and the nudists. It is clear that the transfer drawings, like the later silkscreened paintings and the lithographs packed with contemporary source material, are an extension of the collage level of the combine-paintings. As found sources were incorporated with the continuous surface of canvas or paper Rauschenberg set up a web of internal correspondences between the parts to take the place of the ambiguous threshold between image and object proposed by the combines. As Bitite Vinklers has pointed out, Rauschenberg maintains a pretty firm differentiation in the combine-paintings, between the flat plane and the projective elements,[7] so that his concentration on the single surface is compatible with what he had been doing immediately before.

The two artists who have used silk screens for paintings are Andy Warhol and Rauschenberg. In 1963, close in time to the origins of their work, Henry Geldzahler put the matter thus: "Rauschenberg had been talking and thinking about the possibility of translating photographic material directly onto canvas for some time. In 1961 Andy Warhol began using the silk screen to reproduce the popular image exactly on canvas. This technical possibility, indicated by Warhol, made it clear to Rauschenberg that he could translate the specificities and ambiguities of the *[Inferno]* drawings onto canvas."[8] Warhol developed the potential of the silk-screened image for repetition within each work as a metaphor of mass-production, whereas Rauschenberg repeated his screens from one work to another, as a

Crocus 1962
oil on canvas
60 x 36

Dante's Inferno, Canto xxx 1959-60
transfer drawing 14½ x 11½

metaphor, perhaps, of recurrence. As a rule Rauschenberg does not repeat an image within a single work, but he has consistently used repetition in terms of pairs. In *Factum I* and *II*, 1957, paired photographs occur in almost identical paintings, a theme picked up later in, for example, *Tracer*, 1964 (a sumptuously colored silkscreened painting) in which the head and reflection of Rubens' Venus is echoed by two birds (next to her hidden buttocks) and the birds are echoed by the doubled image of a US Army helicopter. In *Landmark*, a lithograph of 1968, Rauschenberg picks up the theme with four pairs of photographs, each differently inked and contrastingly paired, in a game of likeness and unlikeness.

The first lithograph was called *Merger*, referring, in a characteristically Rauschenberg tone, to the collaboration with Dine and Tinguely; his contribution, according to Douglas Davis, is the dominant image of the Coca Cola bottle.[9] This is supported by the fact that Rauschenberg had already used Coke bottles in his combines, one of which had attained a certain notoriety as an example of Junk Culture's incorporation of waste, the *Coca-Cola Plan* of 1958, in which three bottles were awarded wings. Finding himself in an unfamiliar technical situation, it is likely that Rauschenberg would assert himself with a known image of this kind. His first solo print is *Urban*, followed, naturally, by *Suburban*. Without hesitation he established in *Urban* the basic format of his later lithographs; instead of the single object-dominated *Merger*, there is a swarm of partially seen photographic images, bound together in a cloudy tonal field. The focal points of the cluster include images impressed on the lithographic stone from printer's plates, that is to say, from the plates, or blocks, on which the original photographs were engraved. In other early lithographs there are transfer images, revealed as such by the fact that letters or numbers are backwards. The failure to reverse images for printing (once a sign of error, impatience, or unsupervised studio work in graphics) is part of the immediacy of the process to Rauschenberg. This engagement with process culminated in *Accident*, 1963, the stone of which split during printing, so that the widening crack sunders successive pulls from the stone.

The collage material in the combine-paintings is usually presented straight, so that its origin outside the work of art is clearly declared. The images may be dirty, but they are usually intact and, as pieces of pasted paper, they are seen frontally, no matter what the photograph or other image may depict. Rauschenberg finds the image and puts it into his work as a pre-finished and complete form. Similarly in the printing of images in his graphic works and paintings, he controls the emphasis of the print by hand pressures, but the image goes down all-in-one. The directness of presentation in the combine-paintings is analogous to homemade shrines or locker-room pinups, both examples of what can be called the bulletin-board principle of tacking up transient, vivid images. Rauschenberg has exploited brilliantly popular culture's image-store. Instead of building up his works by successive stages of drawing and painting, he used the following method to obtain the whole form as quickly as possible. The imagery is the result of process-abbreviation, cutting down the technical operations to selecting photographs, having them either silkscreened or transferred to the lithographic stone, then printing them individually himself. These points of data are then absorbed by a fast and elegant process of fusion, as he makes a unified zone by the flicks, swipes, drags, and pressures that move ambient color over the stone (or canvas).

Rauschenberg's iconography has constants which a partial inventory of the subjects of his photographic sources indicates. There are recurrent sport subjects, with action photographs of players in motion, especially baseball, pole vaulting, and horse racing. There are endless technological images, from helicopters to construction sites, from radar bowls to control panels, from an occupied life raft to a racing car being serviced in the pit (technology *and* sport). There are architectural and environmental images, including the grid of a sports field, a store front with displayed fruit, the Sistine Chapel, a cloverleaf traffic intersection, and water tanks on the New York skyline. There are figures, male, JFK and LBJ, who both appear in the *Dante Series* of lithographs, done in 1964 at the time of the publication of the *Inferno* drawings, and female, usually from the old masters, such as Velásquez's *Venus and Cupid* (National Gallery, London) and Rubens' *Venus at Her Toilet* (Lichtenstein Gallery, Vienna). The common themes of some of these images, though not of all of them at once, have to do with adaptive mechanisms, so far as the hardware goes, and occupational gestures and stances, so far as the figures are concerned. The tools by which man boosts his 1.5 horsepower include the baseball bat and the helicopter. The relations of man and machine underlie many of the chosen images and it is relevant to note that in his theatrical pieces Rauschenberg has appeared on stilts (in *Spring Training*) and on roller skates (in *Pelican*). The man-machine interaction reaches a climax in the *Stoned Moon* series where Rauschenberg is out in the open as an artist of the urban-industrial-mythological complex.

