

### **DOCUMENTATION INFORMATION SHEET: A84**

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE	
The Rauschenberg Overseas Culture Interchange (R.O.C.I.) exhibition at the Casa de las Americas, Castillo de la Fuerza, and the Museo Nacional is part of a twenty-two country world tour of the art of Robert Rauschenberg. It represents the latest phase of a continuing, evolving global collaboration from which the images that define particular national cultural identities emerge as crucial elements in a presentation that enobles all life through art.	
Respect for those things that make each of us unique goes to the heart of Rauschenberg's artistic purpose. His collabor- ative method on a global scale represents a natural extension of a lifelong working process.	
The works shown here have philosophical antecedents in Rauschenberg's earliest works. His all white and all black paintings of 1951 established, and affirmed for all time, the idea of the objectivity of works of art and the subjec- tivity of individual creative experience as the primary building blocks of culture.	
In one grand and courageous gesture, Rauschenberg diemissed the notion that the values of art and culture are accessible only through prescribed routes and rituals ordained by history and sanctified by the pronouncements of a cultural elite. Not fully understood at the time of their creation, these works now stand as a literal and metaphorical tabula <u>rass</u> , upon which the story of Western art will be forever inscribed. It is the story of the licensing of all artists to think and associate freely, to probe new syntaxto be creative.	
Rauschenberg has changed both the face of art and the method of making it. His frash approach to art has taken painting off the wall and placed them in new and open dimensions. The ploture plane has been extended into the world, penetrated and expanded, and painted on in all dimensions. Abandoning our traditional definitions of painting and sculpture. Rauschenberg has given us a new concept of the form of art original states and the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the field of the state of the state of the state of the state instrinsic worth of the materials of art, but rather, they are to be found in the signification of their functions in a larger process of volving meaning.	
He has single-handedly reoriented our thinking about drawing, prints, and the functional role of paper itself. His broad interest in all the arts has resulted in collab- orative activities that significantly advanced our ideas of theatre, dance, and music.	
Pree from iconographical systems that lock in meaning and divide universal consciousness, the works of art in this exhibition librate the spirit. They allow non-verbal penetration of the surface tensions that identify disparate cultures. They serve as a conduit through which flows a stream of international values and qualities that can unify human purpose and give dignity, integrity, wholeness, and intensity to the meaning of life. Rauschenberg has not given us a way of looking at the world, rather, he has	
developed a unit consist of the world, failer, he has developed a unit consistent of the world to likelf. He offers not a comment on life, but an opportunity to like. To selve that opportunity, we coo must become active collab- orators in a life process devoid of preconceptions that distort the world and emerge as free participants responding openly to a perception of what is really there.	
Donald J. Saff Tampa, Florida	
c Copyright R.O.C.I., 1988	

Unique ID	Storage Location	Year	Creator
A84	RRFA-10: Box 19	1988	Donald Saff

### Description

Rauschenberg Overseas Culture Interchange, statement by Donald Saff for **ROCI CUBA**, 1988

### Physical Details

typescript on paper, 8 1/2 x 14"

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### Original Source

Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI). Robert Rauschenberg Foundation Archives, New York



### DOCUMENTATION INFORMATION SHEET: A254

IAM PERSONALLY ASKING YOU TO PARTICIPATE WITH ME IN THE APRIL 6 1989 RECEPTION HONORING THE RAUSCHENBERG OUERSEAS CUTURE INTERCHANGE (ROCI) WORLD TOUR FOR PEACE, CELEBRATING THE GREAT SUCSESS WE SHARED IN CUBA. THE RECEPITION FOR CUBA WILL BE AT THE NATIONAL GALLERYNN WASHINGTON D.C. COUD I LEAN ON YOU FOR A STATEMENT THAT I WOULD PERSONALLY READ ON THIS OCCASION? IT WOUP BE A CONTRIBUTION TO WORLD UNDERSTANDING, EVEN MORE THAN THE SEVEN-EOOT-BY-EIGHTEEN-FOOT PAINTING THAT WASCINSPIRED BY CUBA-THAT BOES IMEADITLY INTO THE COLLECTION THE PAINTING ECHOS THE MOST POSITIVE IMAGES OF CUBA AS YOU HAVE EN COURESED. YOU WOULD HAVE ANY EMBARRESMENTS THE OVER WHELMING RESPONSES ROCI HAS SHARED WOST LATEY IN MOSCOW. 144, 115 PEOPLE WITHIN A BWEEK EXHIBITION; OTHER SITES HAVE BEEN MEXICO, CHILE, VENEZULA CHINA, TIBET AND DAPAN AND WE CONTINUING.

Unique ID	Storage Location	Year	Creator
A254	RRFA-01: Box WN1	March 28, 1989	Robert Rauschenberg

#### Description

Robert Rauschenberg's handwritten draft of a letter to Fidel Castro inviting him to the reception for ROCI Cuba at the National Gallery of Art, Washington, D.C. and requesting a statement for the occasion

#### Physical Details

graphite on paper, 2 sheets, 13  $1/4 \times 8 1/2''$ 

#### Rights

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#### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

