

RAUSCHENBERG100



RAUSCHENBERG100

The Centennial Report

ROBERT RAUSCHENBERG FOUNDATION, NEW YORK

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Introduction

Robert Rauschenberg (1925–2008) lived with the conviction that engaging with art can nurture people’s sensibilities as individuals, community members, and citizens. The Rauschenberg100 celebrations sought to encourage audiences familiar with his work and those encountering the artist for the first time to form fresh perspectives about his creative life and legacy. Inaugurated by the artist’s 100th birthday on October 22, 2025, a series of exhibitions, activations, performances, and conservations reexamined Rauschenberg and his work through a contemporary lens, highlighting his enduring influence on generations of artists and activists. In keeping with his living legacy, the Centennial promoted cross-disciplinary collaboration and supported global opportunities for critical dialogue.

Courtney J. Martin
Executive Director, Robert Rauschenberg Foundation

Rauschenberg Centennial Award

MARCH 16, 2026

Established in honor of Rauschenberg’s 100th birthday, the Rauschenberg Centennial Award recognized excellence across four disciplines: art, performance, photography, and writing. One practitioner in each field received an unrestricted grant of \$100,000. All previously invited participants in the Foundation’s Captiva Residency program were eligible for nomination. Announced on March 16, 2026, the four recipients of the Rauschenberg Centennial Award were Senga Nengudi (art), David Thomson (performance), Chandra McCormick and Keith Calhoun (photography) and Patricia Spears Jones (writing).

A panel of jurors, comprising curators and practitioners in each of the four disciplines, contributed deep expertise to the selection of the recipients. The evaluations of the eligible candidates were holistic, taking into account artistic excellence and the depth and significance of each artist’s body of work as well as cultural impact beyond their primary medium, community engagement, and mentorship.



ART

Senga Nengudi

Senga Nengudi is known for sculptures, performances, and installations that emphasize improvisation and ephemerality. Drawing on her African and African American heritage, her work frequently incorporates castaway materials, transforming them into forms that convey resilience, vulnerability, and the possibilities of transformation.

In recommending Nengudi for the award, the artist and RCA juror Nyeema Morgan commented, “Senga Nengudi is a lodestar for generations of artists who have centered questions that bridge social, political, and philosophical concerns. What it means to be present in one’s own body and the conditions that influence our engagement with each other and the world have been central for her nearly fifty-year career. She has committed to taking bold risks in her work, eschewing categorization and prioritizing a spirit of camaraderie through her collaborations and teaching.”



PERFORMANCE

David Thomson

David Thomson is a Caribbean American interdisciplinary artist whose practice utilizes image, writing, performance, and installation to explore the shifting tensions of presence and absence in the performance of identity. In 2017, Thomson initiated the Artist Sustainability Project with Kate Watson-Wallace as an ongoing platform to expand the discourse around financial, artistic, and personal empowerment in the arts community. In 2024, he and Emily Waters founded YoungArts’ Artist Resource Collective, a program dedicated to financial planning and professional development for artists.

Regarding Thomson’s nomination for the award, Stuart Comer, Lonti Ebers Chief Curator of Media and Performance at the Museum of Modern Art, New York, stated, “David Thomson is a singular agent for dance and performance, empowering both performers and audiences, the stage and the archive. He carries the full weight of New York’s remarkable dance history in his body as he performs at the crossroads of a singular, intergenerational network of artists, whose work he has brought to vivid life. Thomson has routinely demonstrated the urgency of building culture, sustaining communities, and creating living archives.”



PHOTOGRAPHY

Chandra McCormick and Keith Calhoun

Chandra McCormick and Keith Calhoun are contemporary American artists who, since 1980, have used their cameras to provide visual testimony of Black lived experiences in the American South. They engage photography as a site of social activism by illuminating and conveying the struggles and celebrations of their subjects, thus historicizing and archiving the rich, unique traditions and deep-rooted attributes of Louisiana culture and Black existence.

The photographer, filmmaker, author, and professor An-My Lê wrote of McCormick and Calhoun, “[Their] life’s work constitutes an expansive documentation not only of daily life in Louisiana over the past thirty-five years but also of the criminal and environmental justice systems, the enduring legacies of slavery, and the complexities of African American experience in the American South. Their body of work reflects a sustained and deeply passionate commitment—one that merits careful recognition, critical engagement, and long-term preservation.”



WRITING

Patricia Spears Jones

Patricia Spears Jones is a poet, playwright, and cultural activist who was New York State Poet from 2023 to 2025 and is now a Poet Laureate Fellow. Author of *The Devil’s Wife Considers*, *The Beloved Community*, and *A Lucent Fire: New and Selected Poems*, she serves on the board of the Poetry Project and is an Emeritus Fellow for the Black Earth Institute as well as the founder and organizer of the American Poets Congress.

Of Spears Jones, Catherine Taft, Deputy Director and Curator at The Brick in Los Angeles, noted, “This award celebrates the extraordinary, interdisciplinary achievements of Patricia Spears Jones, including her forward-thinking poetry, ecological stewardship, and community-oriented work on all levels. This major award also acknowledges the importance of the Rauschenberg Residency to the lives and work of so many artists over nearly fifteen years. Captiva has been a significant American hub for creativity and experimentation.”

Exhibitions

CRANBROOK ART MUSEUM,
BLOOMFIELD HILLS, MICHIGAN

Pop Art Pop-Up

EXHIBITION
FEBRUARY 12–MARCH 9, 2025

Cranbrook Art Museum holds a variety of Rauschenberg’s works, including lithographs, exhibition posters, the *Thirty-Four Drawings for Dante’s Inferno* print portfolio, and the Combine-like *Moon Burn* and *Soviet/American Array V* (1988–89), the latter having been conserved through a Centennial grant from the Foundation.

the exhibition *Pop Art Pop-Up* was presented in the museum’s Plaza Vault. It consisted of a rotating selection of major prints alongside *Moon Burn* and *Soviet/American Array V* (1988–89), the latter having been conserved through a Centennial grant from the Foundation.



Above: Installation view

Opposite: Robert Rauschenberg, *Soviet/American Array V*, 1988–89. Photogravure, 88 × 53 in. (223.5 × 134.6 cm). From an edition of 55, published by Universal Limited Art Editions, West Islip, New York. Cranbrook Art Museum, Bloomfield Hills, Michigan, Gift of George R. Francoeur and Gerald A. Earles



THE RINGLING, SARASOTA, FLORIDA

Robert Rauschenberg:
A Centennial Celebration

EXHIBITION
MARCH 1–AUGUST 3, 2025

Surveying Rauschenberg’s work across media, including landmark sculptures from the *Glut* series and textile-focused works from the *Hoarfrost* series, this exhibition underscored the artist’s connection to southwest Florida throughout the latter part of his life. Much of the work on display was created after Rauschenberg’s move to Captiva in 1970 and the founding of his print-making shop, Untitled Press. The artist’s commitment to community engagement and collaboration became especially evident during

his time in Florida, when he partnered with local universities and other educational institutions to mentor and shape processes of artistic exploration.

The Ringling exhibition also included a video of a performance of the dancer and choreographer Trisha Brown’s *Glacial Decoy* (1979), for which Rauschenberg designed both the set and the costumes, as well as related works on paper and multiple photographs from the artist’s *Studies for Chinese Summerhall* portfolio (1983).



MIART, MILAN
MUSEO DEL NOVECENTO, MILAN

Among Friends

ART FAIR
APRIL 4–6, 2025

Rauschenberg e
il Novecento
(Rauschenberg and
the 20th Century)

EXHIBITION
APRIL 5–JUNE 29, 2025

For its 2025 edition, Milan’s leading art fair turned to Rauschenberg’s legacy for inspiration, drawing its theme from the 2017 retrospective organized by Tate and the Museum of Modern Art, New York. Selections from the Spanish bank and fair sponsor Intesa Sanpaolo’s corporate collection, including works by Rauschenberg, were displayed in the fair’s lounge. As part of the public programming, the Foundation’s Senior Curator, Julia Blaut, joined the fair’s Artistic Director, Nicola Ricciardi, and the independent curator Anthony Huberman for a panel discussion exploring models of collaboration across institutions and disciplines, using Rauschenberg’s belief that “ideas are not real estate”

as a starting point for conceptualizing creative partnerships in a globalized, interdependent art world. In conjunction with the fair, Ricciardi organized an exhibition at Milan’s Museo del Novecento that brought Rauschenberg’s work into conversation with Italian postwar and contemporary art movements, from Futurism to Arte Povera. A consideration of the artist’s friendship with Germano Celant, the renowned Italian critic and curator, and of the parallels between their respective visual and conceptual spheres revealed the deep international currents in Rauschenberg’s work and attested to his enduring influence on the broader histories of experimental artistic practices.

Opposite: Robert Rauschenberg, *Blue Exit*, 1961. Combine: oil and graphite on canvas, 84 x 60 in. (213.4 x 152.4 cm). Intesa Sanpaolo Collection



MUSEUM BRANDHORST, MUNICH

Five Friends: John Cage,
Merce Cunningham,
Jasper Johns, Robert
Rauschenberg,
Cy Twombly

EXHIBITION
APRIL 10–AUGUST 17, 2025

This exhibition traced the creative relationships between and among Rauschenberg, Cage, Cunningham, Johns, and Twombly. Beyond a historical group show, it presented a cross-disciplinary portrait of artistic exchange through more than 180 works, including paintings, stage props, costumes, photographs, musical scores, and archival materials. The exhibition, presented jointly by Munich’s Museum Brandhorst and Cologne’s Museum Ludwig, drew on the institutions’ respective strengths: The Brandhorst holds a comprehensive collection of Cy Twombly’s work, while the Ludwig maintains one of the most significant collections of Pop art outside the United States.

In *Five Friends*, Rauschenberg’s work appeared as part of a wider experiment in dissolving the boundaries between artistic practice and daily life. His collaborations with Cage and Cunningham, in particular, along with his close ties to Twombly and Johns, reflected the artists’ shared commitment to process, openness, and conversation. The exhibition’s live programming, including music and dance rooted in the work of Cage and Cunningham, extended those ideas into the present. A substantial catalogue, subtitled *The Age of Genius in American Modernism* and available in both English and German, was published by Schirmer/Mosel in May 2025.





VANCOUVER ART GALLERY

Postcards from the Heart:
Selections from the
Brigitte and Henning
Freybe Collection

EXHIBITION
APRIL 18–OCTOBER 5, 2025

In 2025, an important work by Rauschenberg entered the collection of Vancouver Art Gallery. *Sea-Cow Treaty (Spread)* (1977) was acquired by the Canadian institution as part of a promised gift from the collectors Brigitte and Henning Freybe. With support from the Foundation, this monumental work—encompassing a working water feature—was exhibited for the first time in a museum setting.



Robert Rauschenberg, *Sea-Cow Treaty (Spread)*, 1977. Cloth, silk, paper, transfer images, metal plates, metal taps, metal buckets (joined by single handle), electrical wiring, mounted on wood. Vancouver Art Gallery, Promised Gift of Brigitte and Henning Freybe

HONOLULU ART MUSEUM

Past-Forward: Modern and
Contemporary Art from
HoMA’s Collection

EXHIBITION
MAY 2025

In honor of Rauschenberg’s centennial, the Honolulu Museum of Art received a grant from the Foundation to support its holdings by the artist. The disbursement went toward advanced research on *Trophy V (for Jasper Johns)* (1962), a highlight of HoMA’s collection, as well as conservation of *Tibetan Locks (Reel)* (1987).

To make *Tibetan Locks*, Rauschenberg devised a new form of powder-coated aluminum onto which he applied paint and screenprinted decals. The work was published by Gemini G.E.L., the celebrated printmaking workshop and publisher of limited editions in Los Angeles. The version of the work at HoMA, from an edition of twenty-one, was in need of conservation. The meticulous cleaning of the work by the conservator Kathryn Harada revealed a faint and previously undocumented signature by Rauschenberg. Newly restored, *Tibetan Locks* was exhibited in time for the artist’s 100th birthday as part of HoMA’s ongoing survey of its permanent collection.