The coalescing bulletin-board imagery, fully stated in *Stunt Man I-III* of 1962, is amplified and explored in later prints but not fundamentally changed. It is characteristic of Rauschenberg that as he diversifies his work—and his lithographs are concurrent with various sculptures, mechanisms, and theatrical performances—each branch of activity stays relatively separate, partly because improvisation works best within a familiar canon. His lithographs constitute a logically continuous ten-year series. Mounting confidence and expertise combine irresistibly, as in the 1967 *Test Stone Series*, (which are known, incorrectly, as *Booster Studies*), the large scale and emphatic drawing of which anticipate the *Stoned Moon* series. The later '60s is a period of commissions and extensions, though attempts to extend the

lithographic image into three dimensions failed to equal the flat images. *Shades,* 1964, is a sculpture with movable transparent planes on which lithographed images are printed, but the real depth only obscures the spatial openness of the fading tonal sequences on each print viewed singly. The *Revolvers* of 1967 are a kinetic version of *Shades* and suffer from the same dilution of an open surface into real space. In 1965 Rauschenberg produced *A Modern Inferno* on commission,[10] in which his vernacular elements were drastically simplified. He replaced the evocative scatter of his own freely chosen imagery by a programmatic choice of public affairs imagery (the Bomb, mass graves, refugees, racism). It is well knit but the images have an easily exhaustible level of reference, a limitation shared with *Reels (B+C),* which was commissioned for a *Time* cover in 1968. Writing about Öyvind Fahlstrom, Rauschenberg defined the artist as "part of the density of an uncensored continuum that neither begins nor ends with any decision or action of his."[11] The initiating and concluding points of the modern *Inferno* and of *Reels* are too evident, however, so that the dive into the continuum turns out to be only a jump in the shallow end.

What is it about photographs that makes them so useful to Rauschenberg? One thing that he likes is their uninvented look; he is at pains to avoid bizarre photographs and picks consistently straight, familiar pictures. Thus the material, though not seen before in the particular constellation he sets up, preserves some of our expectation of factual records. The photograph, as the least personally meditated of all forms of image-making, is associated in our minds with the actual; it is affiliated with real events in time and space. Thus a photograph, especially of a familiar type, is a channel to something real; it is an iconic sign (a sign with a maximum of one-to-one references to the original). Thus when Rauschenberg puts the Statue of Liberty upside down as in the lithographs *Breakthrough I, II* or the silkscreened painting *Round Sun,* he may violate iconicity but not to the point at which the sign becomes illegible. There is a basic gritty specificity of reference in the transferred and printed photographs, the sum of which makes a continuum of textures that we recognize as the veristic space of mechanical reproduction.

Another property of the photographs, as used in the lithographs, is this: they can be reproduced at the same size as the originals. Throughout his work, Rauschenberg has been concerned with images at the size of life or objects that are the same as life. It is a way of cutting down the distance of the process of abstraction from life to art. In the lithographs the photographic images are not at the scale of the original events, but they are, often, at the scale of the original source material and hence real in terms of their channel. It is appropriate to quote here John Cage on the effect of the *Inferno* drawings: "It seems like many television sets working simultaneously all tuned differently."[12] The swarm of coincident images is a basic

structural principle of Rauschenberg's work and the kind of meaning it nourishes needs to be considered.

Rauschenberg has written: "with sound scale and insistency trucks mobilize words and broadside our culture by a combination of law and local motivation which produces an extremely complex random order that cannot be described as accidental."[13] The example he gives, involving the sight and sound of trucks may suggest the three-dimensionality of the combine-paintings, but this is not solely the case. In the same text he makes this observation: "Air volume can be compressed and flattened to the extent that a brushload of paint can hold it to a picture surface."[14] He is clearly thinking in terms of pictorial illusionism in which the brush mark opens up space by an atmospheric abatement of the flat plane. The oxymoron "random order" is very appropriate to describe the unstoppable connectivity of his non-denotative imagery. Perhaps the best way to amplify this kind of organization, which is not merely an absence of order, is by the following quotation from Raymond B. Cattoll: "the principle of 'simple structure' . . . assumes that in an experiment involving a broad and well-sampled set of variables, it is improbable that any single influence will affect all of them. In other words, it is more 'simple' to expect that any one variable will be accounted for by less than the full complexity of all the factors acting together."[15] If we apply this principle to Rauschenberg's work, we can say that it is more "simple" to expect that no single image be accounted for in terms of all the other images. It is improbable that any single meaning will be supported by all the images. Thus instead of an iconography in which each part is tightly related, we have an iconography of divergent episodes and simultaneous events, though, as already indicated, within certain parameters. The subject, as Cage has put it, is "a situation involving multiplicity"[16] and the multiplicity, not its reduction, is the subject of definition.

The transfer drawings, lithographs, and silkscreened paintings are rarely centered on monolithic objects but characteristically dilate with an animated allover surface. There is an atmospheric envelope similar in visual effect to Rauschenberg's observation about color on the streets: "all you saw was a general no-color, in which the tone stood out."[17] There is color in many of his works but it is usually pulverized, as in the silkscreened paintings, or soft, as in the *Inferno* drawings. The distribution of images in clusters, based on half-hidden modules, holds a resemblance to Cézanne. There is a comparable sharpening and relaxing as objects come into focus or slip away; the points of detail always dissolve partially into an atmospheric flow. Rauschenberg's surface is defined by an image-based version of the later Cézanne's ellipsis. It is not the geometrics of middle period Cézanne, emphasized by earlier 20th-century artists, but the perceptual delicacies of his later work that seem to be Rauschenberg's starting point. It is as if Rauschenberg were looking at the vertical racks of magazines on a newsstand while staying mindful of the quarry walls at Bibemus.

