

## PRESS RELEASE



### **Guest Work: Gilt, by Robert Rauschenberg. Ars Fundum Collection**

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10 February to 31 May 2015

This month, the Museum is presenting *Gilt* (1983), a work by Robert Rauschenberg (1925-2008) from the Ars Fundum Collection. For the next four months it will be shown alongside *Express* (1963), a painting by the American artist in the Thyssen-Bornemisza Collection. This special display is the latest in the Museum's "Guest Work" series.

A multidisciplinary artist with a critical approach, Rauschenberg is considered a key figure for late 20<sup>th</sup>-century art due to his use of found objects combined with painting, his experimentation with transfer techniques and his focus on the world of science and performance.

Rauschenberg studied pharmacy at the University of Texas and art history, sculpture and music at the Kansas City Art Institute, continuing his art training at the Académie Julian in Paris and at the Black Mountain College in North Carolina. In the early 1950s he evolved towards a type of monochromatic, abstract painting based on white, red and black, which he used to analyse different textures. Soon after he embarked on his *Combine Paintings* in which he combined painting, assemblages and photographic collages with found objects taken from consumer society. Influenced by Andy Warhol, in 1962 Rauschenberg started to use silkscreen, which became the basis of his work as it allowed him to incorporate printed photographic images on silk panels into canvases that he completed with oil painting.

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**Robert Rauschenberg.** *Gilt* (1983)  
Mixed technique on Japanese clay mixta. 96 x 188 cm  
Ars Fundum Collection



Rauschenberg was an intellectually curious artist and an extremely versatile one, participating in a wide range of initiatives over the course of his lifetime. His constant search for new visual languages also led him to be interested in artistic creations from other continents.

*Gilt*, the work now on display at the Museum, is part of the series *Japanese Recreational Clayworks*, which arose from the artist's trip to Japan in the early 1980s where he worked with the craftsmen at Otsuka Ohmi Ceramics. Rauschenberg transferred his distinctive iconography onto thin ceramic plaques, combining symbols of western art with photographs taken during his trips to Osaka, Tokyo and Nagoya. In the case of *Gilt*, the central motif is Goya's *Naked maja*.

After that collaborative project, the artist embarked on the "Rauschenberg Overseas Culture Interchange" (ROCI), which allowed him to meet artists and craftsmen from countries such as China, Cuba and Tibet with the aim of promoting world peace through art.

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