Robert Rauschenberg, *Tibetan Locks (Reel)*, 1987. Photo screen decals and hand painting on powder-coated aluminum, 42 × 40 × 1½ in. (106.7 × 101.6 × 3.8 cm). From an edition of 21, published by Gemini G.E.L., Los Angeles. Robert Rauschenberg Foundation, New York and Gemini G.E.L., Los Angeles



WALKER ART CENTER,
MINNEAPOLIS

**Trisha Brown and
Robert Rauschenberg:
Glacial Decoy**

EXHIBITION
JUNE 26, 2025–MAY 24, 2026

The creative partnership between Rauschenberg and Trisha Brown dates to the early 1960s, when the artist began designing for and performing with the Judson Dance Theater, of which Brown was a founding member. Over the decades, the collaboration evolved into a deep artistic dialogue. Rauschenberg served as an advisor and board member for Brown's dance company, and when Brown made her first work for the proscenium stage, *Glacial*

Decoy (1979), she turned to him to create both the costumes and the set. The latter consisted of a rotation of black-and-white photographs made by the artist in *Captiva* and projected across four suspended cloth panels, forming a shifting visual field that interacted with the dancers' movements.

At the Walker, this landmark work was represented in videos of historic and recent performances alongside archival materials, the

original costumes, and all 159 photographs used in the original set. In November 2025, the Walker supplemented the exhibition with "Rauschenberg@100: Merce Cunningham, Trisha Brown, Kyle Abraham," a series of live performances, public programs, and a residency for Trisha Brown Dance Company at the museum, all spotlighting the artist's enduring impact on generations of choreographers.



VIRGINIA MUSEUM OF
FINE ARTS, RICHMOND

Robert Rauschenberg:
Cardbirds

EXHIBITION
JUNE 27, 2025–FEBRUARY 15, 2026

Cardbirds is one of Rauschenberg’s most quietly political bodies of work. Created in 1971, the works in the series are collages, but misleading ones: Most of the elements that resemble multiple layers of flattened cardboard, labels, rips, smudges, and even nails are trompe-l’oeil, made through an elaborate combination of screenprinting and photolithography. The artist created the works shortly after moving from New York to Captiva, Florida, where he was no longer surrounded by the urban materials that had defined his earlier work. Instead, he began

responding to the cardboard boxes left around his studio and, through them, exploring resonances of surface, memory, and traces of labor and circulation.

Rauschenberg treated cardboard not as debris but as a material with a history, shaped by use. At the Virginia Museum of Fine Arts, the Foundation supported an exhibition devoted to the series, which culminated in the commissioning and performance of a new work, inspired by *Cardbirds*, by the San Francisco–based composer Ellen Fullman for her proprietary Long String Instrument.



SHELDON MUSEUM OF ART,
UNIVERSITY OF NEBRASKA–
LINCOLN

Robert Rauschenberg and
the Flatbed Picture Plane

EXHIBITION
AUGUST 16–DECEMBER 31, 2025

In fall 2025, the Sheldon Museum of Art at the University of Nebraska–Lincoln presented *Robert Rauschenberg and the Flatbed Picture Plane*, an exhibition exploring Rauschenberg’s work through the critic Leo Steinberg’s influential concept of the “flatbed picture plane” in modern art. Contrasting the abstract, materially specific, and horizontally oriented work of postwar artists with the window-like approach of prior

generations of painters, Steinberg’s theory was openly indebted to Rauschenberg’s work. Acquired by the museum between 1970 and 2018, the nine editioned works in the exhibition, created by a variety of printmaking techniques, were presented together for the very first time. The Foundation supported the exhibition as well as a lecture at the museum by the Foundation’s Senior Curator Julia Blaut.



BLACK MOUNTAIN COLLEGE
MUSEUM + ARTS CENTER,
ASHEVILLE, NORTH CAROLINA

**Points in Space:
Performance at
Black Mountain College**

EXHIBITION
SEPTEMBER 5, 2025–
JANUARY 10, 2026

Black Mountain College's interdisciplinary and collaborative philosophy fostered groundbreaking experiments across disciplines, significantly influencing performance, theater, film, music, dance, and visual art worldwide. *Points in Space*, at the Black Mountain College Museum + Arts Center, featured visual and time-based artworks that captured the school's innovative spirit between 1933 and 1957. The exhibition, supported by

the Foundation, highlighted key events and breakthroughs by Rauschenberg, John Cage, Merce Cunningham, Lou Harrison, Roland Hayes, Ray Johnson, Hugo Kauder, Ursula Mamlok, David Tudor, Alma Stone Williams, Stan Vanderbeek, Stefan Wolpe, and other Black Mountain figures while tracing their broader impacts through such important art movements as the Bauhaus, Dada, and Fluxus.



DES MOINES ART CENTER, IOWA

Robert Rauschenberg:
Currents, 1970

EXHIBITION
SEPTEMBER 6–DECEMBER 14, 2025

During a tumultuous political moment in the United States, Rauschenberg created his *Currents* series with the conceptual aim of catalyzing political consciousness through immersion and over-stimulation. In a punning play on words typical of the artist, “currents” referred both to current events and to forces of nature such as ocean and electrical currents—phenomena that can sweep a person away or jolt them into action. The Des Moines Art Center exhibition comprised

seventeen large-scale prints from the series, each composed of dozens of superimposed newspaper clippings. An accompanying soundscape featured similarly overlapping audio clips from newscasts of the period. The resulting experience was intentionally overwhelming—an activation of the nervous system. In conjunction with the exhibition, the Foundation supported the production of a catalogue, a commemorative poster, and a workshop for teens.



Robert Rauschenberg, *Surface Series 52* (from *Currents*), 1970. Screenprint on paper, 40 × 40 in. (101.6 × 101.6 cm). From an edition of 100, published by Dayton’s Gallery 12, Minneapolis, and Castelli Graphics, New York; produced by Styria Studio, New York. Des Moines Art Center, Iowa, Gift of Lawrence Zicklin, New York

GREY ART MUSEUM,
NEW YORK UNIVERSITY

Handle with Care:
Robert Rauschenberg’s
Ecological Conscience

EXHIBITION
SEPTEMBER 9, 2025–APRIL 11, 2026

Handle with Care, an exhibition at New York University’s Grey Art Museum, explored Rauschenberg’s forays into environmental activism. Convinced that “art can encourage individual conscience,” the artist turned to printmaking, an affordable, accessible, and duplicable medium with a long-standing connection to political activism. He started collaborating with print workshops in the late 1960s and quickly gained a reputation as a thoughtful, experimental practitioner. The making of the works on view, which were drawn from NYU’s art collection, coincided

with the rise of the environmental movement in the 1970s, and the works themselves impart a concern for vulnerable people, animals, and habitats, at home and abroad. A concurrent boom in the U.S. print market allowed Rauschenberg to raise funds for environmental and humanitarian causes by creating special-edition prints with a range of sponsors. The Foundation supported the exhibition through a grant that enabled installation, framing, conservation, photography, publicity, and educational programming.



MUSEUM OF THE CITY OF
NEW YORK

**Robert Rauschenberg's
New York: Pictures from
the Real World**

EXHIBITION
SEPTEMBER 12, 2025–APRIL 19, 2026

Straddling the centennial of Rauschenberg's birth and the 250th anniversary of the founding of the United States, *Robert Rauschenberg's New York* invited viewers inside the borders of Rauschenberg's America. The artist's snapshots of iconic U.S. landmarks, such as a neck-up portrait of the Statue of Liberty shot from below, allowed audiences to form their own opinions of American iconography and the values it represents.

Running parallel to these instantly recognizable subjects, Rauschenberg's photos of street life—old, worn couches, paint-stained bicycles, bricolaged sculptures—provided a sense of life on the

margins, documented with unfiltered honesty. In a draft of a 1981 statement on photography, the artist stated, "Mine is the need to be where it will always never be the same again; a kind of archeology in time only, forcing one to see whatever the light or the darkness touches. . . . My concern is to move at a speed within which to act." In addition to loaning artworks and providing research support, the Foundation funded a series of five photographer-led tours for the public during the exhibition. Christopher Rauschenberg also led a tour of the exhibition, placing the artist's photographic legacy in context.





Robert Rauschenberg, *LAUNDRY*, 1965
 This work is a black and white photograph of a storefront with a sign that reads "LAUNDRY". The photograph is part of a series of four images arranged in a cross pattern. The other three images are: a car's rear end (top), a row of small, rectangular objects (left), and a person standing in a doorway (right).



THE MENIL COLLECTION, HOUSTON

Robert Rauschenberg:
Fabric Works of the 1970s

EXHIBITION
SEPTEMBER 19, 2025–MARCH 1, 2026

Rauschenberg’s sustained exploration of textiles during the 1970s generated a sensuous, improvisational body of work that reimagined fabric as both image and architecture. Moving away from the rigidity and monumentality of his recent Combines, the artist turned to gauze, muslin, and sailcloth—printed, sewn, or simply pinned—to create works that responded directly to light, air, and gravity. The Menil’s exhibition, which featured more than thirty works from the artist’s *Venetian*, *Jammer*, and *Hoarfrost* series alongside archival materials relating to his set and costume

designs, was the first museum survey to be dedicated to this important and underappreciated chapter in the artist’s career. Before enrolling at Black Mountain College in North Carolina in 1948, Rauschenberg spent about a year in Kansas City, Missouri, studying costume design and working various temporary jobs related to fashion. A catalogue published by the Menil and distributed by Yale University Press deftly charts the ways in which those experiences and other encounters with fabric informed the body of work highlighted in the exhibition.







MATTATUCK MUSEUM,
WATERBURY, CONNECTICUT

Ruminations: Rauschenberg at 100

EXHIBITION
SEPTEMBER 28–DECEMBER 7, 2025

In celebration of the artist's centennial, the Mattatuck Museum presented an exhibition of Rauschenberg's *Ruminations* (1999), a series of nine color photogravures the artist made to reflect on his life, his friends and family, and the memories he held dear. Among the featured figures are his parents, Ernest and Dora Rauschenberg; his former wife, Susan Weil; their son, Christopher; the

composer John Cage; and the artist Jasper Johns. The suite layers photographs and the occasional handwritten note in collage-like compositions, offering an intimate glimpse into the artist's creative journey. The Foundation provided a grant to fund a series of educational programs concurrent with the exhibition.