8

In 1969 Rauschenberg was invited by NASA to attend the launching of Apollo 11 at the Kennedy Space Center, which resulted in the eloquent *Stoned Moon* series. It is like a technological equivalent of Ruben's Medici cycle, now in the Louvre, in its pomp, wit, and fidelity. Just as Rubens' allegories are closely and aptly phased to events in Marie de Medici's court, so Rauschenberg's images stay close to the facts of the occasion. A new declarative and, so to say, non-random order is sustained through the thirty prints, in different sizes and different numbers of colors. In *Sky Garden* there is a central white diagram of a rocket with explanatory notes ("Helium Storage Sphere," "Main Tunnel," "Aft Dome" and so on), the flat outline superimposed on a low-angle photograph of the rocket leaving the ground balanced on top of its fireball. Around are glimpses of technicians and landscapes, including a view of the rocket with Mobile Service Towers seen through palm trees. *Trust Zone* combines a map of the Space Center with a diagram of a life-support system, *Tracks* features huge liquid nitrogen tanks, and *White Walk* shows hovering space-suited figures in heroic grouping. The rocket is called a "bird" in communication jargon, and Rauschenberg has used that in *Hybrid*, among other prints, which has a white bird present with the rocket, thus referring both to technology and to the local birds of Florida. In *Bait* he has added to his other images of flight an image from a print of a baroque male flying with the aid of a frail contraption. This persistent aptness of reference reinforces one's impression of the series as Early Space Age commemorative art.

In a text based on his experiences as a "NASA artist"[18] Rauschenberg records vividly the sight of "Apollo 11, covered and shimmering in ice." Takeoff is evoked as "the bird's nest bloomed with fire and clouds." He notes: "V.A.B. Man's largest construction. . . Only possible to think how big it is. Can't feel it. Enter. Inside larger than all outsides." This reaction to the Vehicle Assembly Building catches exactly Rauschenberg's characteristic blend of alertness to the technological, to the man-made, and his laconic, lyrical way of referring to it. In the same text he notes: "Launching control aware of 2 ideologies man and technology responsive responsible control and counter-control." That the Launch Control Center should produce this kind of moralistic reflection confirms Rauschenberg's withdrawal from the principle of random order. He still improvises with high resourcefulness, but the range of images is no longer centrifugal but bunched tightly around the determined theme. Probability has replaced random order.

Lawrence Alloway

NOTES

1. G.R. Swenson, "Rauschenberg Paints a Picture," *Art News*, 62, 2, 1963, pp. 44-47, 65-67.

2. *Ibid.,* pp. 65-66.

3. *Ibid.,* p. 67.

4. Dorothy Gees Seckler, "The Artist Speaks: Robert Rauschenberg," *Art In America*, 54, 3, 1966, p. 84.

5. Calvin Tomkins, *The Bride and the Bachelors* (New York, 1965), pp. 200-201.

6. Seckler, *op. cit.,* p. 81.

7. Bitite Vinklers, "Why Not Dante?" *Art International,* 12, 6, 1968, p. 99.

8. Henry Geldzahler, "Robert Rauschenberg," *Art International,* 7, 7, 1963, p. 66.

9. Douglas M. Davis, "Rauschenberg's Recent Graphics," *Art in America,* 57, 4, 1969, p. 91.

10. Robert Rauschenberg, "A Modern Inferno," *Life,* December 17, 1965, (foldout, starting p. 45).

11. Robert Rauschenberg, exhibition catalogue, *Öyvind Fahlstrom,* Daniel Cordier Gallery, Paris, 1962, (also in *Art and Literature,* 3, 1964, p. 219).

12. John Cage, *Silence* (Middletown, Connecticut, 1961), p. 105.

13. Robert Rauschenberg, "Random Order," *Location 1,* 1, 1963, pp. 27-31.

14. *Ibid* (Note: the text is illustrated by photographs and silkscreened paintings.)

15. Raymond B. Cattoll, "The Nature and Measurement of Anxiety," *Scientific American,* 208, 3, 1963, p. 96.

16. Cage, *op. cit.,* p. 101.

17. Tomkins, *op cit.,* p. 215.

18. This and subsequent quotations from: Robert Rauschenberg, "Notes on Stoned Moon," *Studio International,* 178, 917, 1969, pp. 246-247.

CATALOGUE

Descriptions are in the following sequence: title and date, medium, dimensions, edition size, printer and lender.

Dimensions are given in inches; height precedes length precedes width.

All works are lithographs, except where noted.

Printers are Universal Limited Art Editions (U.L.A.E.) and Gemini G.E.L. (Gemini); in exceptional instances names are listed in full.

