Robert Rauschenberg
*Erased de Kooning Drawing*, 1953
Traces of drawing media on paper with label and gilded frame
25 1/4 x 21 3/4 x 1/2 in. (64.14 x 55.25 x 1.27 cm)
Collection SFMOMA, purchase through a gift of Phyllis Wattis, 98.298


**Marks and Inscriptions**

Recto: On small piece of paper board beneath drawing in blue ink: “ERASED DE KOONING DRAWING ROBERT RAUSCHENBERG 1953”

Note: This inscription was executed by Jasper Johns using a template device.

Verso (sheet): An untitled drawing by Willem de Kooning

Verso (backing board): Upper right, inscription in black: “53.D1”; center, inscribed in black by the artist’s studio assistant Charles Yoder: “DO NOT REMOVE DRAWING FROM FRAME. FRAME IS PART OF DRAWING”

**Ownership History**

San Francisco Museum of Modern Art, purchase through a gift of Phyllis Wattis, 1998

**Exhibition History**


© San Francisco Museum of Modern Art
Krannert Art Museum, University of Illinois, Urbana–Champaign, November 14–December 5, 1965.


© San Francisco Museum of Modern Art


Territorium Artis, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, June 19–September 20, 1992.


SFMOMA Rauschenberg Research Project: Artwork Record


**Publication History**

Yoshiaki Tono, “From a Gulliver’s Point of View,” *Art in America* 48, no. 2 (Summer 1960): 58.


SFMOMA Rauschenberg Research Project: Artwork Record


Al McConagha, “Rauschenberg Wants to Open People’s Eyes,” Minneapolis Tribune, May 9, 1965.


Henry J. Seldis, “‘Mirror’ Exhibit Unrevealing,” Los Angeles Times (Calendar), July 2, 1967.


Nicolas Calas, Art in the Age of Risk, and Other Essays (New York: E. P. Dutton, 1968), 182.


John Russell and Suzi Gablik, Pop Art Redefined (London: Thames and Hudson, 1969), 11 (ill.).


William Wilson, “‘Rauschenberg Black and White’ at Newport Harbor,” Los Angeles Times (Calendar), December 28, 1969.


© San Francisco Museum of Modern Art


Moira Roth, “Aesthetic of Indifference,” *Artforum* 16, no. 3 (November 1977): 50, 52 (ill.).


SFMOMA Rauschenberg Research Project: Artwork Record


Pontus Hultén, Territorium Artis (Bonn, Germany: Verlag Gerd Hatje, 1992), 282, 283 (ill.), 383.


Fred Camper, “The Unordered Universe,” Chicago Reader, March 26–April 1, 1992, 30, 31–32.


© San Francisco Museum of Modern Art


ラウシェンバーグ [Rauschenberg], Gendai bijutsu 14 (Tokyo: Kodansha, 1993), n.p. (ill.).


Jeffrey Kastner, “Art Attack,” *ARTnews* 96, no. 9 (October 1997): 155, 156 (ill.).


SFMOMA Rauschenberg Research Project: Artwork Record


© San Francisco Museum of Modern Art


SFMOMA Rauschenberg Research Project: Artwork Record


Görel Cavalli-Björkman, ed., Falskt & Äkta (Stockholm: Författarna, Nationalmuseum och bildrättsinnehavarna, 2004), 208 (ill.).

Susan Davidson and David White, eds., Rauschenberg (Ferrara, Italy: Ferrara Arte, 2004), 30, 31, 45n15, 66 (ill.), 67–68, 80, 95.

Barbara Hess, Willem de Kooning, 1904–1997: Content as a Glimpse (Cologne: Taschen, 2004), 7, 8 (ill.).


Tijs Goldschmidt, Kloten van de engel: Beschouwingen over de natuurlijkheid van cultuur (Amsterdam: Athenaeum—Polak & Van Gennep, 2007), 6 (ill.), 8.


*Now You See It* (Aspen, CO: Aspen Art Museum, 2008), 16 (ill.).


Willibald Sauerländer, “Im Schutt der Industriegesellschaft,” *Süddeutsche Zeitung* (Munich), May 13, 2008, (ill.).


Jeffrey Strayer, “A Tribute to Pop Art Pioneer Rauschenberg,” *Journal Gazette* (Fort Wayne, IN), May 22, 2008, (ill.).


© San Francisco Museum of Modern Art


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), 143 (ill.), 147, 176, 432.


Carolyn Lanchner, Robert Rauschenberg (New York: Museum of Modern Art, 2009), 29, 30 (ill.).


Robert Rauschenberg (New York: Gagosian Gallery, 2010), 9, 220.
Yve-Alain Bois, Arne Glimcher, March Glimcher, et al., *50 Years at Pace* (New York: Pace Gallery, 2010), 157 (ill.).


Jennifer Mundy, *Lost Art* (London: Tate, 2013), 174 (ill. of infrared scan), 175–77, 178 (ill.).


Enid Tsui, “From Beijing via Hong Kong to London, it’s the year of Robert Rauschenberg,” *South China Morning Post*, May 15, 2016.