Opposite: Installation view

Above: Robert Rauschenberg, *Ace (Ruminations)*, 1999. Intaglio, 30½ × 45¼ in. (77.5 x 116.2 cm). From an edition of 46, published by Universal Limited Art Editions, West Islip, New York

FUNDACIÓN JUAN MARCH, MADRID

Robert Rauschenberg:
The Use of Images

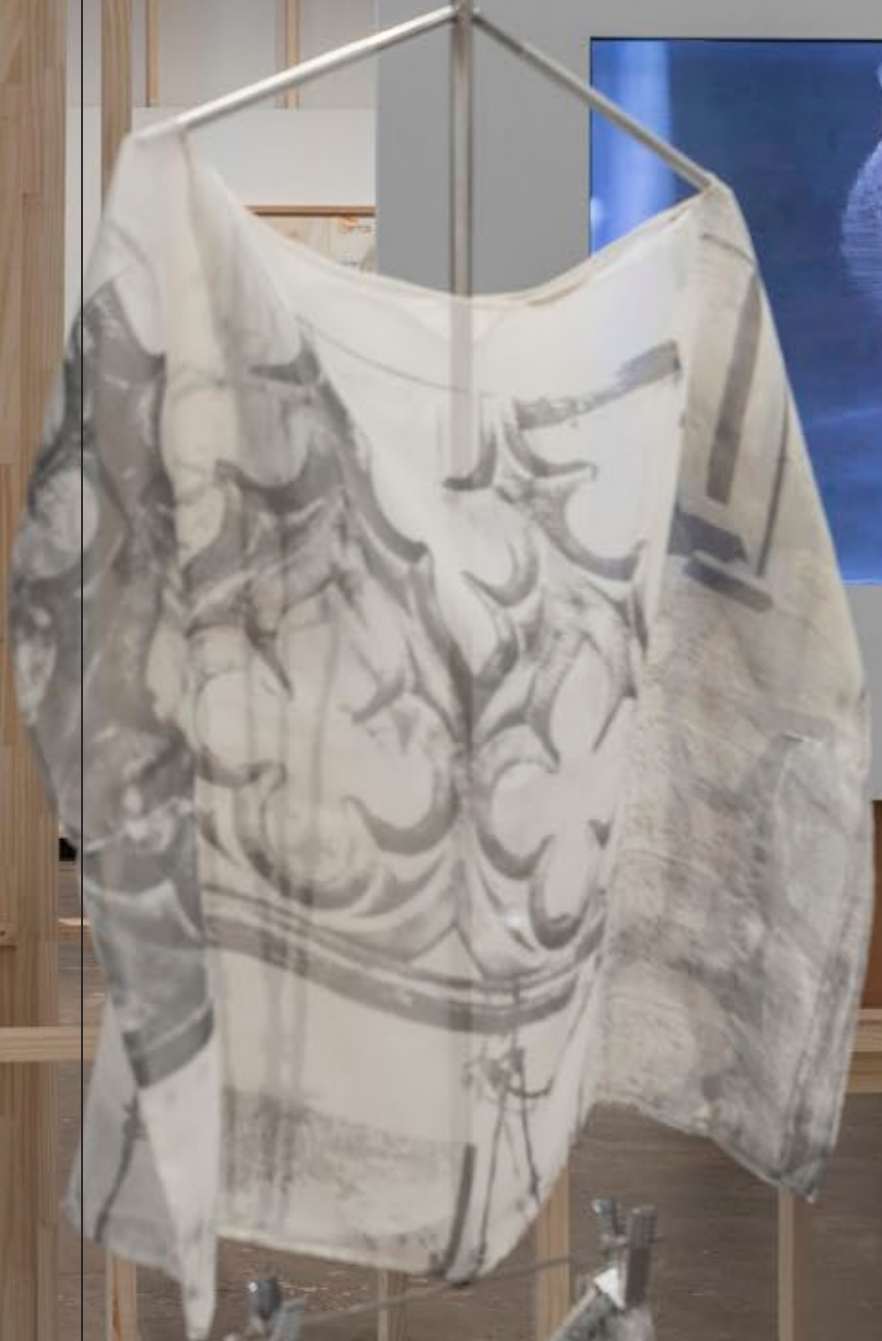
EXHIBITION
OCTOBER 3, 2025–JANUARY 18, 2026

In February 1985, the Fundación Juan March organized the first solo exhibition of Rauschenberg’s work in Spain. Forty years later, and coinciding with the artist’s centennial, the museum returned to Rauschenberg with a groundbreaking interpretation of his oeuvre as an essentially photographic practice.

The artist began using a camera during his years at Black Mountain College under the tutelage of Hazel-Frieda Larsen (later Archer) and Aaron Siskind. In the 1950s, he added newspaper clippings to canvas

by means of collage; beginning in 1962, he used silkscreen to transfer images directly to canvas. Such appropriation of preexisting imagery was extremely novel, particularly when accompanied by Rauschenberg’s signature nonhierarchical arrangement. Beginning with his photographs from the early 1950s and ending with his autobiographical *Ruminations* series, the exhibition emphasized the impact of image making and appropriation across the artist’s career.





MUSEUM LUDWIG, COLOGNE

**Five Friends: John Cage,
Merce Cunningham,
Jasper Johns, Robert
Rauschenberg,
Cy Twombly**

EXHIBITION
OCTOBER 3, 2025–JANUARY 11, 2026

This exhibition focused on a circle of artists who had a decisive influence on postwar art in the fields of dance, drawing, music, painting, and sculpture. Through their intimate exchanges, Cage, Cunningham, Johns, Rauschenberg, and Twombly created special connections between different artistic genres and media. With over 150 works of art, musical scores, stage props, costumes, photographs, and archival materials, the joint exhibition by Museum Ludwig and Museum Brandhorst, Munich, provided essential

insight into the interplay between the five artists.

Five Friends was based on the unique collections of both museums. Museum Ludwig has the most extensive Pop art collection outside the United States and owns key works by Johns and Rauschenberg, while Museum Brandhorst houses a comprehensive collection of Twombly's work. In addition to the exhibition, site-specific music and dance programs were staged that focused on the works of Cage and Cunningham.





GUGGENHEIM, NEW YORK

Robert Rauschenberg:
Life Can't Be Stopped

EXHIBITION
OCTOBER 10, 2025–MAY 3, 2026

An installment in the Guggenheim’s “Collection in Focus” series, this exhibition brought together important works from the museum’s permanent collection and major loans from the Foundation. Over thirty-two feet (almost 10 meters) wide, *Barge* (1962–63)—last seen in New York during the Guggenheim’s 1997–98 Rauschenberg retrospective—is the largest of the artist’s silkscreen paintings of the early 1960s. Other works, such as *Autobiography* (1968) and *Yellow Body* (1969), marked the artist’s transition from his periodic black-and-white palette to more colorful tones, which he had not utilized since the Combine era.

On October 15, as part of the Guggenheim’s “Works & Process” series, a special performance by Trisha Brown Dance Company and Paul Taylor Dance Company was presented in the museum’s rotunda, restaging selected collaborations between Rauschenberg and the two choreographers. On November 12, the Foundation’s Director of Archives, Francine Snyder, moderated a discussion between Stephen Petronio, Sable Elyse Smith, and Martha Tuttle on *I Don’t Think About Being Great: Selected Writings*, by Robert Rauschenberg, in the museum’s theater.

Below: Robert Rauschenberg, *Barge*, 1962–63. Oil and silkscreen ink on canvas, 6 ft. 7⅞ in. × 32 ft. 2 in. (202.9 × 980.4 cm). Solomon R. Guggenheim Museum, New York

Opposite: Installation view





Spot

EXHIBITION
OCTOBER 21, 2025–OCTOBER 2026

Around 1962, Rauschenberg, contemporaneously with Andy Warhol, introduced the screen-printing technique into painting. In doing so, he reinforced the reproductive nature of everyday urban motifs, setting them in sharp contrast to the authentic, gestural style of his silkscreen paintings.

Spot (1963), on view at Staatsgalerie Stuttgart for the duration of the artist’s centennial, is a major work featuring a hallmark of Rauschenberg’s graphic style: the reproduction of photographs from newspapers and magazines. Visually capturing current events was important to the artist; as he once noted, “It is an artist’s duty to be a witness to their time.” Accompanying *Spot*, one of four different graphic works by Rauschenberg from the museum’s collection was on display over the course of the year, supported by a conservation grant from the Foundation to make the galleries exhibition-ready.

Opposite: Robert Rauschenberg, *Spot*, 1963. Oil and silkscreen ink on canvas, 58 × 40 in. (147.3 × 101.6 cm). Staatsgalerie Stuttgart, Acquired with lottery funds in 1968



GUILD HALL, EAST HAMPTON,
NEW YORK

**Impressions Transferred:
Lasting Legacies of
Robert Rauschenberg**

EXHIBITION
NOVEMBER 15, 2025–
JANUARY 4, 2026

**Student Art Festival:
Rauschenberg 100**

EDUCATIONAL PROGRAM
NOVEMBER 15, 2025–
JANUARY 4, 2026

Since 1983, Guild Hall’s Student Art Festival has invited students from K-12 public schools on Long Island’s East End to create and exhibit original work in partnership with regional artists. This year’s participants took inspiration from what Rauschenberg famously called the “gap” between art and life, working across media, disciplines, and subjects to explore how art can be shaped by lived experience. The program, supported by the Foundation, reflected the artist’s lifelong ethos of openness and emphasis on process—his

belief that art should be inclusive, improvisational, and rooted in the world around it. Programmed alongside *Impressions Transferred*, a solo exhibition honoring Rauschenberg’s enduring legacy, the festival culminated in an exhibition curated by Melanie Crader, Guild Hall’s Director of Visual Arts, together with the Guild Hall Teen Arts Council, the region’s first paid teen arts program. Alongside student art, the show included five works by Rauschenberg from Guild Hall’s permanent collection.



NSU ART MUSEUM,
FORT LAUDERDALE, FLORIDA

Robert Rauschenberg:
Real Time

EXHIBITION
NOVEMBER 16, 2025–APRIL 26, 2026

Beginning in the 1970s, Rauschenberg created a series of experimental prints in collaboration with Graphic-studio at the University of South Florida using techniques such as lithography, screenprinting, and solvent transfer. In *Robert Rauschenberg: Real Time*, supported by the Foundation, these works were displayed alongside collaged scrims and found objects—what the artist referred to as “actual elements of everyday life.” The exhibition featured twenty-seven experimental works from the NSU Art Museum’s permanent collection, Charles Atlas’s films of Rauschenberg’s collaborations with the choreographer Merce Cunningham, and rare early photographs by Rauschenberg on loan from the Frederick R. Weisman Art Foundation. As part of the opening celebration, the choreographer Damaris Ferrer staged *The Crossings*, a collaborative action geared toward connecting to oneself and others. The exhibition underscored Rauschenberg’s radical reimagining of printmaking.



M+, HONG KONG

Robert Rauschenberg and Asia

EXHIBITION
NOVEMBER 22, 2025–APRIL 26, 2026

Robert Rauschenberg and Asia at the Hong Kong museum M+, which brought together a selection of major works produced by the artist during and in response to his journeys in Asia, was the first exhibition to comprehensively trace his trajectories and impact in the region. An enthusiastic traveler, Rauschenberg was deeply influenced by the cultures with which he came into contact.

His extended engagement with Japan began in the mid-1960s, and his residency in India in 1975 inspired new approaches to working with materials and colors. Following his first trip to China in 1982, he developed the Rauschenberg Overseas Culture Interchange (ROCI) project (1984–91), a global program of traveling exhibitions and cultural dialogues.





ACADEMY ART MUSEUM,
EASTON, MARYLAND

**Rauschenberg 100:
New Connections**

EXHIBITION
DECEMBER 11, 2025–MAY 3, 2026

In celebration of the artist’s 100th birthday, the Academy Art Museum presented *Rauschenberg 100: New Connections*, an immersive exhibition highlighting the artist’s lifelong commitment to experimentation and collaboration. At its center was *Chinese Summerhall* (1982), a rarely exhibited, one-hundred-foot-long color photograph documenting Rauschenberg’s first journey to China and his creative partnership with Donald J. Saff, founder of Graphic-studio and Creative Director of the Rauschenberg Overseas Culture Interchange (ROCI). Positioned alongside *Chinese Summerhall*, which was loaned by the Foundation (also a supporter of the exhibition), more than twenty pieces from the museum’s collection traced how Rauschenberg’s global travels inspired innovative approaches that continue to influence contemporary art. The Foundation’s Associate Curator for Research, Helen Hsu, spoke at the exhibition’s opening, and Christopher Rauschenberg delivered a lecture placing the artist’s photographic legacy in context.



NASHER SCULPTURE CENTER,
DALLAS

Rauschenberg Sculpture

EXHIBITION
JANUARY 31–APRIL 26, 2026

From the beginning of his career in the late 1940s until his death, Rauschenberg sought to let as much of the world as possible into his art. His involvement with sculpture flourished amid a staggering array of other pursuits—painting, photography, printmaking, technological experiments, performance, set and costume design, ceramics, and fresco—all of which freely fed into one another. While he rarely made works that could be considered sculpture in the traditional sense, as he neither carved nor modeled nor welded, he regularly turned to three-dimensional objects to engage viewers and bring his art more fully into its surroundings.