Unless otherwise indicated, works are lent by Mr. and Mrs. Leo Castelli, New York.
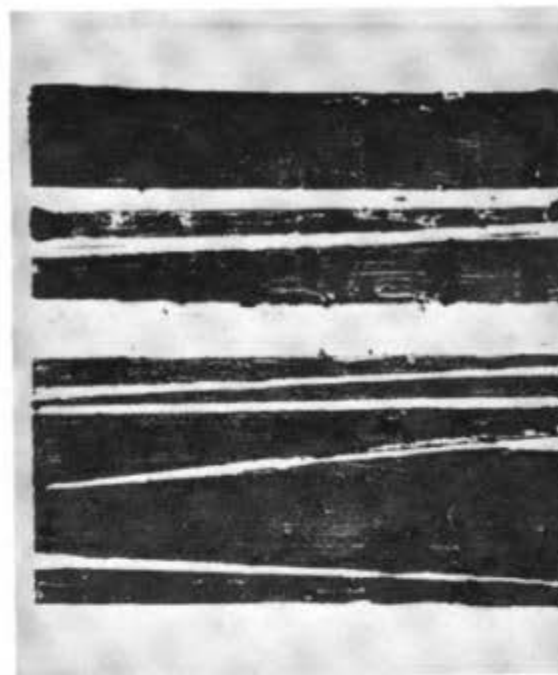
1
This is the First Half of a Print Designed to Exist in Passing Time   ca. 1948
woodcut
fourteen pages, each 12 x 9
   (Page 8 is reproduced above)
Edition 1
Robert Rauschenberg
Lent by the artist

2
Nude Blueprint   ca. 1949
blueprint
105 x 36
Edition 1
Robert Rauschenberg and
   Susan Kirschenbaum
Lent by the artist

10

3
Tire Print 1951
automobile tire on paper mounted
   on canvas
16½ x 268
Edition 1
Robert Rauschenberg
Lent by the artist

4
Merger 1962
15 x 12
Edition 16
U.L.A.E.

5
Urban 1962
31 x 24
Edition 38
U.L.A.E.

6
Suburban 1962
20 x 30
Edition 25
U.L.A.E.

7
Abbey's Bird 1962
22¾ x 17¾
Edition 50
U.L.A.E.
Lent by the artist

8
Licence 1962
38 x 28
Edition 16
U.L.A.E.

9
Stuntman I 1962
17 x 13½
Edition 37
U.L.A.E.

10
Stuntman II 1962
18 x 13½
Edition 35
U.L.A.E.

11
Stuntman III 1962
17 x 13½
Edition 36
U.L.A.E.

DANTE SERIES*
Numbers 14 through 20

12
Rival 1963
23½ x 17
Edition 38
U.L.A.E.
Lent by The Jewish Museum, New York

13
Accident 1963
38½ x 27½
Edition 29
U.L.A.E.

*The Dante lithographs were issued on the occasion of the publication of RAUSCHENBERG: 34 DRAWINGS FOR DANTE'S INFERNO by Harry N. Abrams, Inc.

14
Kar 1964
16 x 14
Edition 44
U.L.A.E.
Lent by the artist

15
Ark 1964
14 x 15
Edition 42
U.L.A.E.
Lent by the artist

16
Prize 1964
14 x 16
Edition 43
U.L.A.E.
Lent by the artist

17
Rank 1964
14 x 16
Edition 43
U.L.A.E.
Lent by the artist

18
Sink 1964
14 x 16
Edition 43
U.L.A.E.
Lent by the artist

19
Mark 1964
14 x 16
Edition 42
U.L.A.E.
Lent by the artist

20
Plank 1964
14 x 16
Edition 43
U.L.A.E.
Lent by the artist
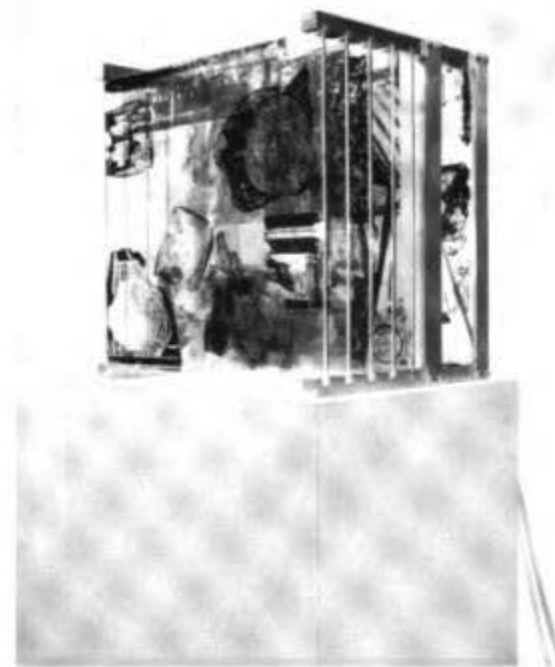
21
Shades 1964
six lithograph inserts on plexiglas with
  metal frame
15 x 14 x 12
Edition 24
U.L.A.E.

22
Kip-Up 1964
41¼ x 29½
Edition 33
U.L.A.E.
Lent by Philadelphia Museum of Art,
Philadelphia

16

23
Front-Roll 1964
41¼ x 29½
Edition 39
U.L.A.E.
Lent by Mr. and Mrs. Victor Ganz,
New York

24
Spot 1964
41¼ x 29½
Edition 37
U.L.A.E.
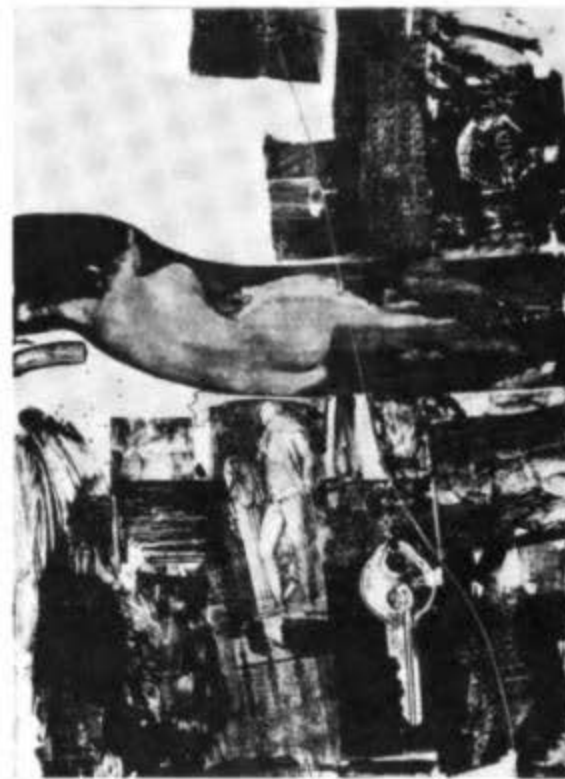
25
Breakthrough I 1964
41¼ x 29½
Edition 20
U.L.A.E.

