

SFMOMA Rauschenberg Research Project: Artwork Record

Robert Rauschenberg

Mother of God, ca. 1950

Oil, enamel, printed maps, newspaper, and metallic paint on Masonite
48 x 32 1/8 in. (121.92 x 81.6 cm)

Collection SFMOMA, fractional purchase through a gift of Phyllis Wattis and promised gift of an anonymous donor, 98.299



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Marks and Inscriptions

Recto: None

Verso: Not available for inspection

Ownership History

San Francisco Museum of Modern Art, fractional purchase through a gift of Phyllis Wattis and promised gift of an anonymous donor, 1998

Exhibition History

Paintings by Bob Rauschenberg, Betty Parsons Gallery, May 14–June 2, 1951.

Robert Rauschenberg: The Early 1950s, Corcoran Gallery of Art, Washington, D.C., June 15–August 11, 1991. Traveled to: The Menil Collection, Houston, September 27, 1991–January 5, 1992; Museum of Contemporary Art, Chicago, February 8–April 19, 1992; San Francisco Museum of Modern Art, May 14–August 16, 1992; Guggenheim Museum SoHo, New York, October 24, 1992–January 24, 1993.

Beat Culture and the New America: 1950–1965, Whitney Museum of American Art, New York, November 9, 1995–February 4, 1996. Traveled to: Walker Art Center, Minneapolis, June 2–September 15, 1996; M. H. de Young Memorial Museum, October 5–December 29, 1996.

Robert Rauschenberg: A Retrospective, Solomon R. Guggenheim Museum, New York, September 19, 1997–January 7, 1998. Traveled to: The Menil Collection, Houston, February 13–May 17, 1998; Museum Ludwig, Cologne, Germany, June 27–October 11, 1998; Guggenheim Museum Bilbao, Spain, November 21, 1998–March 7, 1999.

Robert Rauschenberg, San Francisco Museum of Modern Art, May 7–September 7, 1999.

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Treasures of Modern Art: The Legacy of Phyllis Wattis at SFMOMA, San Francisco Museum of Modern Art, January 30–June 24, 2003.

75 Years of Looking Forward: The Anniversary Show, San Francisco Museum of Modern Art, December 19, 2009–January 16, 2011 (on view December 19, 2009–July 10, 2010).

Beyond Belief: 100 Years of the Spiritual in Modern Art, Contemporary Jewish Museum, San Francisco, June 28–October 27, 2013.

In addition to appearing in the special exhibitions listed above, *Mother of God* was shown in SFMOMA's galleries in 2006 and 2007 as part of rotating presentations of the permanent collection.

Publication History

Roni Feinstein, "The Unknown Early Robert Rauschenberg: The Betty Parsons Exhibition of 1951," *Arts Magazine* 59, no. 5 (January 1985): 127, 130 (ill.).

——, "The Early Work of Robert Rauschenberg: The White Paintings, the Black Paintings, and the Elemental Sculptures," *Arts Magazine* 61, no. 1 (September 1986): 28.

——, "Random Order: The First Fifteen Years of Robert Rauschenberg's Art, 1949–1964" (PhD diss., New York University, 1990), 59, 89.

Mary Lynn Kotz, *Rauschenberg, Art and Life* (New York: Harry N. Abrams, 1990), 70.

——, "Quiet House," *Museum & Arts Washington* 6, no. 6 (November/December 1990): 48.

Walter Hopps, *Robert Rauschenberg: The Early 1950s* (Houston: Menil Foundation and Houston Fine Art Press, 1991), 29, 44, 49 (ill.).

——, *Robert Rauschenberg: The Early 1950s* (Houston: Menil Foundation, 1991), 9 (ill.), 14, 16, 30. Exhibition booklet produced for the Menil presentation only.

Jo Ann Lewis, "Rauschenberg, Bright and Early; Accomplished Works of the Young Artist, at the Corcoran," *Washington Post*, June 15, 1991.

Roberta Smith, "Robert Rauschenberg, At Home and Abroad," *New York Times*, August 6, 1991, (ill.).

Fred Camper, "The Unordered Universe: *Robert Rauschenberg: The Early 1950s* at the Museum of Contemporary Art, Chicago," *Chicago Reader*, March 26–April 1, 1992, 31.

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Frances Colpitt, "Rauschenberg: In the Beginning," *Art in America* 80, no. 4 (April 1992): 126 (ill.), 127.

Lisa Phillips, *Beat Culture and the New America: 1950–1965* (New York: Whitney Museum of American Art, 1995), 51 (ill.), 275.

Patricia Holt, "The Beats Go On at de Young—Landmark Exhibit Celebrates Rise of Free Thought," *San Francisco Chronicle*, October 4, 1996.

Walter Hopps and Susan Davidson, eds., *Robert Rauschenberg: A Retrospective* (New York: Solomon R. Guggenheim Museum, 1997), 35, 44, 51 (ill.).

Yve-Alain Bois, "Early Lead," *Artforum* 36, no. 1 (September 1997): 97.

Michael Kimmelman, "Clowning Inventively with Stuff of Beauty," *New York Times*, September 19, 1997.

Francine Prose, "Artifacts of the Age of Anxiety," *Wall Street Journal*, September 25, 1997.