Organized by Catherine Craft, Senior Curator at the Nasher Sculpture Center, *Rauschenberg Sculpture* highlighted these adventures in three-dimensional form, pursued by the artist throughout his career. Central to Rauschenberg’s sculpture was his use of discarded objects, from scrap metal and tires to rags and cardboard boxes, accompanied by his insistence that such items were as legitimate as any traditional artistic material. The Nasher’s exhibition was accompanied by a suite of programming that highlighted the collaborative relationships between Rauschenberg, John Cage, and Merce Cunningham.





RAUSCHENBERG: EXPRESS MIMIENTO



Robert Rauschenberg
Express, 1963
Oil on paper, mounted on canvas
100 x 140 cm



On the left, Rauschenberg's collage 'Express' (1963) is shown. The collage is a complex composition of various elements, including figures, architectural structures, and abstract forms, with a prominent red rectangular area in the upper right. The collage is displayed on a white wall. To the right of the collage, there are five small, framed black and white photographs arranged in two rows (three on top, two on bottom). These photographs are likely related to the 'Express' artwork, showing different stages or aspects of its creation or the artist's process.

MUSEO NACIONAL
THYSSEN-BORNEMISZA, MADRID
**Rauschenberg: Express;
In + Out of the Studio**
EXHIBITION
FEBRUARY 3–MAY 24, 2026

In conjunction with the international celebration of Rauschenberg's centennial and with the support of the Foundation, the Museo Nacional Thyssen-Bornemisza presented a special exhibition focused on *Express* (1963), part of the museum's collection and one of the works that earned the artist the top prize for painting at the 32nd Venice Biennale in 1964. Organized by the museum's Senior Curator of Modern Painting, Marta Ruiz del Árbol, the exhibition offered new perspectives on a pivotal work in the artist's career. Exploring both the sources of *Express*'s complex iconography and the experimental drive that led Rauschenberg to eliminate boundaries between disciplines, the show centered on the importance of the work in establishing Rauschenberg's international reputation.



VERA LIST CENTER FOR ART AND
POLITICS, THE NEW SCHOOL,
NEW YORK

**Robert Rauschenberg
& the News**

EXHIBITION
FEBRUARY 19, 2026–JANUARY 4, 2027

Throughout his long career, Rauschenberg incorporated newsprint into his works as both a material and a subject. To honor the artist's centennial, the Vera List Center for Art and Politics brought together and exhibited fifteen newly restored and reframed prints by Rauschenberg from the New School's collection. In creating the prints, Rauschenberg made use of newspaper as a kind of readymade whose juxtaposition of stories, headlines,

and photographs captured pivotal historical moments, from environmental disasters and industrial extractivism to the civil rights movement and antiwar protests. Created between the 1960s and the 1990s, the works reveal the artist's sustained engagement with the rapidly shifting political landscape of the twentieth century, registering urgent responses to moments of social and political unrest as they unfolded in real time.





5

THE GLASS HOUSE, NEW CANAAN,
CONNECTICUT

**Tomashi Jackson and
Robert Rauschenberg:
The Catch One**

EXHIBITION AND CONSERVATION
APRIL 16–DECEMBER 14, 2026

In collaboration with the Foundation, The Glass House presented an exhibition of newly commissioned works by the artist Tomashi Jackson in dialogue with works by Rauschenberg from the historic site's permanent collection: *Empire II* (1961), *Ringmaster* (1980), and *Recital* (1980). Responding to Rauschenberg's multidisciplinary practice, Jackson created her works while participating in the Foundation's Captiva Residency in summer 2025. Jackson employs painting, print-making, photography, and performance to examine how color theory, abstraction, and social histories intersect in shaping perception and everyday life. In addition to the exhibition, the Foundation's grant supported the conservation of the three works cited above.





Tomashi Jackson, *Steamer Lane Breakdown (Ecstatic Audience at Beyoncé's Renaissance Concert in London, UK 2023 / Blurred Leaves Study by My Mother in COVID Isolation in Bakersfield, CA 2020)*, 2023. Acrylic and paper on bed linen with one PVC vinyl strip, 44¼ x 40 x 2 in. (112.4 x 101.6 x 5.1 cm). Courtesy Tomashi Jackson and Night Gallery, Los Angeles



Tomashi Jackson, *Sister Outsider (Aver and April in the 90s and the Dance Floor in the 70s)*, 2026. Acrylic, gold leaf, image transfer, and cotton gauze on flattened fitted cotton queen-sized bedsheet, 82 x 108 in. (208.3 x 274.3 cm). Courtesy Tomashi Jackson and Night Gallery, Los Angeles

KUNSTHALLE KREMS, AUSTRIA

**Robert Rauschenberg:
Image and Gesture**

EXHIBITION
APRIL 25–NOVEMBER 1, 2026

Robert Rauschenberg: Image and Gesture, the first monographic museum exhibition dedicated to the artist in Austria, presented a survey of more than fifty works, including paintings, drawings, and prints. The focus of the show lay in the integration of image reproduction and gestural intervention in Rauschenberg’s work, which often combines photographic materials from newspapers, magazines, and

the artist’s archive with painterly and graphic gestures on the picture plane. The show was accompanied by film and video material of Rauschenberg’s performative and collaborative art as well as art-and-technology projects such as the *Revolver* series (1967) and works related to the artist’s global social activism (Rauschenberg Overseas Culture Interchange, or ROCI; 1984–91).





ILHAM, KUALA LUMPUR

Robert Rauschenberg
and Asia

EXHIBITION
JUNE 16–NOVEMBER 1, 2026

The continuation of *Robert Rauschenberg and Asia*, organized by M+ in Hong Kong, opened in June 2026 at ILHAM, Kuala Lumpur’s premier modern and contemporary art institution. The exhibition returned Rauschenberg’s work to the country that hosted the final international presentation of the Rauschenberg Overseas Culture Interchange, ROCI MALAYSIA, in 1990 at the country’s national art gallery. Rauschenberg traveled regularly to Asia, finding fresh inspiration for

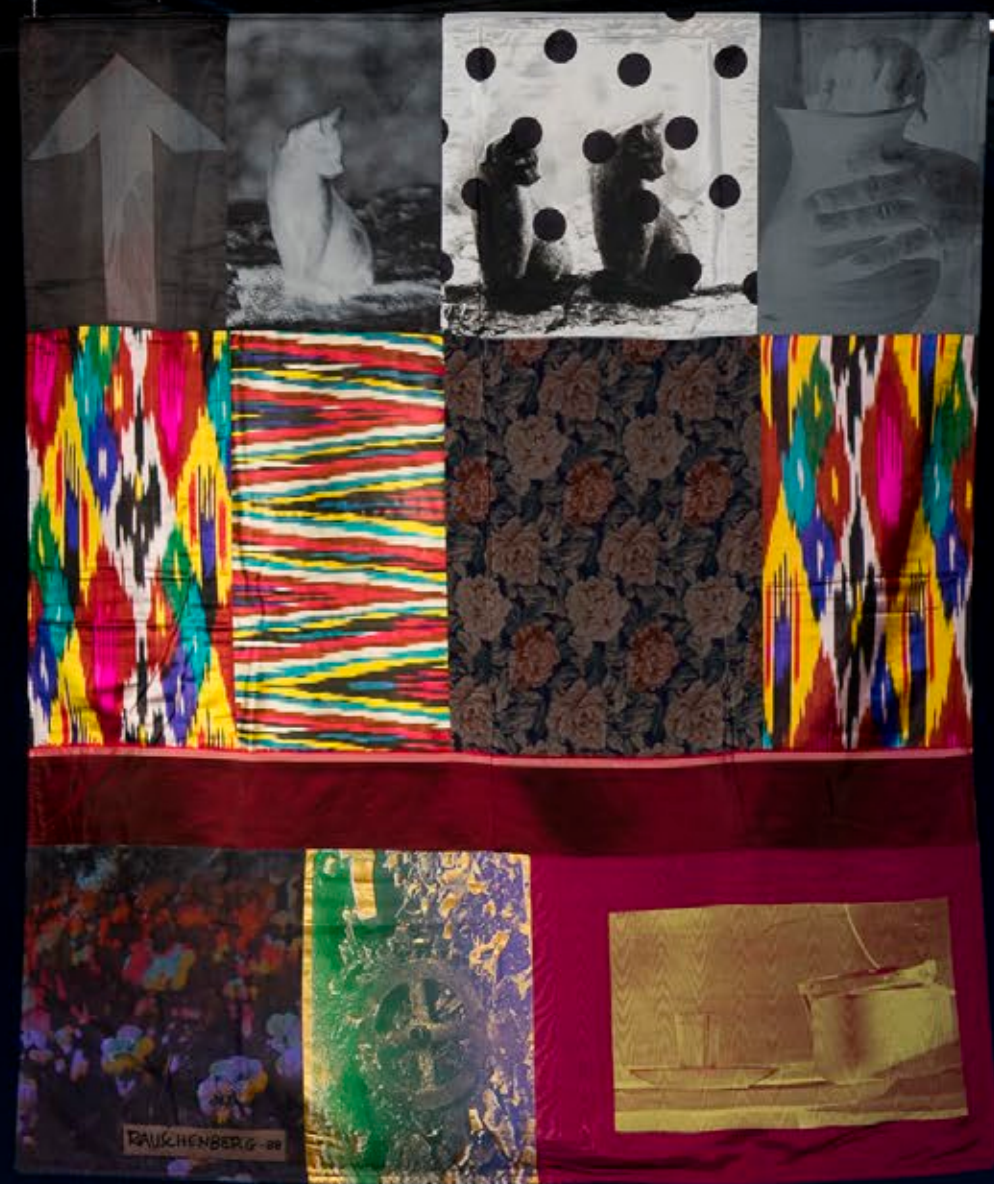
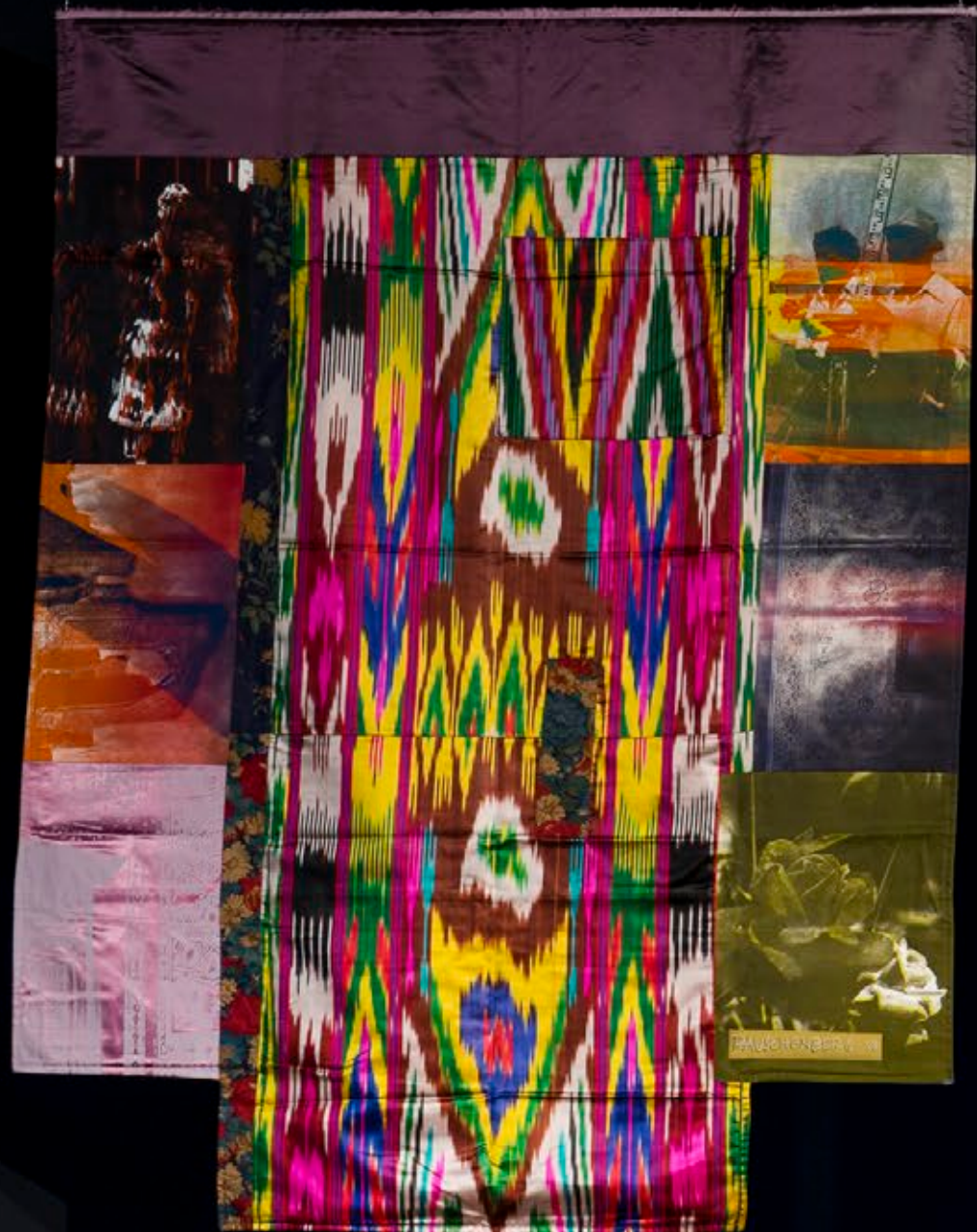
his work and making connections with artists, artisans, critics, and patrons across the region. Highlights of the exhibition include *Iban Parade (Perarakan Iban)/ROCI MALAYSIA* (1990), one of the works inspired by and featuring photographs Rauschenberg took in Malaysia in 1989. In addition to paintings, the show highlights drawings, photographs, and editions Rauschenberg made during his travels.