26
Breakthrough II 1965
48½ x 34
Edition 34
U.L.A.E.

27
Post Rally 1965
46 x 31½
Edition 42
U.L.A.E.

28
Visitation I 1965
25 x 21
Edition 42
U.L.A.E.

29
Visitation II 1965
25 x 21
Edition 44
U.L.A.E.

30
Lawn 1965
35 x 26½
Edition 41
U.L.A.E.

31
Core Poster   1965
serigraph
36 x 24
Edition 250
James D. McNair and Anthony Salvatore
Lent by Dr. and Mrs. William Wolgin,
Philadelphia

32
Paris Review Poster   1965
offset lithograph
25¼ x 21
Edition 250
The Paris Review, Inc.
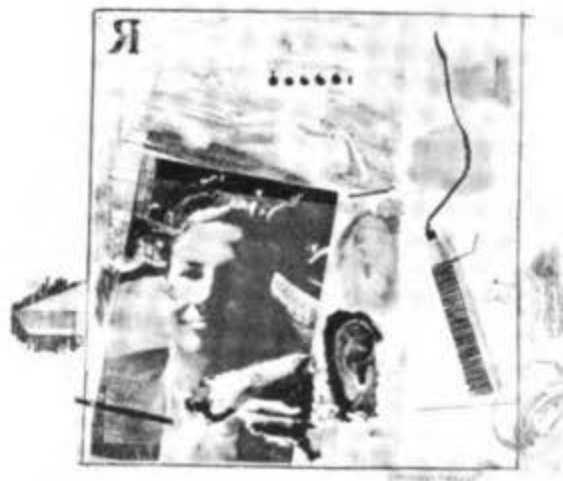
33
Dwan Poster   1965
offset lithograph
23 x 25
Edition size unknown, a small
  number signed
Total Color, Inc.

34
Night Grip   1966
31 x 23
Edition 35
U.L.A.E.

BOOSTER AND SEVEN STUDIES*
Numbers 37 through 44

35
Homage to Frederick Kiesler 1967
offset lithograph
35 x 23
Edition 200
Printer unknown

36
Passport 1967
serigraph on three plexiglas discs
diameter 20"
Edition 200 plus 25 lettered copies
Tanglewood Press, Inc.

*This series is referred to commonly as the
Booster Series

37
Test Stone 1 1967
18 x 14
Edition 77
Gemini
Lent by Gemini G.E.L., Los Angeles

38
Test Stone 2 1967
41 x 30
Edition 76
Gemini
Lent by Gemini G.E.L.

39
Test Stone 3 1967
23 x 31
Edition 71
Gemini
Lent by Gemini G.E.L.

40
Test Stone 4 1967
24 x 34
Edition 46
Gemini
Lent by Gemini G.E.L.

41
Test Stone 5 1967
25 x 33
Edition 30
Gemini
Lent by Gemini G.E.L.
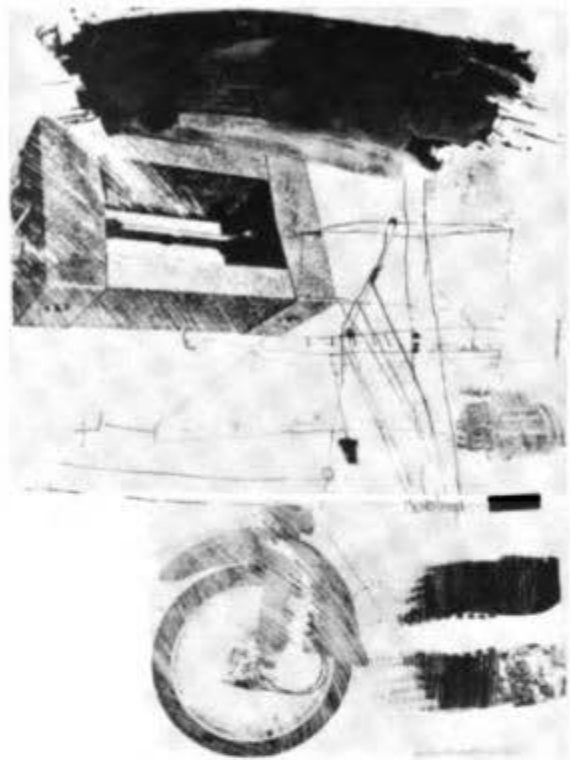
42
Test Stone 6　1967
47 x 35
Edition 44
Gemini
Lent by Gemini G.E.L.

