

JACOBSON HOWARD
GALLERY

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LAST YOUR TURN
ROBERT RAUSCHENBERG AND THE ENVIRONMENTAL CRISIS

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Exhibition poster available

"... I PLEDGE TO MAKE THE EARTH A SECURE AND HOSPITABLE HOME
FOR PRESENT AND FUTURE GENERATIONS"



PAULUS 1997

ROBERT RAUSCHENBERG'S ENVIRONMENTAL ACTIVISM

On December 8, 1991, the Secretary General of the United Nations, Maurice F. Strong held an inaugural ceremony for the Earth Summit Committee to launch an Earth Pledge in connection with the upcoming United Nations Conference on Environment and Development. At that ceremony, attended by 600 people, Robert Rauschenberg unveiled a new painting, *Last Turn-Your Turn*, which included the pledge and became the official picture of the United Nations conference. The title of the painting summarizes Rauschenberg's message about the urgent need for each of us to address the environmental crisis that the world faces today.

Known as the Earth Summit and held in Rio de Janeiro, the United Nations Conference on Environment and Development was convened June 3 to June 14, 1992 and attracted a remarkable 178 governments, including all industrialized nations. 118 governments sent their heads of state. Some 2,400 non-governmental agencies (NGOs) also participated with a total of 17,000 people meeting at the Earth Summit. Rauschenberg attended the conference at the suggestion of his long time friend and attorney Theodore Kheel.

Kheel was head of the Earth Summit Committee and formed a nonprofit at that time to promote the Earth Pledge and its purposes. That nonprofit which is supporting this exhibition is known today as the Nurture Nature Foundation, and its mission remains the original one of furthering awareness of the pledge. A related nonprofit, the Earth Pledge Foundation, has also been established to achieve this end, and Nobel Peace Prize winner Al Gore recently has begun to promote the adoption of a Live Earth Pledge with a similar purpose. The need to address the issues Rauschenberg so dramatically highlighted in **Last Turn-Your Turn** is even more urgent in 2008 than it was in 1991.

Last Turn – Your Turn
(Earth Summit '92 The United Nations Conference on Environment and Development Print), 1991, Offset lithograph, 25 x 26 inches, From an edition of 200 published by the Robert Rauschenberg Foundation, printed by Ivy Hill through the auspices of Universal Limited Art Editions, Inc. Art © Robert Rauschenberg and U.L.A.E./Licensed by VAGA, New York, NY Published by U.L.A.E.

For Rauschenberg, Kheel, and much of the world, the 1992 Earth Summit was a revelation. It focused on a number of treaties, perhaps the most important of which was the United Nations Framework Convention on Climate Change. As a result of that treaty, the conclusion was reached that global warming, caused by greenhouse gases, provided the greatest single threat to world ecology. Further, the summit established a yearly Conference of the Parties to the Convention on Climate Change with the intent of monitoring the agreement to lower greenhouse gases to the 1990 level. During the 1997 conference in Kyoto, it was learned that, since the Earth Summit, greenhouse gases had not declined but instead actually increased. This discovery led in turn, to the 1997 Kyoto Protocol to reduce greenhouse gases. That protocol has been signed by 174 nations but not ratified by The United States, the largest single emitter of carbon dioxide from the burning of fossil fuels.

The focus of the Earth Summit was governmental legislation to reduce global warming. Rauschenberg's most important insight, made verbally at the conference and in art works to prepare for it, was the idea of individual responsibility. In the face of legislative initiatives made by governments, Rauschenberg asked, "What can the individual do?" His belief is that without individual commitment legislation cannot be effective. In his view, "Once the individual has changed, the world can change." Rauschenberg's attitude fits with his long-held populist beliefs, revealed in his art and related activities, and it is prescient of today's emphasis on the role that each of us plays in the ecological system.¹