Above: Installation view

Opposite: Robert Rauschenberg, *Bamhue/ROCI JAPAN*, 1987. Bamboo, neon lights, electrical timer, and metal fixtures, 90 × 4 × 10¾ in. (228.6 × 10.2 × 27.3 cm). From an intended edition of 25, published by Graphicstudio, University of South Florida, Tampa, Florida; only 12 realized. National Gallery of Art, Washington, D.C.





NATIONAL AIR AND SPACE
MUSEUM, WASHINGTON, D.C.

The Ascent of
Rauschenberg: Reinventing
the Art of Flight

EXHIBITION
JULY 1, 2026–JULY 1, 2027

The Ascent of Rauschenberg explores the theme of flight to which the artist returned throughout his career, viewing it as a metaphor for human ambition, collaboration, and imagination. The exhibition of thirty works by the artist, some of which were on public view for the first time, occurs at the confluence of several anniversaries—the centennial of Rauschenberg’s birth, the fiftieth anniversary of the National Air and Space Museum, and the semi-quincentennial of the United States. Along with works from the *Stoned Moon* series, which was inspired by

Rauschenberg’s presence at the Apollo 11 launch in 1969 and his participation in the NASA Art Program, the show features a number of *Gluts* (1986–94), sculptures incorporating found objects such as aircraft parts and desk fans. *Sky House I* (1988), a rarely seen kite created for Goethe-Institut’s Art Kite Festival in Osaka, Japan, is on display for the first time in over thirty years. In addition to providing research support and loaning artworks, the Foundation supported educational programs related to the exhibition.



Above: Robert Rauschenberg, *Prehistoric Rose Spore (Kabal American Zephyr)*, 1981. Assembled wood, stone, and metal, 34½ × 76½ × 15¼ in. (87.6 × 194. 3 × 38.7 cm). Robert Rauschenberg Foundation, New York

Opposite: Robert Rauschenberg, *Sky House I*, 1988. Silkscreen ink, fabric, Japanese rice paper, bamboo, and string mounted on fabric, 13 ft. 5⅝ in. × 9 ft. 11¼ in. × 1 ft. 2⅞ in. (409.9 × 304.2 × 37 cm). Robert Rauschenberg Foundation, New York



Above: Robert Rauschenberg, *Space (Tribute 21)*, 1994. Offset lithograph, 41⅞ × 27⅞ in. (104.4 × 68.9 cm). From an edition of 50. Robert Rauschenberg Foundation, New York







TAO ART, TAIPEI

**Robert Rauschenberg
and Jason Wu:
Common Threads**

EXHIBITION
AUGUST 1–OCTOBER 3, 2026

Following his lauded spring 2026 runway collection, which responded to the theme of collage in Rauschenberg's oeuvre, Jason Wu's clothing designs and the artworks that inspired them have come together for an exhibition at Tao Art in Taipei. *Robert Rauschenberg and Jason Wu: Common Threads* explores the dialogue between the Taiwanese Canadian fashion designer and the work of the American artist, shifting Rauschenberg's radical use of fabric and imagery to a different dimension.

By presenting the garments alongside Rauschenberg's artwork, the exhibition examines the relationships between fashion, fine art, and creative experimentation. It also marks the first time Wu's designs have been shown in Taiwan and the first time his "Collage" collection has been seen alongside the specific works by Rauschenberg that informed its creation.



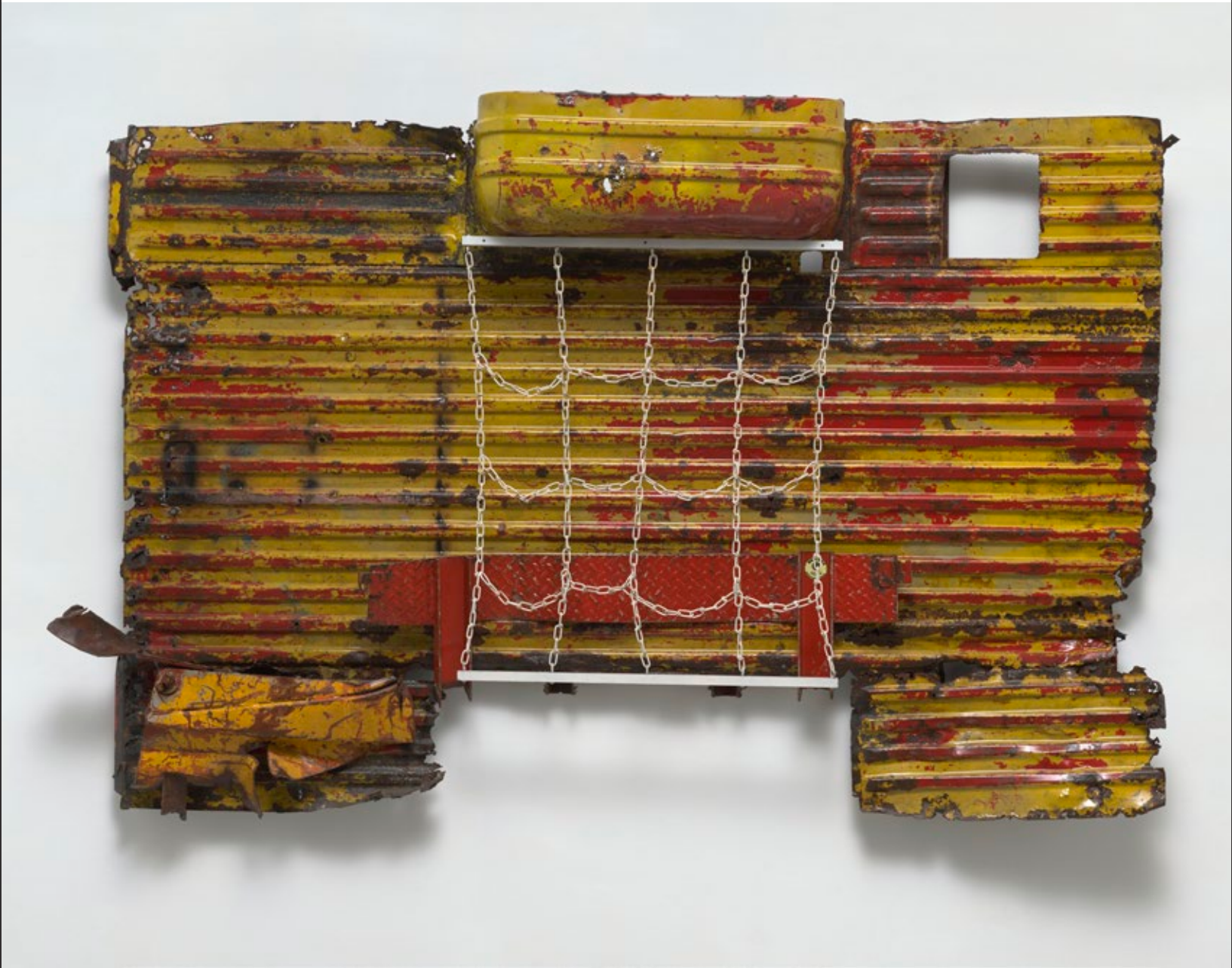
TATE MODERN, LONDON

ARTIST ROOMS:
Robert Rauschenberg

EXHIBITION
SEPTEMBER 20, 2026–LATE 2027
OR EARLY 2028

Jointly shared by Tate and the National Galleries of Scotland, the ARTIST ROOMS collection is used to stage free touring exhibitions at museums and galleries across the United Kingdom. On the occasion of the artist’s centennial, the Foundation donated three *Gluts* to the collection, which will initially be shown at Tate Modern as part of a large-scale display devoted to Rauschenberg.

This solo show brings together more than twenty-five works from across the artist’s career, including paintings, sculptures, prints, and kinetic and light works, drawing from Tate’s collection and loans from the Foundation. The exhibition will also feature rarely screened film documentation of Rauschenberg’s performances and collaborations with the celebrated choreographers Merce Cunningham and Trisha Brown. It builds on Tate’s enduring relationship with the artist, from its first acquisition of a silkscreen painting in 1969 to the major retrospective it staged in 2016.



Robert Rauschenberg, *Rasputin's Revenge Early Winter Glut*, 1987. Assembled metal with plastic-coated chain, 62 × 94¾ × 13¼ in. (157.5 × 240.7 × 33.7 cm). Tate Americas Foundation, New York

Performances & Public Programs

AMERICAN DANCE FESTIVAL,
DURHAM, NORTH CAROLINA

**Dancing with Bob:
Rauschenberg, Brown and
Cunningham Onstage;
Premiere with Special
Guest Paul Taylor
Dance Company**

PERFORMANCE
JUNE 12–13, 2025

Premiering on June 12 at the American Dance Festival, this program featured Trisha Brown’s iconic *Set and Reset* (1983) alongside a rare staging of Merce Cunningham’s *Travelogue* (1977), which had not been performed professionally since 1981. The set and costumes for both works, designed by Rauschenberg, bear the indelible marks of his artistic sensibility, inviting audiences to perceive movement, sound, and

image as inseparable. The national tour, continuing through fall 2026, honored Rauschenberg’s decades of work with Brown and Cunningham, two giants of American dance. Well before the widespread embrace of interdisciplinary practice, Rauschenberg challenged the hierarchy of art forms, treating the stage not as a mere backdrop but as a dynamic site of experimentation and collaboration. For *Dancing with*

Bob’s premiere in June, Trisha Brown Dance Company was joined by Paul Taylor Dance Company, which performed its founder’s *3 Epitaphs* (1956), with costumes by Rauschenberg, and a newly reconstructed *Tracer* (1962), with Rauschenberg-designed set and costumes.





MODERNA MUSEET, STOCKHOLM

Robert Rauschenberg
and Surrealism

SYMPOSIUM AND PERFORMANCE
OCTOBER 3, 2025

“I don’t mess around with my subconscious,” Rauschenberg said in a 1965 interview with the Archives of American Art, Washington, D.C. “I try to stay wide awake.” Despite this statement, Rauschenberg’s work shares many affinities with Surrealism and evokes similar influences. Although the artist distanced his work from Surrealism by emphasizing the movement’s literary qualities, contemporary critics identified poetic, metaphorical, and associative parallels in his work, particularly in the late 1950s and 1960s.