43
Test Stone 7　1967
33 x 48
Edition 38
Gemini
Lent by Gemini G.E.L.

44
Booster　1967
72 x 36
Edition 38
Gemini
Lent by Gemini G.E.L.

45
Drizzle　1967
53 x 30½
Edition 29
U.L.A.E.
Lent by Mr. Steve Shapiro, New York

REELS (B+C)*
Numbers 46 through 51

46
Storyline I   1968
21½ x 17
Edition 62
Gemini

47
Storyline II   1968
22 x 18
Edition 59
Gemini

48
Storyline III   1968
21½ x 17½
Edition 72
Gemini

Digitize

49
Love Zone   1968
27 x 23
Edition 60
Gemini

50
Flower Re-Run   1968
23½ x 18½
Edition 52
Gemini

51
Still   1968
30 x 22
Edition 34
Gemini
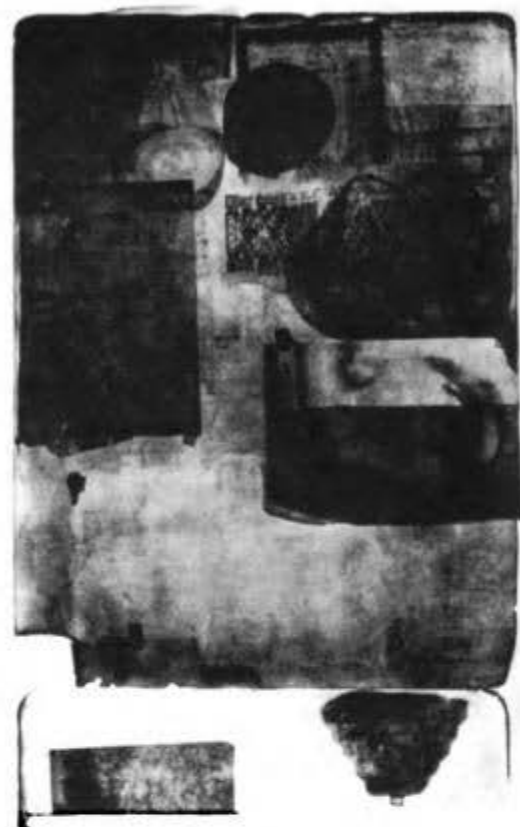
52
Gamble   1968
41 x 27½
Edition 41
U.L.A.E.
Lent by Castelli Graphics, New York

56
Visual Autobiography   1968
photo lithograph
three variable panels,
    204 x 54 overall
Edition 2000
Broadside Art, Inc.
Lent by Broadside Art, Inc.,
New York

53
Water Stop   1968
54 x 32
Edition 28
U.L.A.E.

54
Guardian   1968
42 x 30
Edition 44
U.L.A.E.

55
Landmark   1968
42 x 30
Edition 40
U.L.A.E.

57
Promise 1968
31 x 23
Edition 14
U.L.A.E.

58
Pledge 1968
31 x 23
Edition 11
U.L.A.E.

59
Untitled 1968
offset lithograph
34½ x 26
Edition 850, 500 signed but not numbered
The Quarry, Local One, Amalgamated
  Lithographers of America and Color
  Lithographers Service, Inc.

60
Intaglio Watch 1968
blonde embossing with varnish
22½ x 7¾
Edition 13
U.L.A.E.
Lent by the artist

61
Gulf 1969
42 x 30
Edition 31
U.L.A.E.

62
Tides 1969
42 x 30
Edition 28
U.L.A.E.

63
Drifts 1969
42 x 30
Edition 35
U.L.A.E.

64
Centennial Certificate M.M.A. 1969
36 x 24½
Edition 45
U.L.A.E.
Lent by the artist

STONED MOON SERIES
Numbers 66 through 99
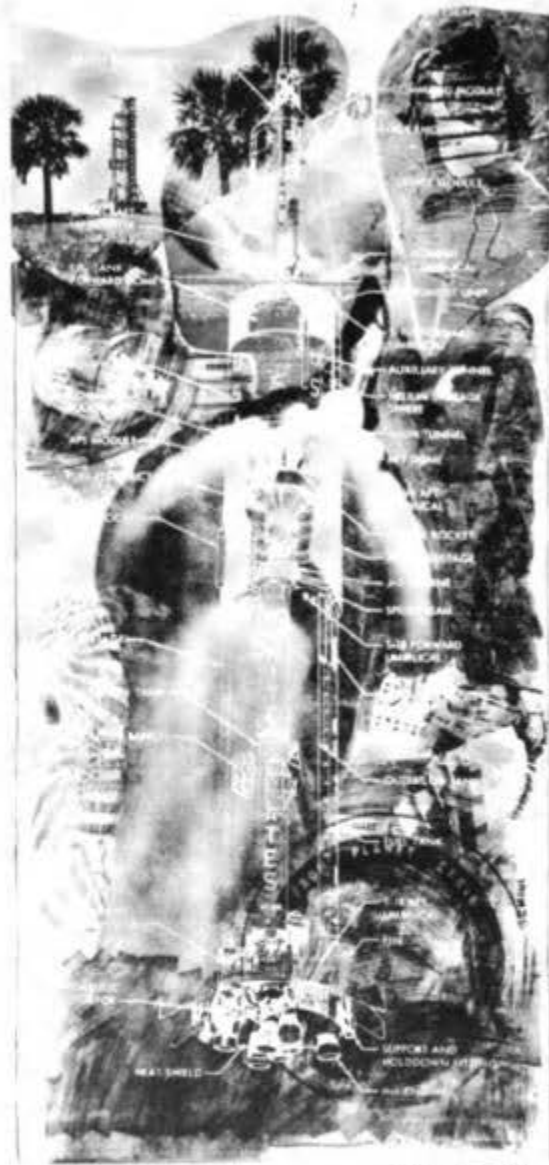

