



**ROBERT RAUSCHENBERG & DARRYL POTTORF**  
**Quattro Mani L.A. (1998)**



Robert Rauschenberg (left) and Darryl Pottorf (right)

*Quattro Mani IV (State), 1998*

Pair of multi-color screenprints, each 101.6 x 101.6 cm (40 x 40 in.), editions of 20

Gemini G.E.L. is excited to present *Quattro Mani L.A. (1998)*, an exhibition of previously unreleased state prints from Robert Rauschenberg & Darryl Pottorf's 1998 collaboration, *Quattro Mani*. The four pairs of screenprints are on view at for the first time beginning October 17, 2022.

Longtime friends turned collaborators, Robert Rauschenberg and Darryl Pottorf began their first collaboration in 1996 from the suggestion of curator Adelina von Fürstenberg and under the sponsorship of Art for the World. "Quattro mani, four hands" – remarked by Rauschenberg about the idea – became the spirit and title of the artists' future partnered projects. Together, they created four celebrated paintings for the cloister of San Lazzaro, an Armenian monastery in Venice, Italy. And after seeing the paintings and a subsequent series of posters (*Winter Quattro Mani, 1996*), Sidney Felsen, co-founder of Gemini G.E.L., invited the artists to create a series of prints together focusing on Los Angeles.

Eager about Felsen's invitation, Rauschenberg and Pottorf came to L.A. to make photographs for Rauschenberg's series of screenprints, *L.A. Uncovered*, and for their shared series, *Quattro Mani*. Anyone who's spent enough time in Los Angeles, or driven Wilshire Boulevard's sixteen-mile stretch, knows that its sprawling neighborhoods are vastly diverse in appearance, industry, community, culture, and topography. With the assistance of LA City Councilman and art enthusiast Joel Wachs, two retired LAPD officers escorted Rauschenberg and Pottorf as they explored the city to the fullest extent possible in one week. Taking photos from Bel Air to Watts, the artists wanted to experience all sides and edges of L.A.—not only the areas frequented by tourists and the well-to-do, but also those often overlooked by outsiders or non-residents.

Once the film was processed and scanned, seventy-two images were selected and printed in three different sizes using water-soluble ink. To create the masters, Rauschenberg employed one of his signature image-transfer techniques: he first brushed water selectively over watercolor paper, then placed and burnished the color images face down onto the dampened paper, allowing some images to transfer in sharp detail and others to appear like a watercolor wash. Pottorf layered his black and white images onto a sheet of Lexan—a highly durable transparent plastic—and transferred his imagery on top of Rauschenberg's using acetone. Noticeable in the final collaborative



screenprints, and even more so in the separated state versions now on view, Rauschenberg's and Pottorf's techniques created distinctly different effects that lend to the series' collaborative process and ethos.

It might surprise some that the Florida-based artists were able to capture, collage, and visually translate the complexity, rich culture, and overall, the feeling of Los Angeles and its expansive landscape. As frequent visitors of the city, yet still outsiders, the artists recorded small details that often go unnoticed by many Los Angelenos in their day-to-day. Alongside the more unusual imagery are slivers of iconic landmarks and locations like Watts Towers, the Downtown LA skyscrapers, the Bel Air Hotel's swan, and the gigantic Marlboro Man that once towered over Sunset Strip. While collage is a perfect approach to visually unifying Los Angeles, the pairs of state prints on view isolate the artists' individual contributions and allow for each image to be viewed unobstructed.

Joel Wachs once remarked, Los Angeles "is a city which is constantly changing and constantly re-inventing itself." With some of the depicted businesses, era signifiers, and sights long gone, Rauschenberg and Pottorf's *Quattro Mani* can be narrowly viewed as a capsule of late 90s Los Angeles but more generously as a testament to the city's refusal to be understood as a monolith.

**Robert Rauschenberg** (b. 1925, Port Arthur, Texas; d. 2008, Captiva, Florida) served in the U.S. Navy during World War II prior to studying art. After his honorable discharge in the summer of 1945, Rauschenberg attended the Kansas City Art Institute (1947) and the Académie Julien, Paris (1948) before studying at the Black Mountain College in North Carolina. In addition to several traveling retrospectives, Rauschenberg has been the subject of over 500 solo exhibitions and several major group exhibitions. Rauschenberg's work is held in nearly every major international public collection of postwar art.

**Darryl Pottorf** (b. 1952, Cincinnati, Ohio; lives and works in Captiva, Florida) uses a photo transfer process, developed in the late 1980s, to amass imagery from his world travels into mixed-media works. Pottorf is also an architect, and his artwork is further influenced by classical architecture and forms. He started working for Robert Rauschenberg's studio in the 1980s, leading to several collaborations, opportunities to travel worldwide, and lifelong friendship. Pottorf's work has been exhibited at galleries and museums throughout the world, including Gagosian Gallery, New York City; Arts Club of Chicago, Chicago, Illinois; and Galerie Jamileh Weber, Zurich, Switzerland.

...

For inquiries, please contact Alex Adcock, at [editions@geminigel.com](mailto:editions@geminigel.com)

Gallery hours: 9 am. – 5 pm., Monday through Friday.

For further information please contact the gallery at: 323-651-0513 or visit [www.geminigel.com](http://www.geminigel.com)