To mark the centennial of the artist’s birth, Moderna Museet convened the symposium “Robert Rauschenberg and Surrealism” in October 2025. During the symposium, the art historian Susan Davidson lectured on Rauschenberg’s legacy, and the dancers Ryan Pliss and Nicholas Sciscione of Petronio Projects performed a reconstruction of Steve Paxton’s work *Jag vill gärna telefonera* (I Would Like to Make a Phone Call), first developed in collaboration with Rauschenberg at the museum in 1964. The Foundation also provided support for the conservation of *Mud Muse* (1968–71), a landmark work in the museum’s collection.



Top: Installation view

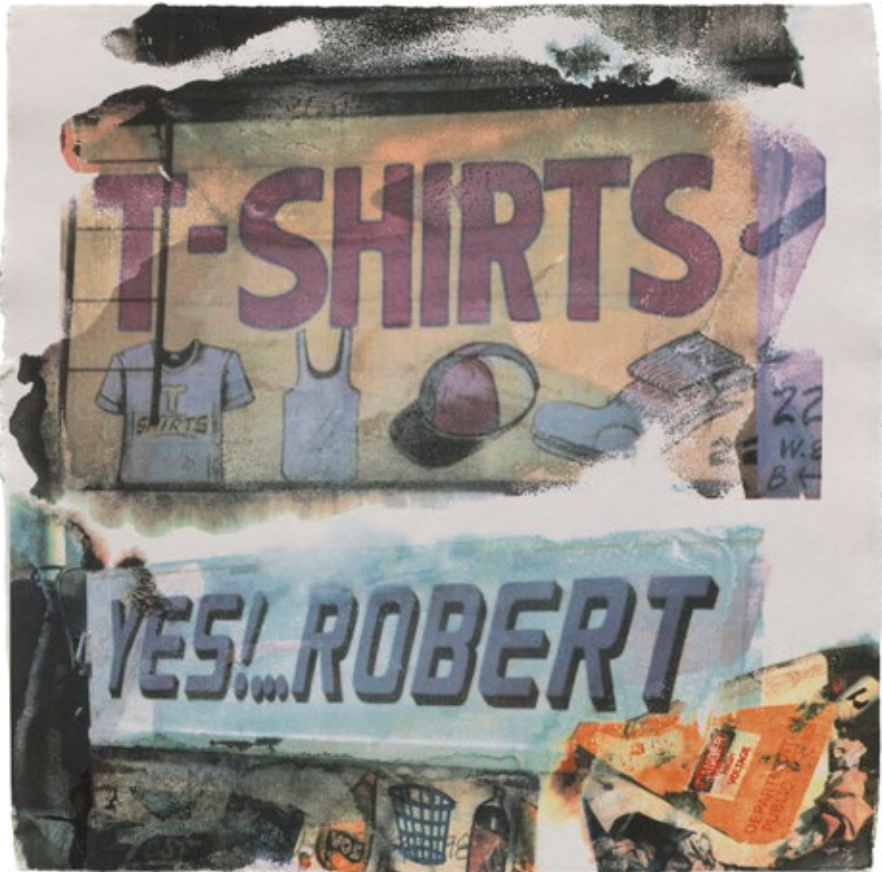
Bottom: Robert Rauschenberg, *Mud Muse*, 1968–71. Bentonite mixed with water in aluminum-and-glass vat, with sound-activated compressed-air system and control console, 4 × 9 × 12 ft. (121.9 × 274.3 × 365.8 cm). Moderna Museet, Stockholm

LOS ANGELES COUNTY
MUSEUM OF ART

L.A. Print, Edition 14:
Robert Rauschenberg
in L.A.

PANEL DISCUSSION
OCTOBER 11, 2025

The Association of Print Scholars honored the centennial of Rauschenberg’s birth with L.A. Print Edition 14, a conversation between the master printer Jennifer Turner, the visual artist Fiona Connor, and the Foundation’s Associate Curator for Research, Helen Hsu, about Rauschenberg’s ground-breaking graphic work and lasting influence within Los Angeles’s creative community. The three panelists explored his artistic legacy, especially through his collaborations with Gemini G.E.L and their impact on contemporary printmaking.



Robert Rauschenberg, *L.A. Uncovered #1*, 1998. Multicolored screenprint, 20½ × 20¼ in. (52.1 × 51.4 cm). From an edition of 56, published by Gemini G.E.L., Los Angeles. Robert Rauschenberg Foundation, New York

WALKER ART CENTER,
MINNEAPOLIS

**Dancing with Bob:
Rauschenberg, Brown, and
Cunningham Onstage**

PERFORMANCE
NOVEMBER 11, 2025

Few visual artists have shaped contemporary dance as profoundly as Rauschenberg. To celebrate his centennial year, Trisha Brown Dance Company paid tribute to his collaborations with the American dance vanguards Trisha Brown and Merce Cunningham. Concurrent with the Walker Art Center's exhibition featuring original costumes, set designs, and historical footage of Brown's *Glacial Decoy* (1979), two landmark works featuring Rauschenberg's signature stage designs were performed: Brown's *Set and Reset* (1983), which explores themes of visibility and invisibility, and Cunningham's rarely performed *Travelogue* (1977), which brims with humor and curiosity.





THE MENIL COLLECTION, HOUSTON

Dancing with Bob: Rauschenberg, Brown, and Cunningham Onstage

PERFORMANCE
NOVEMBER 14, 2025

In celebration of Rauschenberg's centennial and in conjunction with the exhibition *Robert Rauschenberg: Fabric Works of the 1970s*, Trisha Brown Dance Company and the Merce Cunningham Trust presented a special dance in the museum's Richmond Hall, the site of a significant Dan Flavin installation.

The performance included excerpts from Brown's *Glacial Decoy* (1979) and *Set and Reset* (1983), interwoven with sections of Cunningham's *Travelogue* (1977). Members of the Nameless Sound Ensemble also performed John Cage's *Telephones and Birds* as a companion to the dance.



ART GALLERY OF ONTARIO,
TORONTO

**Celebrating
Rauschenberg’s
Centennial with Merce
Cunningham Trust**

PERFORMANCE
NOVEMBER 14–15, 2025

With collaborative support from the Foundation and the Merce Cunningham Trust, several dance works highlighting the lifelong partnership between Rauschenberg and Cunningham, including Cunningham’s *Changeling* (1957), *Antic Meet* (1958), *Story* (1963), and *XOVER* (2007), were performed at the Art Gallery of Ontario in November 2025. Rauschenberg’s *Combine Story* (1964), the only surviving element of the scenography the artist created onstage during a performance of the eponymous dance in 1964, was on view in the museum’s *Moments in Modernism* exhibition through April 26, 2026.



LUMA ARLES, FRANCE

**Sensing the Future:
Experiments in Art and
Technology (E.A.T.)**

CONFERENCE
NOVEMBER 21–22, 2025
EXHIBITION
MAY 1, 2025–JANUARY 11, 2026

This exhibition, organized by LUMA Arles in partnership with the Getty Research Institute, Los Angeles, delved into a mid-twentieth-century collaboration between avant-garde artists and the engineers who created the information age. Experiments in Art and Technology (E.A.T.), a nonprofit organization of which Rauschenberg was a founding member, encompassed theater, multisensory environments, and groundbreaking technology. E.A.T.'s debut event, "9 Evenings: Theater and Engineering," took place at the 69th Regiment Armory in Manhattan in October 1966 and served as a catalyst for artistic experimentations across media. E.A.T.'s pioneering

efforts to facilitate cross-disciplinary communication and collaboration extended beyond the art world into social issues such as housing and environmental sustainability.

A conference entitled "The Lesser-Known 'Experiments in Art and Technology,'" held at LUMA in November 2025 in tandem with the exhibition and supported by the Foundation, explored Rauschenberg's expansive and ongoing legacy as a figure who constantly challenged the boundaries between art, technology, and society. Francine Snyder, Director of Archives at the Foundation, attended the symposium and spoke about Rauschenberg's centennial and his pivotal role in E.A.T.



Opposite and right: Installation views

Above right: Robert Rauschenberg, *Dry Cell*, 1963. Silkscreen ink and oil on plexiglass with metal coat hanger, wire, string, sound transmitter, circuit board, and battery-powered motor on metal folding camp stool, 15 × 12 × 15½ in. (38.1 × 30.5 × 39.1 cm). Robert Rauschenberg Foundation, New York

PARRISH ART MUSEUM,
WATER MILL, NEW YORK

**Regeneration: Long Island's
History of Ecological
Art and Care**

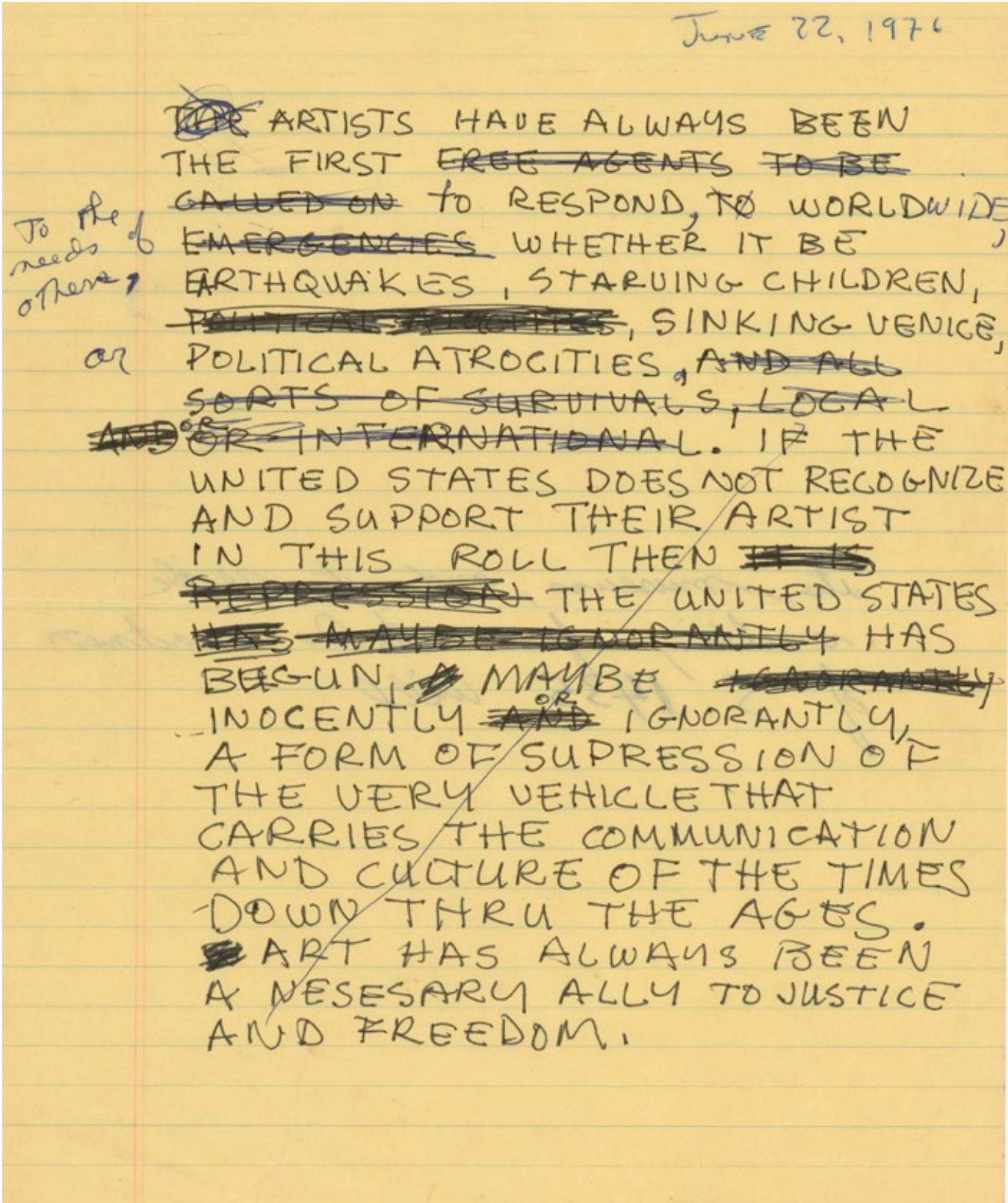
PANEL DISCUSSION
APRIL 18, 2026

The exhibition *Regeneration: Long Island's History of Ecological Art and Care* took the local environment surrounding Water Mill's Parrish Art Museum as its subject, showcasing works that emerged from the intersection of ecological art, environmental action, and community collaboration. The exhibition featured eleven intergenerational artists with strong ties to Long Island and New York whose work stemmed from their active involvement with the environmental challenges that impact the Long Island area.