65
Score 1969
26 x 19½
Edition 75
Gemini

66
Horn 1969
41¼ x 34
Edition 58
Gemini
Lent by Castelli Graphics

67
Sack 1969
40 x 28
Edition 60
Gemini
Lent by Castelli Graphics
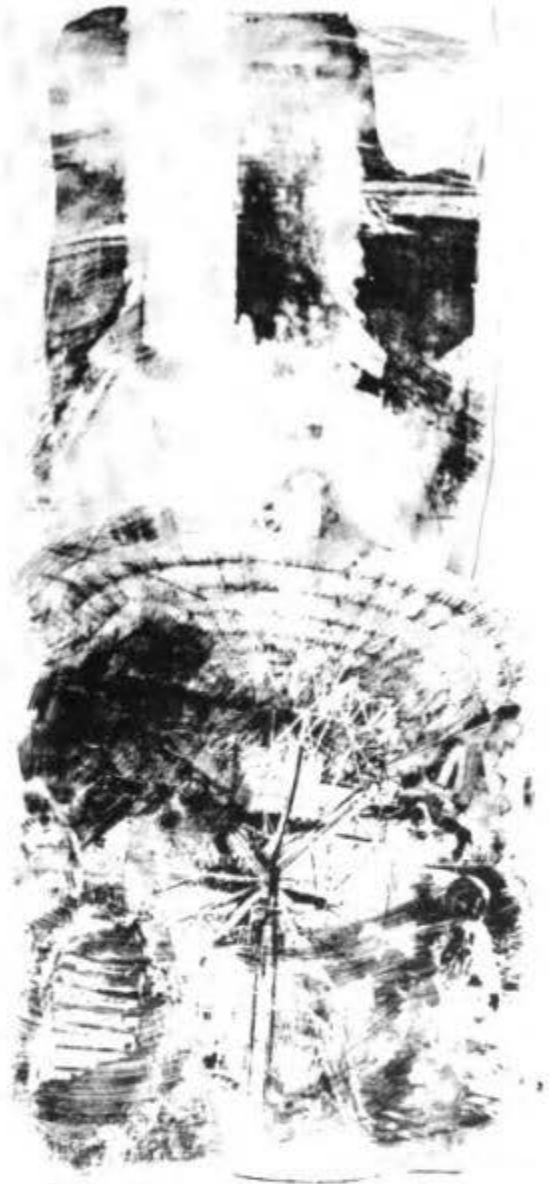
68
Waves   1969
89 x 42
Edition 27
Gemini
Lent by Gemini G.E.L.