Rauschenberg's painting **Last Turn-Your Turn** subsequently was produced as a print edition of 200 signed by the artist

in order to help support the summit. The title of the work cuts to the essence of Rauschenberg's idea. In his view, the situation is critical—perhaps the last chance—and it is the responsibility of each of us to contribute to the solution. The painting and resulting prints are visually dynamic. Cool green and blue tones contrast with hot reds and yellows. The dominant imagery amid the cooler colors is lush tropical vegetation, while that in red consists of barren trees. Featured in the lower section, a young child painted in burning red is only partly protected from the sun by an umbrella. In the right quadrant, Atlas shouldering the burden of the world provides a visual parallel to the angle of the umbrella over the child. This pair of images indicates both the hope and difficulty of the task ahead. At the top of the work, Rauschenberg has hand-written the pledge signed by thousands at the summit. "... I pledge to make the earth a secure and hospitable place for present and future generations." If the meaning of Rauschenberg's piece sounds straightforward, it is. The artist is using a forceful visual vocabulary developed over decades of his long career for mass communication, a social statement that will reach the widest range of people.

For Theodore Kheel, the Earth Summit provided a defining moment. As one of the nation's leading labor arbitrators, Kheel had long been an advocate for workers rights and safety as well as such issues as public transportation. At the summit, Kheel recognized global warming as the threat of our age. He also understood that environment and development are both laudable goals. In order for a successful solution to the ecological problem, they could not compete with each other but must be viewed as cooperative. From this notion comes the idea of sustainability. The situation provided a perfect challenge for one of the finest arbitrators

¹ On the issue of political involvement, see Roni Feinstein, "Rauschenberg: Solutions for a Small Planet," *Art in America* (February 1998), 66-79 and Robert S. Mattison, *Robert Rauschenberg: Breaking Boundaries* (London and New Haven: Yale University Press, 2003).

Eco-Echo III
1993, Acrylic and silkscreened acrylic on aluminum and Lexan, with sonar-activated motor, 88 x 73 x 26 inches
Made in collaboration with Saff Tech Arts



in American history. Since the Earth Summit, Kheel has devoted his attention to establishing and supporting numerous foundations like Earth Pledge and Nurture Nature that investigate and provide solutions to environmental issues. For Rauschenberg, the summit focused his thinking about the environment and technology, two of his lifelong fascinations. It acted like a lens for environmental issues that had been present in his career for decades. The background to this spotlight is worth tracing.

Rauschenberg's childhood in Port Arthur, Texas, once the center of the largest oil refining network in America, conditioned him to concerns about nature and industrial development. In this oil town, both the economic necessity of industry and its disfigurement of the environment must have been abundantly clear. Rauschenberg's father, whose job depended on the oil industry, also took the family on frequent nature outings into the Bayou, and young Rauschenberg kept dogs, chickens and a goat as treasured pets.² Later, images of such animals as well as industrial structures appear in his work.

Rauschenberg's burgeoning artistic interests led him to study at Black Mountain College in North Carolina, where in 1951 he met John Cage and Merce Cunningham and began a lifelong friendship. Cage, thirteen years Rauschenberg's senior, had already developed a deep involvement with the natural environment both in terms of personal lifestyle and adoption of organic processes for musical composition. Cage's own interest had resulted from his study of Eastern philosophies and extensive reading of Henry David Thoreau, whose journals became one of his bibles. At Black Mountain during the summer of 1949, Rauschenberg worked with Buckminster

Fuller on the construction of a geodesic dome. An early environmental activist, Fuller was a prophet of sustainable development and inventor of technologies that would work in harmony with the natural world. Parallels between Fuller's and Rauschenberg's stances are significant.

Settled in New York, Rauschenberg created a radical series of dirt paintings, of which the single surviving example is **Dirt Painting (for John Cage)** of c. 1953. On one level, these paintings question the notion of art as commodity. On the other, their irregular beauty highlights Rauschenberg's involvement with the processes and materials of the natural world. The largest dirt painting was **Growing Painting**, documented in a photograph by Rauschenberg when it was shown in the third Stable Gallery annual exhibition in January 1954.³ In a six-foot vertical box frame, Rauschenberg combined earth, seeds, tufts of grass, and other organic materials. The work is a remarkable predecessor not only to the Earth Art movement but also to the use of biological materials that actually grow and decay in recent works by younger artists.⁴ At the Stable exhibition, Rauschenberg showed up regularly to water his piece. While this activity was taken as an iconoclastic gesture, the artist actually intended it as a sign of responsibility, a notion related to Rauschenberg's commentary on the Earth Summit. Rauschenberg noted, "Those paintings were about looking and caring. Those pieces would literally die if you didn't water them."⁵

During his early years in New York, Rauschenberg created his important Combine paintings which reveal his fascination with the manmade urban world as an expression of the complexity and excitement of modern life. At the same time, references to nature appear with great frequency. For in-

² Notably, a photograph of Rauschenberg and his family boating on the Bayou appears at the center of his monumental print **Autobiography** (1968).

