

Processes & Techniques

This print was produced using the lithographic process, there were 6 colour separations used in the production of this image. The printing process, which creates a lithograph, does not require the printmaker to etch an image or text into metal plates or physically carve out the image on blocks of wood or other soft material like traditional methods. To create a lithograph the artist uses a set of greasy crayons or pencils to draw a mirrored image of the original artwork onto a smooth stone tablet.

1

Formal Elements

Robert Rauschenberg cleverly reduces colour like scheme of blues and pinks. This helps contribute to the Overlapping shapes and layers in this masterpiece. One can immediately see his fascination for texture, and his concern to show the effects of weight and balance, space, light and shade. Transparency is used effectively in this print. 'For Ferraro' particularly with the icon of the statue of liberty.

2

Symbolism & Meaning

Rauschenberg meant his work to be open to various readings, so he assembled material that each viewer might interpret differently; for example, one might be able to see the Statue of Liberty as a symbolic invitation to interpret the work freely OR perhaps, covered as it is with paint applied in the manner of action painting, it symbolizes the distinctively American style

Rauschenberg has become an activist who uses his art to communicate concerns about human rights, cultural awareness and the environment.



Production Values

Title	For Ferraro
Artist	Robert Rauschenberg
Materials	Colour lithograph
Description	6 colourscreen-print on rives BFK white. Published for the Ferraro USA senate campaign in 1992
Size	10" X ¼" (25.4 X 20.96 cm)
Style	Contemporary

Personal Style

The great American artist Robert Rauschenberg, who died at the age of 82, never portrayed himself in his artwork, yet we felt as if we know him. Probably it had something to do with the fact that almost everything he had seen, worn, slept in, or touched somehow found its way into his art, this literally becoming his artwork. Some of Rauschenberg's work churns out one masterpiece after another, calling them 'Combines,' a combination of painting and sculpture.

3

Rauschenberg also raises universal issues via his artwork such as gay life and love.

Processes & Techniques

My Marilyn is a print derived from photographs of the screen actress Marilyn Monroe (1926 – 62) that Richard Hamilton saw in Town magazine in November 1962, not long after her death that August. He then repeated these images in various dimensions in a collage, painting over Monroe's markings on the rejected shots in various shades of oil paint. For this screen-print Hamilton repeats each of the original contact prints three times in two different dimensions.

4

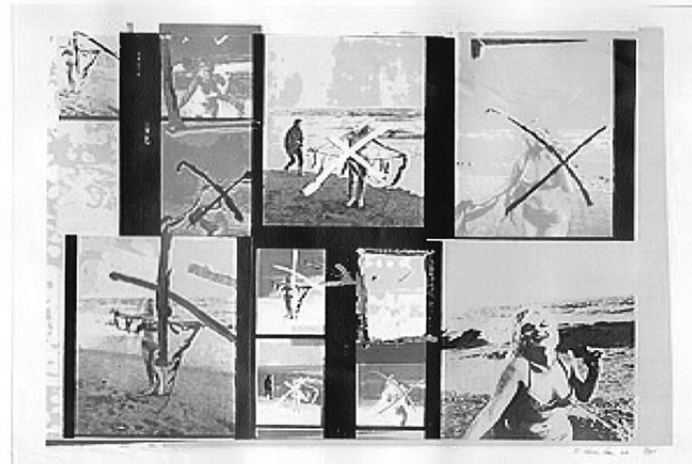
Formal Elements

Richard Hamilton's colour scheme is mainly pinks and a bit of blues. His choice of colour was very wise as it is feminine which contrasts greatly with Marilyn Monroe being the main image of this print. His overlaying of Marilyn Monroe on to the blacks is effective as it brings out the picture. We find him combining disparate elements from popular culture, their appearance together in one piece imbuing the work with a narrative a 'message'. The masterpiece is a mixture of elements drawn from glossy magazines.

Symbolism & Meaning

Richard Hamilton's obsession with pop culture is seen via this artwork, 'My Marilyn'. In this work he uses a recognizable image or symbol and uses repetition to suggest a story or narrative. The crosses represent images that have been rejected or eliminated and in this way tell their own story. It is a little like a story board.

5



Production Values

Title	My Marilyn
Medium	Screen-print
Sheet Size	64.8 x 84 cm
Description	Screen-print in colours, Printed on TH Saunders paper by Kelpra Studio, London.
	Published by editions Alecto, London.

Year	1992
Dealer	Sims Reed, London UK IFPDA

Personal Style