69
Sky Garden   1969
89 x 42
Edition 35
Gemini
Lent by Castelli Graphics

70
Marsh   1969
35½ x 25
Edition 60
Gemini
Lent by Castelli Graphics

71
Earth Tie   1969
48 x 34
Edition 48
Gemini
Lent by Castelli Graphics

72
Shell 1969
32½ x 26
Edition 70
Gemini
Lent by Castelli Graphics

73
Earth Crust 1969
34 x 25
Edition 42
Gemini
Lent by Gemini G.E.L.

74
Banner 1969
54½ x 36
Edition 40
Gemini
Lent by Castelli Graphics

75
Moon Rose 1969
51 x 35
Edition 47
Gemini
Lent by Castelli Graphics

76
Loop   1969
33 x 28
Edition 79
Gemini
Lent by Castelli Graphics

77
Brake   1969
42 x 29
Edition 60
Gemini
Lent by Castelli Graphics

78
Trust Zone   1969
40 x 33
Edition 65
Gemini
Lent by Castelli Graphics

79
Rack   1969
30 x 24½
Edition 54
Gemini
Lent by Castelli Graphics

80
Arena I 1969
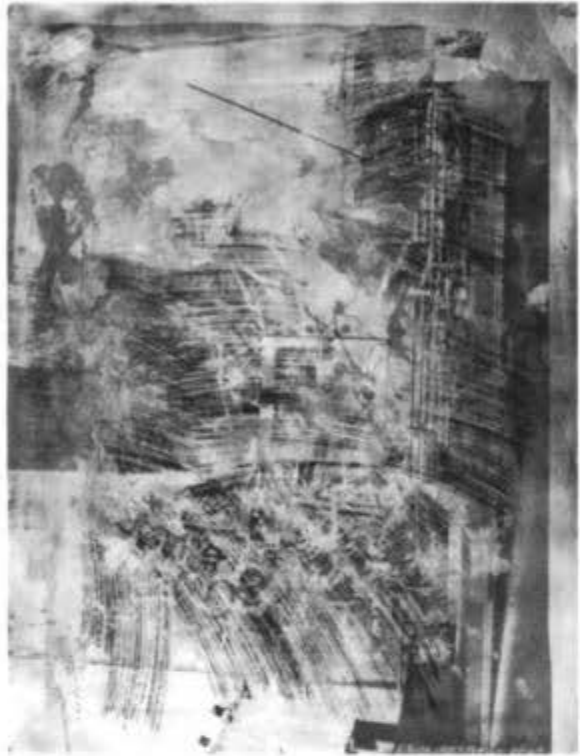47 x 32
Edition 12
Gemini
Lent by Gemini G.E.L.

81
Arena II 1969
47 x 32
Edition 50
Gemini
Lent by Gemini G.E.L.

82
Sky Hook 1969
48 x 34
Edition 52
Gemini
Lent by Gemini G.E.L.

83
Sky Rite 1969
33 x 23
Edition 56
Gemini
Lent by Gemini G.E.L.

Digitize

84
Post 1969
34 x 24
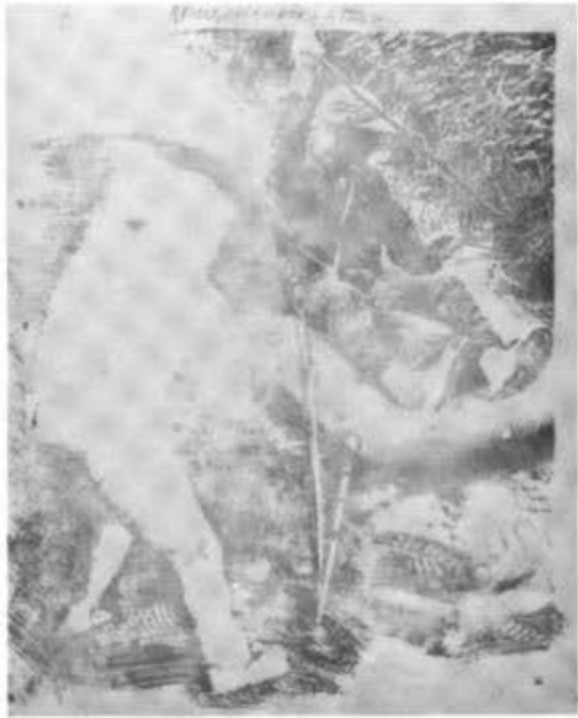Edition 50
Gemini
Lent by Gemini G.E.L.

85
Spore 1969
34 x 24
Edition 50
Gemini
Lent by Gemini G.E.L.

86
Medallion 1969
32 x 25½
Edition 48
Gemini
Lent by Gemini G.E.L.

87
Fuse 1969
38 x 26
Edition 63
Gemini
Lent by Gemini G.E.L.

88
Tilt 1969
27½ x 22½
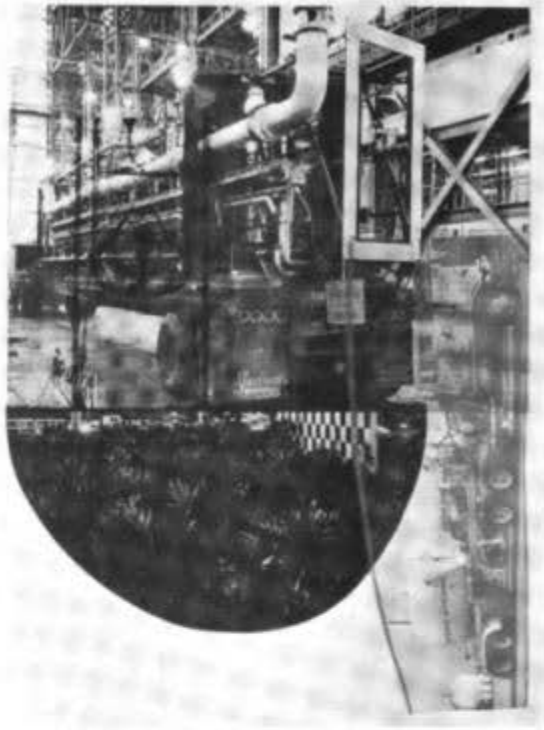Edition 60
Gemini
Lent by Gemini G.E.L.

89
Local Means 1969
32¼ x 43½
Edition in progress
Gemini

90
Air Pocket 1969
36 x 51
Edition in progress
Gemini

91
Hybrid 1969
54½ x 36
Edition in progress
Gemini

vertical text in right margin

92
Tracks 1969
44 x 35
Edition in progress
Gemini

93
White Walk 1969
42½ x 29½
Edition in progress
Gemini

94
Bait 1969
35¼ x 26¼
Edition in progress
Gemini

95
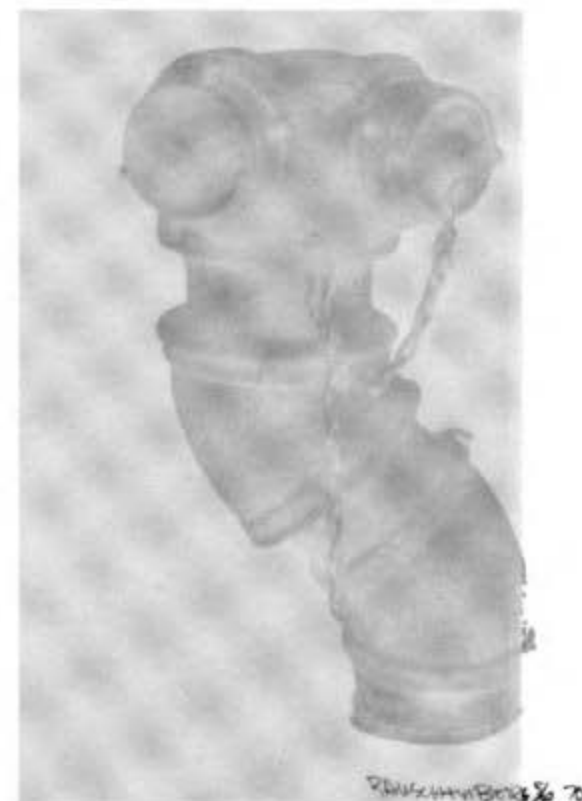*Ape* 1969
46 x 33
Edition in progress
Gemini

96
Ghost 1969
34 x 25½
Edition in progress
Gemini

97
Unit (Buffalo) 1969
20 x 28
Edition 25
U.L.A.E.
Lent by Castelli Graphics

98
Unit (Turtle) 1970
20 x 20
Edition 30
U.L.A.E.
Lent by Castelli Graphics

99
Unit (Hydrant) 1970
28 x 20
Edition 27
U.L.A.E.
Lent by Castelli Graphics