³ Walter Hopps, *Robert Rauschenberg: The Early 1950s* (Houston: Houston Fine Arts Press, 1991), 162.

⁴ Timothy W. Luke, "Art and the Environmental Crisis: From Commodity Aesthetic to Ecology Aesthetic," *Art Journal* (Summer 1992), 72-76. See also Robert S. Mattison, *Made By Nature* (exhibition catalogue), Dorsky Gallery Curatorial Programs, Long Island City, New York (September 8-October 27, 2002).

⁵ Mary Lynn Kotz, *Robert Rauschenberg: Art and Life* (New York: Harry N. Abrams, 1990), 178.

Sterling / Whirl
1993, Acrylic screen print, acrylic hand painting, fire wax and silver pigment dust on paper with acrylic screen print on Lexan in aluminum frame, 63³/₄ x 44 inches
From an edition of 17 produced by Saff Tech Arts



stance, **Untitled** (1955, The Museum of Contemporary art, Los Angeles, Panza Collection), widely considered one of the artist's most autobiographical works, contains a stuffed Dominique hen as well as numerous nature photographs and reproductions of Old Master landscape paintings. **Canyon** (1959, The Sonnabend Collection) features a taxidermic eagle that once belonged to one of Teddy Roosevelt's "Rough Riders" set against a flattened portion of an oil drum and near a bucolic photograph of Rauschenberg's son Christopher in an outdoor setting.⁶ While the animals and other nature references in these works are frequently seen in the Rauschenberg literature as nostalgic references to the artist's childhood, they might be better regarded as the artist trying to puzzle out a relationship between his two dominant interests, technology and the environment. Rauschenberg's most controversial Combine **Monogram** (1955-59, Moderna Museet, Stockholm) has garnered a number of fanciful interpretations. The most direct one, however, for its stuffed Angora goat encircled by an automobile tire is integration of nature and technology.

Likewise, Rauschenberg's silkscreen paintings of the 1960s often suggest a symbiotic relationship between nature and urbanism. **Estate** (1963, Philadelphia Museum of Art) features images of the human-scale buildings from Rauschenberg's South Street neighborhood, an area then slated to the artist's alarm for destruction and replacement by a high rise development project. **Estate** combines these structures with images of the sky and birds in flight in Lower Manhattan. Rauschenberg's desire for active connection with his larger environment, so evident in these works, was enhanced when the artist co-founded with engineers Billy Klüver and Fred Waldhauer and artist Robert Whitman

E.A.T. (Experiments in Art and Technology). E.A.T. sought to promote the use of technology for non-industrial purposes by arranging collaborations between artists and engineers. Rauschenberg's involvement with E.A.T. encouraged his tendency to connect his art to public positions and to engage in collaborative projects. As one E.A.T. project, Rauschenberg created **Mud Muse** (1968-71, Moderna Museet, Stockholm) in collaboration with engineers from the company Teledyne. The piece consists of a 9x12 foot tank filled with driller's mud that bubbles in response to sound by utilizing a system of valves and compressed air inlets hidden inside the tank. Here, Rauschenberg has used sophisticated technology to suggest basic natural forces, almost as if we are witnessing the primal ooze of earth's earliest history. Rauschenberg commented on **Mud Muse**, "It is primitive, but I hope that in being primitive that it can be simple and the intent can be legible. It is an existing fact that the world is interdependent."⁷

