

## GAGOSIAN GALLERY

NEW YORK

### Pop Shop

The prolific painter and Pop progenitor **Robert Rauschenberg**, who died two years ago, at age 82, is receiving the first proper survey of his works that New York has seen since the sprawling Guggenheim retrospective in 1997. The exhibition will be on view through December 18 at the 21st Street location of **Gagosian Gallery**, which won representation of the prodigious Rauschenberg estate last May. (Although the artist was exhibiting with **Pace Gallery** at the end of his life, Gagosian showed his seminal black-and-white paintings in the mid 1980s and in the '90s exhibited his work at 65 Thompson, the short-lived gallery Gagosian ran with the late dealer **Leo Castelli**, who "discovered" Rauschenberg, along with **Jasper Johns**, in the late 1950s.)

The survey contains around 70 pieces spanning Rauschenberg's career, including 14 from the highly coveted 1950s and '60s. All are from the estate, which the gallery decided to foreground by eschewing loans from public and private collections. Works range in size from just a few inches high, in the case of the pre-Combine "Element Sculptures," to a 14-by-20-foot construction from the 1970s "Early Egyptian" series. Gallery director **Ealan Wingate**, who worked on the show with **Larry Gagosian**, says it demonstrates, in particular, the logic of Rauschenberg's evolution as an artist. "Bob's artistic vision—his desire to embrace the imagery of the world—is so consistent, from

the brash young artist all the way through to the internationally renowned and mature man," he says.

Above all, however, it's Rauschenberg's endless inventiveness that is celebrated. The exhibition comprises everything from oil on canvas to sand, cardboard, wire, wood, fresco, silkscreen, Plexiglas, turquoise, ropes, wires, batteries, printed sheet metal—even a giant turtle skull from Tibet that the artist used in his "Roci" series. "**Michael Sonnabend** used to say that Rauschenberg was like Saint Francis: He could take refuse from the gutter and elevate it like the soul of a bird," Wingate says. "That is the spirit of this show."

—SD

Robert Rauschenberg's *All Abordello Doze 2* (Japanese Recreational Clayworks), 1982.

