

Exhibit focusing on student-teacher relationship between Bob Rauschenberg and Josef Albers on view at FSW

By TOM HALL
March 3, 2016

On view now at the Bob Rauschenberg Gallery on the Lee campus of Florida SouthWestern State College is *Rauschenberg & Albers: Box vs. Square*, the first in-depth investigation anywhere of the student-teacher relationship between these two great modern masters.

Robert Rauschenberg famously spoke of Josef Albers as his most important teacher, and (laughingly) acknowledged that Albers surely considered Rauschenberg his poorest student. Of course, much celebrated for his own artistic production, Josef Albers' pioneering research into the interaction of color (while teaching at the Bauhaus, Black Mountain College and later at Yale University) and legacy as an educator are at least as significant as the paintings and prints he created. His teachings and related publications are still at the core of college art curricula and the subject of courses in every serious teaching institution, including Florida SouthWestern State College, where this exhibition has transformed the Bob Rauschenberg Gallery into both an exhibition space and a classroom with hands-on workshops and lectures in conjunction with regularly-scheduled "Color Theory" course offerings during the Spring Semester.



Widely-acknowledged as one of the most important artists of the 20th Century, Bob Rauschenberg is credited with pioneering the transition from European modernism to American pop art. His influence still looms large around the globe and his work has been exhibited and collected by every major art museum in the world. As an artist who described himself as working in the "Gap between Art and Life" and who often found inspiration and component parts for his paintings and Combines by walking around his Lower East Side/New York City neighborhood block, Rauschenberg turned to cardboard boxes as a subject matter and raw/source material after unloading his belongings upon arriving permanently in Florida in 1970.

"Trading the detritus of city life for the sunshine and sand of Captiva Island, the first series of works the artist made locally were the result and direct product of the abundant boxes used to transport his life and art from New York to his new beach-side home," observes Bob Rauschenberg Gallery Director Jade Dellinger: "So, it is particularly fitting that these works be exhibited more than four decades later in the Southwest Florida context that inspired their creation." ■