The late 1960s was a period of crisis in America, one marked by the continued escalation of the Vietnam War, civil discord, race riots, and political assassinations. During this troubled era, Rauschenberg turned his attention to space exploration as the only positive project in which the American government seemed engaged. Yet, Rauschenberg took a very particular view of the space program, one that veered away from the nationalistic and often military emphasis of the United States. He saw space exploration as international, peaceful and oriented toward research that would improve human life and make the earth more habitable. Rauschenberg was given special access to the Apollo 11 moon launch in July 1969. In an unpublished journal, *The Stoned Moon Book*, he wrote of that event in terms that emphasize the connections between nature and space technology, "The incredibly

⁶ Another interpretation relating to the Ganymede myth is proposed in Kenneth Bendiner, "Robert Rauschenberg's **Canyon**," *Arts Magazine* (June 1982), 57-59. The openness of Rauschenberg's work to such varied decoding is one of its primary characteristics.

⁷ Kotz, 138.

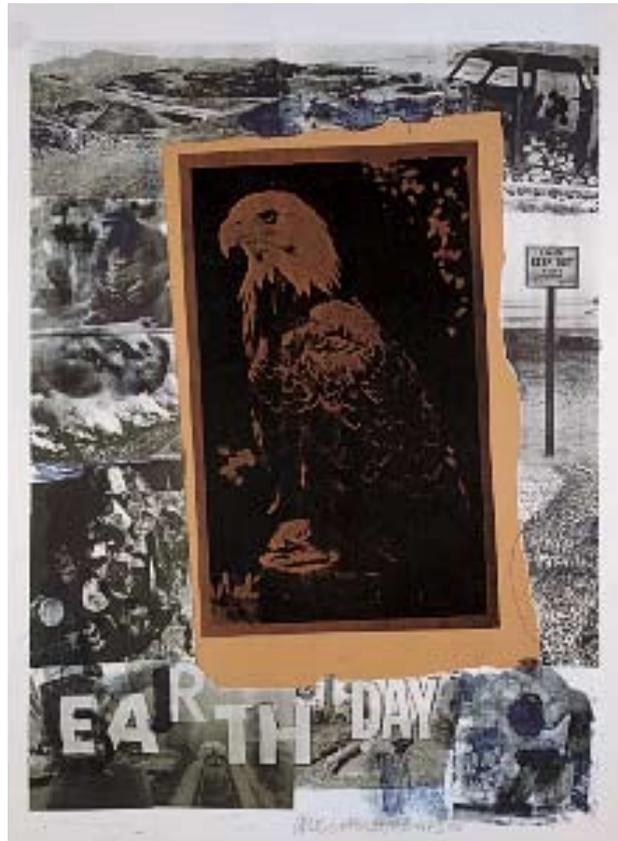
Clan Destiny
1995, Acrylic on collaged fabric, 96 x 60 inches, Collection of the artist
Diver image courtesy Aaron Siskind Foundation



bright lights, the moon coming up, seeing the rocket turn into pure ice, its stripes and USA markings disappearing—and all you could hear were frogs and alligators...The whole project seemed one of the only things at the time that was not concerned with war and destruction.”⁸ Immediately following the moon landing, Rauschenberg created thirty-three lithographs in the *Stoned Moon* series. **Sky Garden** (1969), a seven-by-five foot print and the largest lithograph made thus far on a hand operated press, merges a rocket diagram with palm trees set amid the watery environment of Cape Canaveral. In the print, Rauschenberg likens the rocket, supported in its gantry, to the shape of a heron, thus creating a visual metaphor for his belief that the scientific discoveries made through the space program will aid the natural environment.

Despite Rauschenberg’s hopes for a more symbiotic relationship between ecology and technology, widespread environmental degradation continued during the 1960s. As one result, Senator Gaylord Nelson from Wisconsin called for an environmental teach-in, or Earth Day, to be held on April 22, 1970. Over 20 million

people participated that year, and Earth Day is now observed by more than 500 million people and 175 national governments. Earth Day, modeled on the highly effective Vietnam War protests, demonstrated popular political support for an environmental agenda. Rauschenberg created the first **Earth Day** poster, published in an edition of 300 signed and 10,000



unsigned copies to benefit the American Environment Foundation. A special limited edition lithograph was also published by Gemini G.E.L. and the American Environment Foundation. The somber poster features images of deforested land, areas devastated by strip mining, junkyards, factories belching black smoke, and an endangered gorilla. The visual collage is presided over by the dark image of a bald eagle, American symbol and also endangered species. In keeping with Earth Day’s spirit of protest, Rauschenberg treated the images like leaflets tacked to a wall during a demonstration. The **Earth Day** poster

marks the first instance of Rauschenberg’s use of mass distribution of printed images to disseminate social messages. In this endeavor, Rauschenberg follows such social-critic/artists as Honoré Daumier, William Hogarth, and the Russian