Rauschenberg's career-long attention to the environment was explored and discussed on April 18, 2026, as part of a conversation between Helen Hsu, Associate Curator for Research at the Foundation, and the participating artists Scott Bluedorn, Jeremy Dennis, Sasha Fishman, and Tucker Marder. The talk was moderated by Scout Hutchinson, The FLAG Art Foundation Associate Curator of Contemporary Art at the museum.



Robert Rauschenberg, *Earth Day*, 1970. Lithograph with chine collé, 52½ × 37½ in. (133.4× 95.3 cm). From an edition of 50, published by Gemini G.E.L., Los Angeles. Robert Rauschenberg Foundation, New York



Robert Rauschenberg's handwritten draft of a statement on artists' tax equity, June 22, 1976. Robert Rauschenberg Papers, Robert Rauschenberg Foundation Archives, New York

BROOKLYN ACADEMY OF MUSIC,
NEW YORK

**Dancing with Bob:
Rauschenberg, Brown, and
Cunningham Onstage**

PERFORMANCE
FEBRUARY 26–28, 2026

More than forty years after its Brooklyn Academy of Music debut, Trisha Brown Dance Company returned to the Brooklyn opera house to honor the centennial of one of its most influential collaborators: Robert Rauschenberg, the visionary artist behind the stage design for *Set and Reset* (1983). Brown’s watershed work, featuring music by Laurie Anderson, was commissioned for BAM’s inaugural Next Wave Festival in 1983 and hailed as an “instant masterpiece” by the *New York Times*. In February 2026, Trisha Brown Dance Company performed it alongside Merce Cunningham’s *Travelogue* (1977), created in collaboration with Rauschenberg and the composer John Cage and last performed by a professional company in 1979. The performance marked the first time a Cunningham dance has been staged by Trisha Brown Dance Company.



NORTH CAROLINA MUSEUM
OF ART, RALEIGH

**Robert Rauschenberg:
Black Mountain College
and the Spreads**

LECTURE
APRIL 22, 2026

The North Carolina Museum of Art presented two lectures examining distinct moments in the artist’s career. Jeff Arnal, Executive Director of the Black Mountain College Museum + Arts Center, Asheville, North Carolina, focused on Rauschenberg’s time at the experimental Black Mountain College, where his studies with Josef Albers and collaborations with his fellow artists shaped key approaches to postwar American art. Meanwhile, Sarah Roberts, the primary author and editor of the Rauschenberg Research Project at the San Francisco Museum of Modern Art and co-curator of the 2017–18 retrospective *Robert Rauschenberg: Erasing the Rules*, considered Rauschenberg’s lesser-known *Spread* series from the 1970s, including *Credit Blossom (Spread)*, a key artwork in NCMA’s collection.

Rather than tracing a single narrative, the program placed these moments side by side, offering a stereoscopic perspective on Rauschenberg’s working methods, materials, and artistic concerns across two different periods in his career.



Robert Rauschenberg, *Credit Blossom (Spread)*, 1978. Solvent transfer and fabric on plywood, 84 × 108 × 2 in. (213.4 × 274.3 × 5.1 cm). North Carolina Museum of Art, Raleigh, Purchased with funds from the National Endowment for the Arts, the North Carolina State Art Society (Robert F. Phifer Bequest), and the State of North Carolina

THE WALLIS, BEVERLY HILLS,
CALIFORNIA

**Dancing with Bob:
Rauschenberg, Brown and
Cunningham Onstage**

PERFORMANCE
MAY 7–9, 2026

Continuing its tour across the United States, Trisha Brown Dance Company arrived in Los Angeles in May 2026 to perform *Dancing with Bob*, featuring a performance of Brown’s lauded *Set and Reset* (1983) alongside Merce Cunningham’s rarely seen *Travelogue* (1977), created in collaboration with Rauschenberg and the composer John Cage in 1977. The former, accompanied by Laurie Anderson’s bewitching electronic score, ripples with hypnotic, fluid energy. The latter, a vaudevillian pièce de résistance, showcases dancers in playful, absurd exchanges, simultaneously deadpan and brilliantly expressive.

An avid cross-disciplinary collaborator, Rauschenberg frequently contributed sets, costumes, and lighting design to the productions of Brown and Cunningham, both legends of choreography. Together with Cage, these figures revolutionized the relationships between dance, sound, and visual art.







XANADU ROLLER ARTS, BROOKLYN,
NEW YORK

**“Pelican” Reimagined,
Sixty Years Later**

PERFORMANCE
MAY 18, 2026

Rauschenberg created his first work of choreography to be performed as part of a showcase by the Judson Dance Theater in New York. *Pelican* (1963) featured the artist among the original cast, who circled the performance space on roller skates and bicycles while wearing billowing parachutes.

Sixty years after its last performance, in 1966, *Pelican* returned to the stage on May 18 at Xanadu Roller Arts in Brooklyn through an artistic collaboration between the Foundation and Trisha Brown Dance Company. The work, featuring the former Merce Cunningham dancers Rashaun Mitchell and Silas Riener alongside Ashley Hod, a New York City Ballet soloist, was reimagined by the former Trisha Brown dancer Tara Lorenzen in Rauschenberg’s Captiva studio, drawing on original photographs by Peter Moore, archival video footage, and Rauschenberg’s own notes.



THE HUNTINGTON, SAN MARINO,
CALIFORNIA

**Livestream: Rauschenberg
and ROCI in Asia**

PANEL DISCUSSION
MAY 19, 2026

Rauschenberg’s *Global Loft (Spread)* (1979), a large-scale multimedia work, anchors the Huntington’s Pacific Crossings gallery, activating a dialogue with nearby contemporary paintings, sculptures, and decorative art objects that bridge Asian and Western artistic practices and philosophies. A similar spirit of mutual influence shaped the Rauschenberg Overseas Culture Exchange (ROCI), the artist’s five-year odyssey, begun in 1985, to make and exhibit art in ten different countries, including China, Tibet, Malaysia, and Japan.

In a panel discussion honoring the ROCI project and in conjunction with the exhibition *Robert Rauschenberg and Asia*, taking place successively at Hong Kong’s M+ and ILHAM, Kuala Lumpur, the scholars Hiroko Ikegami and the Foundation’s Associate Curator for Research, Helen Hsu, with the artist Stella Zhang and the artist-scholar Xiaoze Xie, discussed ROCI, its impact on Chinese audiences in 1985, and its profound influence on Asian and Asian diasporic contemporary art.

HARRIS THEATER, CHICAGO

**Dancing with Bob:
Rauschenberg, Brown, and
Cunningham Onstage**

PERFORMANCE
SEPTEMBER 17, 2026

In the final performance of the national tour, Trisha Brown Dance Company and the Merce Cunningham Trust celebrated the choreographers’ legendary collaborations with Rauschenberg. Named a Critic’s Pick by the *New York Times* following its performance at the Brooklyn Academy of Music, the program united the work of these iconic twentieth-century artists in an evening of dance, featuring designs by Rauschenberg.

Dancing with Bob included Brown’s beloved *Set and Reset* (1983), with a driving score by Laurie Anderson. Rauschenberg’s designs for the translucent set and costumes illuminated the work’s exploration of visibility and invisibility. Cunningham’s *Travelogue* (1977), which, prior to this program, had not been performed by a professional company since 1979, engaged dancers in a series of antic encounters and deadpan entanglements. The episodic work was accompanied by John Cage’s *Telephones and Birds*, a composition comprising recordings of bird songs and telephone calls made to numbers with recorded messages.

CHRYSLER MUSEUM OF ART,
NORFOLK, VIRGINIA

Wooden Gallop

EDUCATIONAL PROGRAM
2025–26

To create the Combine *Wooden Gallop* (1962), a highlight of the Chrysler Museum of Art’s collection, Rauschenberg loaded a plywood surface with paint, discarded cans, part of a life raft, and rusted metal. Despite its apparent disorder, the work achieves an unexpected balance and harmony, drawing fragments of modern civilization into a singular object that celebrates incongruity and chance. As part of the Foundation’s Centennial grantmaking, funds were allocated for educational program-ming related to this work. In April 2025, the museum’s Creative Minds program featured Bill Brown, Karla Scherer Distinguished Service Professor in American Culture at the University of Chicago, who led a discussion on assemblage and placed Rauschenberg’s work in dialogue with other artists in the museum’s collection, including Jaune Quick-to-See Smith and Raymond Saunders. Additional offerings included a collage studio class and curriculum-based programs for elementary school students.



Robert Rauschenberg, *Wooden Gallop*, 1962. Paint, paper, wood fragments, and rusted metals on plywood, overall 49 × 49½ × 10¼ in. (124.5 × 125.7 × 27.3 cm), frame 31½ × 49½ × 1¼ in. (80 × 125.7 × 4.4 cm). Chrysler Museum of Art, Norfolk, Virginia, Gift of Walter P. Chrysler, Jr.

Collaborations

“Collage” Collection by Jason Wu

COLLABORATION
SEPTEMBER 2025

In early 2025, the American fashion designer Jason Wu began speaking with the Foundation about the possibility of a spring 2026 collection inspired by Rauschenberg’s work. The resulting collection, “Collage,” paid homage to the artist’s use of found materials. Wu worked closely with the Foundation to create bold, sculptural garments inspired by two of Rauschenberg’s fabric series, *Hoarfrosts* and *Airport Suites* (both 1970). “For me, [Rauschenberg’s]

work is combining disparate things and making them into one cohesive piece of art,” the designer noted. “That is kind of the genius of what he does.” The collection debuted during New York Fashion Week at the Agger Fish building, a converted industrial warehouse in the Brooklyn Navy Yard. As the show’s central set piece, the Foundation loaned the twenty-nine-panel *A Quake in Paradise (Labyrinth)* (1994), through which the models processed in a figure-8 formation.







ART BASEL HONG KONG

BMW Art Car

COLLABORATION
MARCH 27–29, 2026

To celebrate Rauschenberg’s centennial, BMW presented the artist’s BMW 635CSi Art Car (1986) at the 2026 edition of Art Basel Hong Kong. A prelude to the BMW Art Car World Tour on the occasion of the program’s own 50th anniversary, the presentation was the first time Rauschenberg’s iconic vehicle had appeared in Asia. Referred to by the artist as a “rolling sculpture” and a “drivable museum,” Rauschenberg’s car fused art history, photography, and everyday culture. Like so much

of his oeuvre, it blurred the boundaries between art and life, painting and sculpture, art and technology.

In a panel discussion on March 27 entitled “Robert Rauschenberg and the Velocity of Art,” leading international experts came together to discuss the continued impact of Rauschenberg’s innovative approach to culture, technology, and cross-sector collaboration from curatorial, institutional, and corporate perspectives.

Publications & Web

RR100 Centennial
Microsite

WEBSITE
RAUSCHENBERG100.ORG

To honor the artist’s centennial, the Foundation worked with the Brooklyn-based design studio New Information to craft rauschenberg100.org, a microsite intended to introduce new visitors to the artist’s career and compile the many exhibitions and events launched worldwide in celebration of his 100th birthday. Featuring a homepage with a slowly swirling cloud of artworks and archival photos and videos, the

website encourages discovery and nonlinear navigation to capture the full breadth of Rauschenberg’s artistic impact, eschewing the typical gridded conformity of the typical digital experience. By celebrating the artist’s legacy through an interactive collage of works and programs, the Rauschenberg100 website provides a fitting tribute to an artist who transcended the boundaries of traditional form.