Jen Scoville, "Rauschenberg's Repartee: Facetious Facets of the Retrospective in Houston," *Texas Monthly*, 1998. Accessed June 23, 2013.
<http://www.texasmonthly.com/story/rauschenberg%E2%80%99s-repartee>.

Janet Tyson, "Robert Rauschenberg reste saisi," *Le journal des arts*, March 13, 1998.

Jeffrey Kastner, "Houston: Sins of Commission?," *ARTnews* 97, no. 4 (April 1998): 52 (ill.).

Joachim Jäger, *Das zivilisiert Bild: Robert Rauschenberg und seine Combine-Paintings der Jahre 1960–1962* (Klagenfurt, Austria: Ritter Verlag, 1999), 112.

Robert Rauschenberg, video interview by David A. Ross, Walter Hopps, Gary Garrels, and Peter Samis, San Francisco Museum of Modern Art, May 6, 1999, 4–6, 10–13, 45–46, 66. Unpublished transcript, SFMOMA Research Library and Archives, N 6537 .R27 A35 1999a.

Branden W. Joseph, "Blanc sur blanc: Robert Rauschenberg et John Cage," *Les Cahiers du Musée national d'art moderne*, no. 71 (Spring 2000): 5, 6 (ill.), 26n3.

———, "White on White," *Critical Inquiry* 27, no. 1 (Autumn 2000): 91.

David Sylvester, *Interviews with American Artists* (New Haven, CT: Yale University Press, 2001), 368.

Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (Cambridge, MA: MIT Press, 2003), 26, 27 (ill.), 295n4, 315n14.

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Barbara Rose, Gilbert Perlein, and Bruno Corà, *Robert Rauschenberg On and Off the Wall: Oeuvres des années 80 et 90* (Nice: Éditions Nice Musées, 2005), 22–23, 50.

Barbara Rose and Mikael Wivel, *Robert Rauschenberg On and Off the Wall* (Aarhus: ARoS, 2006), 36, 63.

James Rondeau and Douglas Druick, *Jasper Johns: Gray* (Chicago: Art Institute of Chicago, 2007), 143, 144 (ill.).

David A. Feil, “Notebook: Rauschenberg’s ‘Mother of God,’” *That’s Not It*, April 18, 2007, (ill.). Accessed June 23, 2013. <http://thatsnotit.wordpress.com/2007/04/18/notebook-rauschenbergs-mother-of-god/>.

Charlie Gere, *Digital Culture*, 2nd ed. (2002; reprint London: Reaktion Books, 2008), 85.

Bruno Marchand, ed., *Robert Rauschenberg: Crítica e obra de 1949 a 1974* (Porto, Portugal: Fundação de Serralves, 2008), 13 (ill.).

Barbara Rose, “Seeing Rauschenberg Seeing,” *Artforum* 47, no. 1 (September 2008): 434 (ill.).

Janet Bishop, Corey Keller, and Sarah Roberts, eds., *San Francisco Museum of Modern Art: 75 Years of Looking Forward* (San Francisco: San Francisco Museum of Modern Art, 2009), 145, 146 (ill.), 151n1, 432.

Alexandra Munroe, *The Third Mind: American Artists Contemplate Asia, 1860–1989* (New York: Solomon R. Guggenheim Museum, 2009), 202, 203 (ill.).

Barry Vacker, *Crashing into the Vanishing Points* (printed by the author, 2009), 43.

Robert Rauschenberg (New York: Gagolian Gallery, 2010), 308n9.

Kyle Gann, *No Such Thing as Silence: John Cage’s 4’33’’* (New Haven, CT: Yale University Press, 2010), 157.

Jerry Bleem, “Gate of Heaven,” *U.S. Catholic* 75, no. 5 (May 2010): 50 (ill.).

Elizabeth Richards, “Rauschenberg’s Religion: Autobiography and Spiritual Reference in Rauschenberg’s Use of Textiles,” *Southeastern College Art Conference Review* 16, no. 1 (2011): 43.

Kay Larson, *Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists* (New York: Penguin Press, 2012), 228–30.

Catherine Craft, *Robert Rauschenberg* (London: Phaidon, 2013), 10, 15 (ill.).

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Katherine Hardiman, "Monochromes & Mandalas," in *Rauschenberg: Collecting & Connecting*, ed. Kristine Stiles (Durham, NC: Nasher Museum of Art, 2014), 15; online edition (ill.). Accessed February 9, 2015.

http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/essays/Hardiman_monochromes-and-mandalas/.

Gerald C. Liu, "Music and the Generosity of God," *Practical Matters* 7 (Spring 2014): 60n33.

Kristine Stiles, "Rauschenberg, Looking Long and Thinking Hard," in *Rauschenberg: Collecting & Connecting*, ed. Stiles (Durham, NC: Nasher Museum of Art, 2014), online edition. Accessed February 9, 2015.

http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/essays/Stiles_introduction.

Isabelle Malz, ed., *The Problem of God* (Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2015), 35n16, 16, 73 (ill.), 323n16, 338, 339.

Kristine Stiles, *Concerning Consequences: Studies in Art, Destruction, and Trauma* (Chicago: University of Chicago Press, 2016), 301.