⁸ Kotz, 176. See also Mattison, Chapter 3, “The Space Exploration Works,” *Robert Rauschenberg: Breaking Boundaries*, 105-165.

Earth Day
1970, Lithograph and chine collé on paper, 52½ x 37½ inches
From an edition of 50 published by Gemini G.E.L. and The American Environment Foundation. Art © Robert Rauschenberg and Gemini G.E.L./ Licensed by VAGA, New York, NY
Published by Gemini G.E.L.

of Burroughs' phrase, featuring a different color and visual pattern, was laboriously hand-cut and attached to the original work. The final piece is handmade using a great deal of care and technique. By analogy, the sure technique of **Burroughs' Dream** embodies the notion that expertise will be required to solve our environmental dilemma.

Rauschenberg began his Glut series (1986-89 and 1991-95) after visiting Houston to view an exhibition of his works at the Contemporary Art Museum. At that time, Texas was in the midst of an economic recession due to a glut in the oil market. The recession had shut down a number of rural gas stations and automobile repair shops. Their bent and deteriorating signs, automotive parts, and industrial debris could be seen readily in areas surrounding the city. This experience struck Rauschenberg as a visual representation of the manner in which an out-of-sync relationship between natural resources and economic forces led to decay of the environment. Accordingly, Rauschenberg collected these materials and on his return to Captiva assembled them into freestanding and wall-relief sculptures. The Gluts are not simply a documentation of Rauschenberg's Texas experience, but they are transformative. In them, Rauschenberg has taken the useless debris of society and created interesting, imaginative objects. Through the Gluts, Rauschenberg suggests that creative thinking can transform waste into something of value. **Mercury Zero Summer Glut** (1987) embodies such metamor-

phosis. There, a bent electric fan is paired with a metal bird wing making the piece seem to soar. The fanciful title refers both to the Roman god of travel and to hopes for the thermometer during the hot summer. Rauschenberg frequently uses wings to suggest flights of imagination. In **Pegasits/ROCI USA** (1991), the winged horse Pegasus, a Mobil Oil company sign, becomes a symbol of soaring creativity. Also, the association between fan blades and the wing in **Mercury Zero Summer Glut** looks forward to the windmill blades of **Eco-Echo** (1992-93), another work responding to the environmental crisis.

While working on the Gluts, Rauschenberg's primary attention was focused on exploratory

expeditions and the creation of art works for the Rauschenberg Overseas Culture Interchange (ROCI). ROCI (1985-91) was the largest and most complex project of Rauschenberg's career and one of the most challenging endeavors undertaken by a 20th century artist. The project consisted of researching, creating, and exhibiting art over seven years in eleven countries,



above
Mercury Zero Summer Glut
1987, Assembled metal, 10³/₈ x 17¹/₂ x 8¹/₂ inches
Collection of the artist

right
Pegasits/ROCI USA (Wax Fire Works)
1990, Acrylic, fire wax, hand painting and gilt silver leaf chair on stainless steel, 72³/₄ x 96³/₄ x 17¹/₂ inches
From an edition of 22 produced by Saff Tech Arts



many of which were underdeveloped or had politically oppressive regimes. Rauschenberg traveled to each country, learning in an abbreviated time span as much as he could about its culture and collecting material and photographic images from that country to use in his pieces. The works that he produced as a result of those experiences were exhibited in the country along with selected works from other ROCI venues. Thus, in a constantly changing succession of exhibitions, the people of each ROCI country were exposed to Rauschenberg's ideas about their environment and his notions about other peoples. Rauschenberg's goal was to

