

GAGOSIAN GALLERY



ART REVIEW ROBERT RAUSCHENBERG: JAMMERS ★★☆☆☆

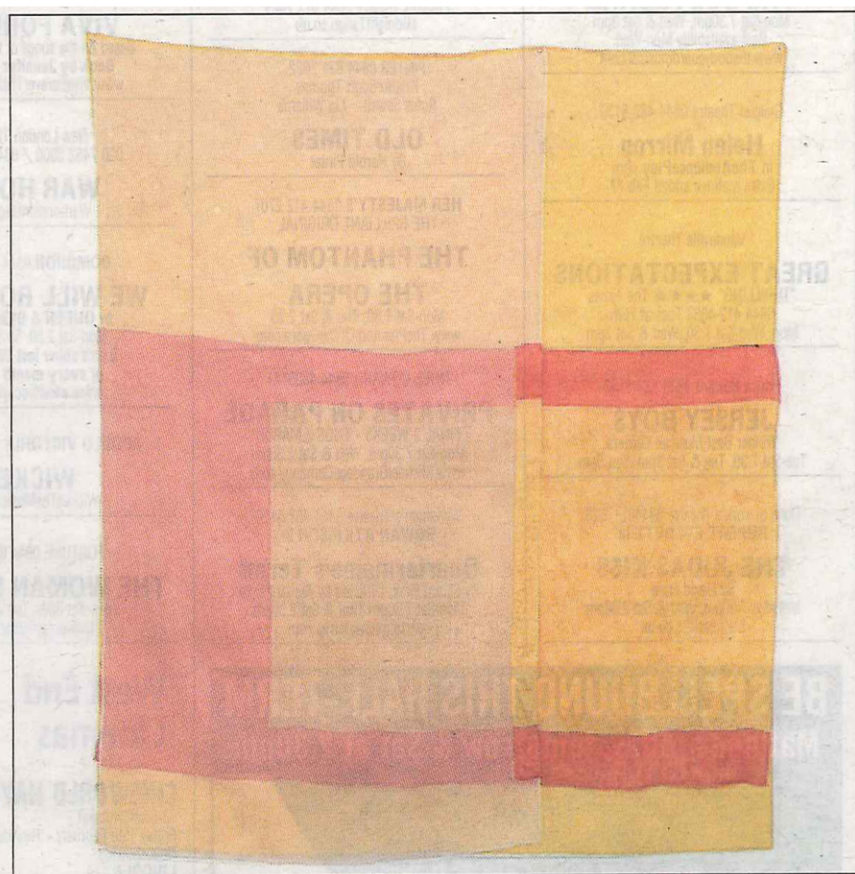
Robert Rauschenberg is recognised as a goliath of post-war US art. His work, along with that of Jasper Johns, provided the bridge between abstract expressionism, pop art and minimalism.

Currently, you can see his groundbreaking 'Combines' from the 1950s – radical hybrids of painting and sculpture using everyday objects – on show as part of the Barbican's latest major exhibition, *The Bride And The Bachelors*, alongside works by Johns and their conceptualist 'mentor' Marcel Duchamp.

Less well known is the work that came after his initial bursts of creativity, even though Rauschenberg remained prolific until his death in 2008.

By the 1970s, he'd moved on from the wild and messy exuberance of the Combines, as well as from his series of austere monochrome paintings, also produced in the 1950s. The *Jammers* series, the subject of this Gagosian show (the title is a reference to the windjammer sailing ship) gives us yet another side to this protean artist.

These stitched fabric works were made soon after Rauschenberg left New York in 1970 to set up his studio in Florida, on Captiva Island. Resembling banners, flags, sails



Set sail: *Mirage (Jammer)*, 1975, inspired by windjammer sailing ships

and kites, they are, in part, a response to the hard-edged minimalism of the 1960s and 70s. The vividly coloured fabrics are affixed to rattan poles, or else hang loosely from the wall. Occasionally, they incorporate tin cans and other objects.

Lacking the visceral energy of early Rauschenberg, these works are elegantly restrained, lighter, airier. In other words, they're nice – but they don't give you that heady Rauschenberg rush. **Fisun Guner**
Until Mar 28, Gagosian Gallery,
Britannia Street. www.gagosian.com