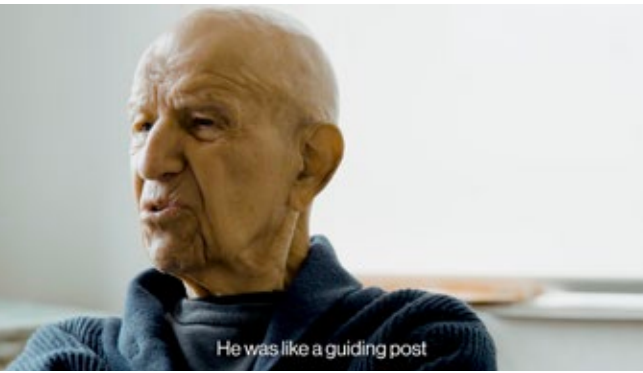


RR100 Video Series

VIDEO SERIES
OCTOBER 22, 2025

Released on what would have been the artist’s 100th birthday, a series of short videos commissioned by the Foundation feature various influential individuals speaking about Rauschenberg’s legacy and celebrating his contributions to their fields. Video subjects include the actress, philanthropist, and artist Sharon Stone; the choreographer and artist Jonah Bokaer; the artists Mary Ellen Carroll, Theaster Gates, Alex Katz, Jamel Robinson, and

Tyrrell Winston; Trisha Brown Dance Company staff members Ben Houtman, Kirstin Kapustik, and Carolyn Lucas; the curator Hans Ulrich Obrist; and the fashion designer Jason Wu. Recalling their formative encounters with the artist or his work, the testimonials provide a more public-facing aspect to the Foundation’s Robert Rauschenberg Oral History Project (2014–18) and the ongoing Stories Project.



YALE UNIVERSITY PRESS

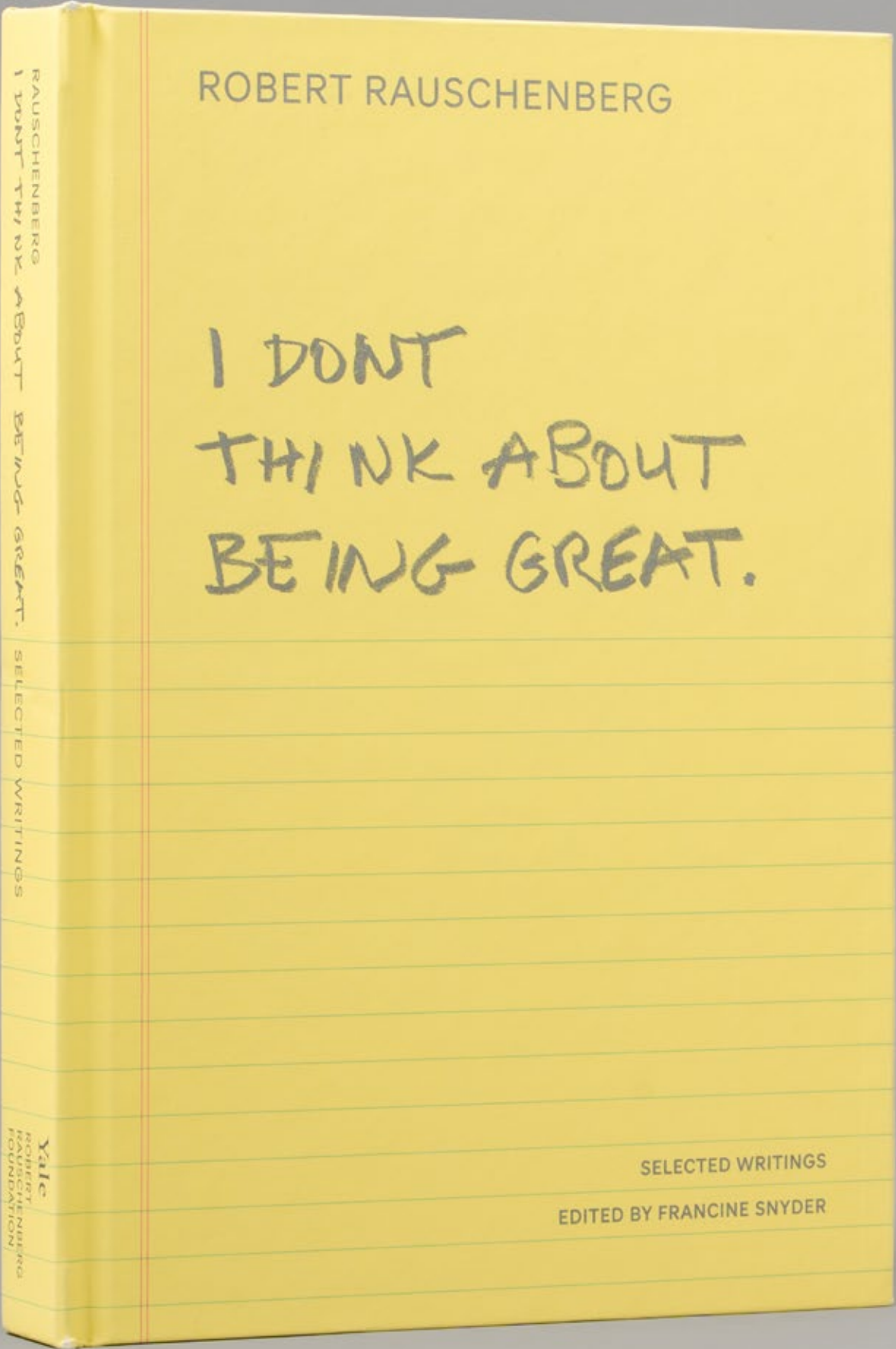
I Don't Think About Being Great: Selected Writings

PUBLICATION
OCTOBER 2025

Rauschenberg's image during his lifetime was shaped by his aversion to public speaking—a tendency arising, in part, from his self-diagnosed dyslexia. Unlike peers who cultivated the role of public intellectual, Rauschenberg remained reserved, allowing the legend of his spontaneity to overshadow his considerable critical and historical insight. Published by Yale University Press in association with the Foundation in October 2025, *I Don't Think About Being Great* decisively repudiates that narrative. Compiling decades of private writing intentionally set aside by the artist for his archives, the book reveals him to have been a rigorous thinker and theorist.

The book also captures Rauschenberg's spirit as a mentor,

collaborator, and activist, including for environmental causes. Moreover, the texts draw overdue attention to the many women with whom he worked closely, among them Trisha Brown and the Chilean American artist Sylvia Palacios Whitman—collaborations that have long been eclipsed by his more mythologized relationships with men such as Cy Twombly, Jasper Johns, John Cage, and Merce Cunningham. Edited by the Foundation's Director of Archives, Francine Snyder, *I Don't Think About Being Great* features an essay by Martha Tuttle, an artist, writer, and past participant in the Captiva Residency.



ROBERT RAUSCHENBERG
FOUNDATION AND
GREGORY R. MILLER & CO.

Robert Rauschenberg:
Paintings and Sculptures,
1948–1953

PUBLICATION AND WEBSITE
FALL 2026–WINTER 2027

After spending three semesters at the Kansas City Art Institute and the summer of 1948 abroad, Rauschenberg, at age twenty-two, returned to the United States determined not to be “the kind of painter I was going to be if I just kept making street paintings in Paris.” Over the next five years, moving back and forth between New York City and Black Mountain College in North Carolina, with a noteworthy interlude in Italy and North Africa, he discovered that he did not want to be the kind of painter who simply emulated the Abstract Expressionists, either, however much he may have admired them. Instead,

he would “try to find some other way to do things.” The 122 works in this first volume of the first catalogue raisonné devoted to Rauschenberg represent the artist’s earliest attempts to define his own radical approach to making paintings and sculptures, laying the groundwork for decades of unfettered creativity, experimentation, and collaboration. Full of rarities and seminal research, the book is a revelatory reintroduction to one of the most celebrated artists of the twentieth century. The digital catalogue raisonné will be available on the Foundation’s website.



Institutional Support

ZKM | CENTER FOR ART AND MEDIA,
KARLSRUHE, GERMANY

Rauschenberg Residencies
2026/27

RESIDENCY PROGRAM
JANUARY 31–APRIL 12, 2026

In 1966, New York’s Park Avenue Armory hosted “9 Evenings: Theater and Engineering,” a visionary collaboration between artists and engineers sponsored by the nonprofit organization Experiments in Art and Technology (E.A.T.). As one of E.A.T.’s founders, Rauschenberg was at the center of this conversation between science and art. Inspired by his curiosity and spirit of open-ended collaboration, ZKM | Center for Art and Media has embraced a forward-looking approach to technology and media art, in which technological

developments and sociopolitical issues go hand in hand. To celebrate the artist’s centennial, ZKM’s Department of Artistic Research and Development offered three artistic research residencies in 2026. These “Rauschenberg Residencies” provided artists working at the intersection of performance and technology with a unique opportunity to draw inspiration from the artist’s dedication to E.A.T. and to envision the future of creative experimentation.



Open Call: Rauschenberg Residencies 2026/27

Apply now until April 12, 2026

© Györfi Partners Foundation, Nachlass Harold Hodge

In 1966, Armory Hall in New York City hosted “9 Evenings: Theater and Engineering,” a visionary collaboration between artists and engineers from Bell Labs. This event led to the creation of the nonprofit organization E.A.T. – Experiments in Art and Technology. The artist Robert Rauschenberg, who would have celebrated his 100th birthday in 2025, was right in the middle of it as a co-founder. Since its founding, the ZKM | Center for Art and Media Karlsruhe has embraced a forward-looking approach to technology and media art, in which technological developments and socio-political issues go hand in hand. In collaboration with and thanks to the support of the Robert Rauschenberg Foundation, the Department of Artistic Research & Development, the ZKM | Hertzlab, is offering three artistic research residencies in 2026. These “Rauschenberg Residencies” provide artists working at the intersection of performative art and creative technology with a unique opportunity to draw inspiration from Rauschenberg’s dedication to E.A.T. – Experiments in Art and Technology and envision the future.

[→ More information about E.A.T.](#)

MUSEUM OF THE GULF COAST,
PORT ARTHUR, TEXAS

Centennial Legacy Grant

The Museum of the Gulf Coast, located in Rauschenberg’s birthplace of Port Arthur, Texas, was a fitting site to celebrate the artist’s centennial. After being honored with a holiday in his name by the city’s mayor in 1984, Rauschenberg assisted with institutional fundraising and donated several artworks to the Museum of the Gulf Coast, which now has a road-trip-worthy gallery space dedicated to the artist. The museum, which surveys contributions to art and science made in Texas’s Gulf region, features a collection of Rauschenberg’s prints and editions, including *Signs* (1970), *Opal Gospel* (1971), and the award-winning limited-edition album art for the Talking Heads’ *Speaking in Tongues* (1983). As part of its Centennial grantmaking, the Foundation distributed operational funding and donated merchandise to the museum’s gift shop.

ART STUDENTS LEAGUE
OF NEW YORK

Centennial Legacy Grant

In 1949, after completing his first academic year at Black Mountain College in North Carolina, Rauschenberg moved to an apartment on East 87th Street in New York and began attending classes at the Art Students League of New York. Founded in 1875, ASL grounded its teaching in drawing from the model, a method that was very different from the materials-based studies Rauschenberg had pursued at Black Mountain. At ASL, he studied under Vaclav Vytlacil and Morris Kantor, creating some of his earliest extant paintings, which carry the seeds of his mature preoccupations with color, material, and line.

In honor of ASL’s impact on Rauschenberg’s life and in celebration of his 100th birthday, the Foundation provided a Centennial grant in support of the institution’s ongoing work training artists at all stages of life. Celebrating its 150th anniversary in 2026, the Art Students League of New York continues to offer studio workshops and provide a space for exhibitions and discourse.

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