As described initially, plans for the Earth Summit focused Rauschenberg's thinking on the environment. In addition to making **Last Turn-Your Turn** for the summit, Rauschenberg created three bus billboards, one based on the aforementioned painting, plus **Ozone** and **Pledge**. With the aid of Transportation Displays Incorporated, an outdoor advertising company based in New York City, Rauschenberg's billboards were placed on buses in major cities to draw public attention to environmental issues, yet another venue for public communication through his art. The billboard **Ozone**, deals with degradation of the earth's upper layer of atmosphere

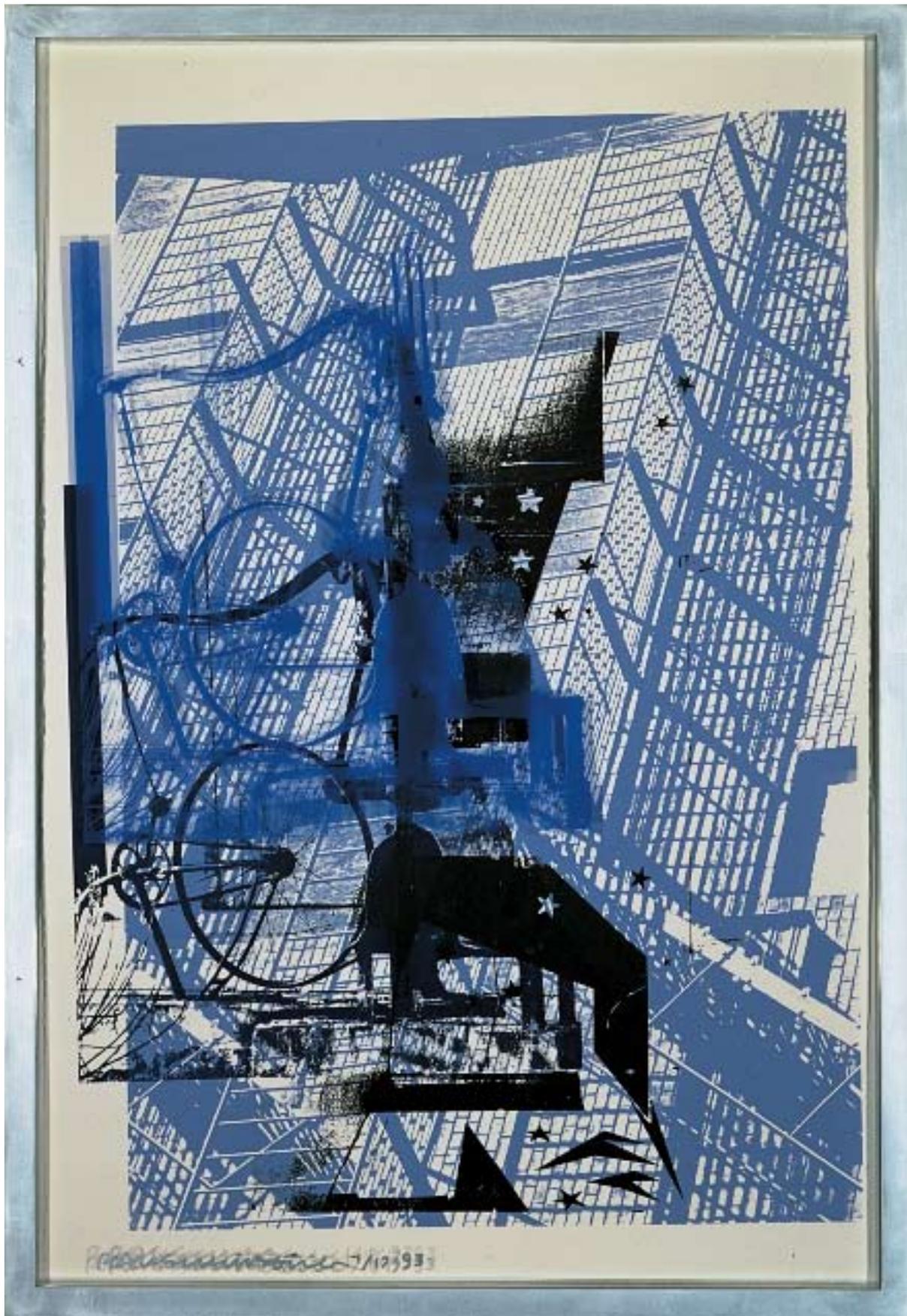


share ideas and experiences between cultures, a number of which had limited opportunities for international communication. Rauschenberg's populist goal of disseminating information directly to the people is similar in spirit to the idea of individual responsibility that the artist would express at the 1992 Earth Summit. As a whole, the ROCI works are not about a so-called "global village," instead they celebrate local cultures. In a number of the countries, Rauschenberg was particularly struck by the manner in which the natural world defined indigenous traditions, and he was acutely aware of both the importance and fragility of the environment in those locations.

due to such ozone-depleting substances (ODS) as coolants, solvents, pesticides and aerosol propellants. This issue became a serious concern in the mid-1980s when documented by NASA satellite photographs. Ozone layer depletion causes more ultraviolet radiation to reach the earth resulting in increased danger of skin cancer, impaired immune systems, and endangering sensitive crops like soybeans. As a result of this threat, the United States, along with 180 other countries, adopted in 1987 the Montreal Protocol, a treaty to phase out the production and use of ozone-depleting substances. This treaty was an early example of worldwide environmental cooperation. Rauschenberg's billboard features "ozone"

