

Section: Robert Rauschenberg0

Context: Rauschenberg picked up trash and found objects that interested him on the streets of New York City and brought these back to his studio where they could become integrated into his work. He claimed he "wanted something other than what I could make myself and I wanted to use the surprise and the collectiveness and the generosity of finding surprises. And if it wasn't a surprise at first, by the time I got through with it, it was. So the object itself was changed by its context and therefore it became a new thing." Rauschenberg's comment concerning the gap between art and life can be seen as a statement which provides the departure point for an understanding of his contributions as an artist. In particular his series of works which he called Combines served as instances in which the delineated boundaries between art and sculpture were broken down so that both were present in a single work of art. Technically "Combines" refers to Rauschenberg's work from 1954 to 1962, but the artist had begun collaging newsprint and photographic materials in his work and the impetus to combine both painting materials and everyday objects such as clothing, urban debris, and taxidermied animals such as in *Monogram* continued throughout his artistic life. His transitional pieces that led to the creation of Combines were *Charlene* (1954) and *Collection* (1954) where he combined collage technique and started to incorporate objects such as scarves, comic strips, and faux architectural cornice pieces. Considered one of the first of the Combines, *Bed* (1955) was created by dripping red paint across a quilt. The quilt was later stretched and displayed as a work of art. Some critics according to *The Daily Telegraph* considered the work to be a symbol for violence and rape. Critics originally viewed the Combines in terms of the formal aspects of art, shape, color, texture, and the composition and arrangement of these. This 1960s view has changed over time so that more recently critics and art historians see the Combines as carrying coded messages difficult to decipher because there is no apparent order to the presentation of the objects. *Canyon* (1959) features a stuffed bald eagle which drew government ire due to the 1940 Bald and Golden Eagle Protection Act, but the stuffed angora goat with paint applied to its snout in his *Monogram* (1955-1959) was without controversy. CANNOTANSWER

STUDENT: **What did he combine?**

TEACHER: ⇨ collaging newsprint and photographic materials in his work and the impetus to combine both painting materials and everyday objects such as clothing, urban debris, and taxidermied animals

TEACHERX: ⇨ the delineated boundaries between art and sculpture were broken down so that both were present in a single work of art.

TEACHERX: ⇨ picked up trash and found objects that interested him on the streets of New York City and brought these back to his studio

TEACHERX: ⇨ trash and found objects that interested him on the streets of New York City and brought these back to his studio where they could become integrated into his work.

TEACHERX: ⇨ the delineated boundaries between art and sculpture were broken down so that both were present in a single work of art.

TEACHERX: ⇨ collaging newsprint and photographic materials in his work and the impetus to combine both painting materials and everyday objects such as clothing, urban debris, and taxidermied animals

STUDENT: **What did he do with all of those things?**

TEACHER: ↗ This 1960s view has changed over time so that more recently critics and art historians see the Combines as carrying coded messages difficult to decipher

TEACHERX: ↗ the delineated boundaries between art and sculpture were broken down so that both were present in a single work of art.

TEACHERX: ↗ had begun collaging newsprint and photographic materials in his work and the impetus to combine both painting materials and everyday objects

TEACHERX: ↗ brought these back to his studio where they could become integrated into his work.

TEACHERX: ↗ This 1960s view has changed over time so that more recently critics and art historians see the Combines as carrying coded messages difficult to decipher

STUDENT: **Are there any other interesting aspects about this article?**

TEACHER: ⇨ Combines as carrying coded messages difficult to decipher because there is no apparent order to the presentation of the objects.

TEACHERX: ⇨ Critics originally viewed the Combines in terms of the formal aspects of art, shape, color, texture, and the composition and arrangement of these.

TEACHERX: ⇨ Rauschenberg's comment concerning the gap between art and life can be seen as a statement which provides the departure point for an understanding of his contributions as an artist. In

TEACHERX: ⇨ his series of works which he called Combines served as instances in which the delineated boundaries between art and sculpture were broken down

TEACHERX: ⇨ His transitional pieces that led to the creation of Combines were Charlene (1954) and Collection (1954)

TEACHERX: ⇨ Combines as carrying coded messages difficult to decipher because there is no apparent order to the presentation of the objects.

STUDENT: **What were some names of some of his combines?**

TEACHER: ⇨ Canyon

TEACHERX: ⇨ Charlene (1954) and Collection (1954)

TEACHERX: ⇨ His transitional pieces that led to the creation of Combines were Charlene (1954) and Collection (1954)

TEACHERX: ⇨ were Charlene (1954) and Collection (1954) where he

TEACHERX: ⇨ Charlene (1954) and Collection (1954)

TEACHERX: ⇨ Canyon

STUDENT: **What was another piece he did that was well known?**

TEACHER: ⇨ stuffed bald eagle

TEACHERX: ⇨ Canyon (1959)

TEACHERX: ⇨ Bed (1955)

TEACHERX: ⇨ Monogram

TEACHERX: ⇨ Bed (1955)

TEACHERX: ⇨ stuffed bald eagle

STUDENT: **Was there a certain time period that he did combines?**

TEACHER: ⇨ 1954

TEACHERX: ⇨ 1954 to 1962,

TEACHERX: ⇨ 1954 to 1962,

TEACHERX: ⇨ 1955-1959

TEACHERX: ⇨ Technically "Combines" refers to Rauschenberg's work from 1954 to 1962,

TEACHERX: ⇨ 1954

STUDENT: **Where did he show these pieces?**

TEACHER: ⇨ CANNOTANSWER

TEACHERX: ⇨ CANNOTANSWER

TEACHERX: ⇨ CANNOTANSWER

TEACHERX: ⇨ CANNOTANSWER

TEACHERX: ⇨ CANNOTANSWER

TEACHERX: ⇨ CANNOTANSWER