above
Ozone Bus Billboard
 1991, Silkscreen print
 on self-adhesive vinyl,
 on two sheets, 30 $\frac{1}{4}$ x
 143 $\frac{5}{8}$ inches
 Published by the
 Robert Rauschenberg
 Foundation

right
Prime Pump
 1993, Acrylic screen
 print on paper and
 acrylic screen print
 on Lexan in aluminum
 frame,
 63 $\frac{1}{2}$ x 44 inches
 From an edition of 17
 produced by
 Saff Tech Arts



1993



Earth Day
1990, Silkscreen and
pochoir on paper,
64 x 42½ inches
From an edition of 75
published by Gemini
G.E.L. and Earth Day
1990. Organization
Art © Robert
Rauschenberg and
Gemini G.E.L./Licensed
by VAGA, New York, NY
Published by Gemini
G.E.L.



**Hutan Belantara
(Virgin Forest)/ROCI
Malaysia**
1990, Acrylic on
tin-plated steel,
49 x 29½ inches
Collection of the artist

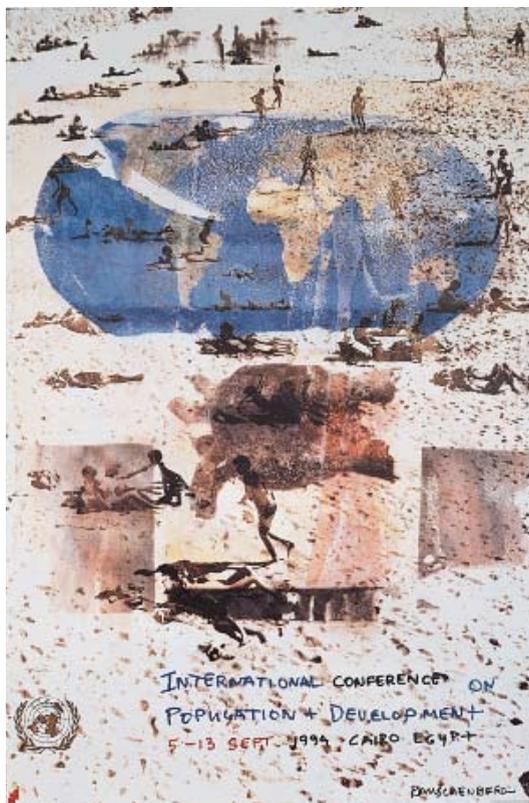
written dramatically across it, an exotic term at the time that was just entering public consciousness. The billboard's bright colors dramatically attract attention to the issue. Dominant reds and oranges might suggest increased danger from the sun's radiation. The work is layered horizontally like the layers of the earth's atmosphere. Its images include plant life and an ape, elements of the environment potentially harmed by ozone change. A NASA spacecraft is featured amid dark blue paint. As discussed above, Rauschenberg had long been a proponent of the scientific benefits of space exploration, and NASA's discoveries about the ozone layer support his assertion. A radio console placed at the center of **Ozone** and a satellite tracking array at the far left highlight communication as the underlying theme of the work. At the far right of **Ozone**, reference is made to the Rauschenberg Foundation which the artist had established in 1990 with the aid of Theodore Kheel as a non-profit organization devoted to issues in which the artist had particular interest including medical research, education, the environment, homelessness, world hunger and the arts.

Immediately after the Earth Summit, Rauschenberg conceived the **Eco-Echo** series which was realized in 1992-

93 in collaboration with Donald Saff of Saff Tech Arts. The series consists of nine windmill-like structures. Standing seven feet tall, each monumental example features blades with individual images silkscreened by the artist. The **Eco-Echo** pieces are sonar activated, so that the blades spin

responding to the presence of a viewer. Wind power was one of the categories of sustainable energy on the agenda of the Earth Summit. That session concentrated on the success of the seventy onshore wind farms in the United Kingdom and predicted that wind power could supply ten percent of the UK's power needs by 2025. The notion of sustainable energy from windmills coincided with Rauschenberg's long time interest in movement in art works. Early in his career, he had lamented the permanence associated with the visual arts in relationship to the primacy of change in the performing arts. Accordingly, Rauschenberg has engaged in performances and created a wide variety of works

that either suggest movement or actually move. Some of the moving components include the clocks in **First Time Painting** and **Third Time Painting** of 1961, the sound activated rotor in **Dry Cell** (1963), the spinning discs of **Revolver** (1967), the illusion of tumbling chairs in **Soundings (1968)**, and the bubbling mud in **Mud Muse**. In all of these works,



International Conference on Population and Development (Print), 1993, Offset lithograph on paper, 38⁷/₈ x 26⁷/₈ inches From an edition of 200 published by the Robert Rauschenberg Foundation and Universal Art Limited Editions, Inc. Art © Robert Rauschenberg and U.L.A.E./Licensed by VAGA, New York, NY Published by U.L.A.E.

Rauschenberg suggests the power of the moment and the importance of constant change. In fact, he frequently related circular movement to the progression of time recorded by the hands of clocks. Rauschenberg's belief in contemporary and evolving ideas was one of the forces that secured his interest in the Earth Summit. In **Eco-Echo**, the images on the moving blades represent environmental scenes, machines, and clock faces among a variety of other depictions. The fact that the work activates as the viewer approaches it is a powerful metaphor for the individual's engagement which, as we have seen, is one of the essential themes in Rauschenberg's art. Images of **Eco-Echo** appear in two screenprints, **Stirling/Whirl** and **Cock-Sure**, made immediately afterwards.

In the former, the windmill blades are placed in the context of a clock face, and in the latter, they are set amid a variety of environmental images.

Rauschenberg once observed, "It's hard for me not to build in a lesson because I care so much about technology and the environment. We're really going to be lost if we don't come to terms."¹⁰ From the beginning of Rauschenberg's career, technology and the environment have been interwo-

ven themes. The artist began with personal and often autobiographical approaches to possible relationships between these two aspects of modern life. Increasingly, Rauschenberg has set his work in a more public arena, believing that art can make a difference in the quality of life. With greater frequency, global concerns became part of his process. The

Earth Summit was among the most important of these events that directed the artist's activities. Combined with Rauschenberg's embrace of public causes is his continued belief in the primacy of the individual. For him, action must begin with the individual, and individual commitment is the source of all meaningful and lasting change. This December, the United Nations Climate Change Conference met in Bali. The conference

culminated in the adoption of the

Bali Roadmap that will lead hopefully to a post-2012 international agreement on climate change. Between now and then, there is a great deal that each of us can do to make this world "a secure and hospitable place for present and future generations."

Robert S. Mattison

Marshall R. Metzgar Professor of Art History
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Opal Gospel
1971, Silkscreen
object with text:
silkscreen on ten
Plexiglas sheets in
Lucite base, stainless
steel cover
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Last Turn - Your Turn: Robert Rauschenberg and the Environmental Crisis

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