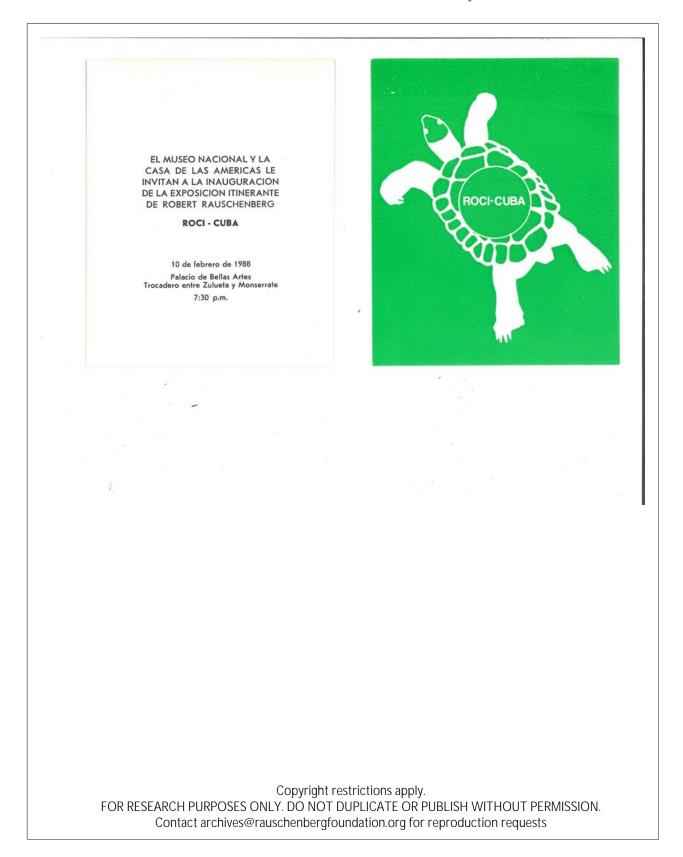


### DOCUMENTATION IMAGES: A254 IMAGE 2

THAT OF YOUR COUNTRYMEN DID NOT GO UNGRATEFUL OR UNFELT. WE ALL THANK YOUGH FROM THE BOTTOMS OF OUR HOT HEARTS, PLEASE CONSIDER A STATEMENT. THE WORLD WILL BE BETTER FOR IT - SO WILL YOU AND SO WILL ! WITH DEAREST FRIENDSHIP



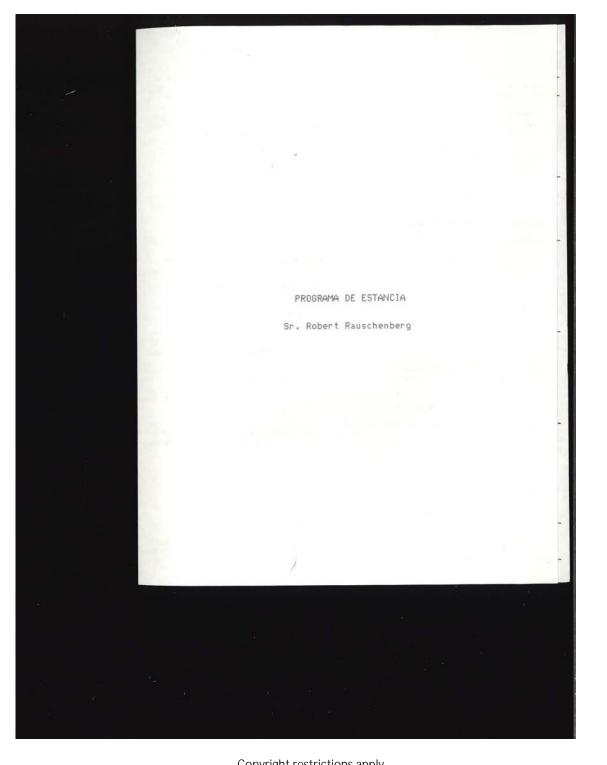
## RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)





## RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)

Select materials related to ROCI: Cuba - low-resolution scans only



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	3:00pm	Visita al Medico de la Familia y al Hospital Hermanos Amejeiras	3 3 1 1 1	
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	7:30pm	Inauguracion de la Exposicion de Robert Rauschenberg	Museo Nacional de Bellas Artes	traductor
	18:80pm	Coctel	"La Hiedra"	traductor
ll febrerol jueves	10:00am	Visita a carcel de mujeres "Nuevo Amanecer"		traductor
	6:00pm	Conferencia	   Museo Nacional Bellas   Artes	traductor
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## RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)

PROGRAMA DE INAUGURACION ROCI - CUBA. HORA: 7:30 p.m. - Palabras de apertura. - Condecoración de Robert Rauschenberg. - Donación de la obra de R. Rauschenberg - Recorrido por la exposición. - Actuación del saxofanista. Richard Miles Landry. \*\*\*\*\*\*\*\* \*\*\*\*\*\*\*\* Copyright restrictions apply. FOR RESEARCH PURPOSES ONLY. DO NOT DUPLICATE OR PUBLISH WITHOUT PERMISSION. Contact archives@rauschenbergfoundation.org for reproduction requests



## RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)

DEC 24 '87 11:49 RAUSCHENBERG:N.Y.C. PAGE.02 CUBA MUSEO NACIONAL PALACIO DE BELLAS ARTES TROCADERO ENTRE ZULUETA Y MONSERRATE, HABANA VIEJA ABIERTO DE MARTES A DOMINGOS DE 2:00 A 8:30 P.M. TELEFONOS: 6-8198 Y 61-2332 CASTILLO DE LA REAL FUERZA O'REILLY ENTRE AVENIDA DEL PUERTO Y TACON PLAZA DE ARMAS ABIERTO DE LUNES A SABADOS DE 11:00 A.M. A 6:45 P.M. (EXCEPTO MARTES) Y DOMINGOS DE 9:00 A.M. A 12:45 P.M. TELEFONO: 66-0216 INAUGURACION DE LA EXPOSICION: 10 DE FEBRERO DE 1988 CLAUSURA DE LA EXPOSICION: 3 DE ABRIL DE 1988 Copyright restrictions apply. FOR RESEARCH PURPOSES ONLY. DO NOT DUPLICATE OR PUBLISH WITHOUT PERMISSION. Contact archives@rauschenbergfoundation.org for reproduction requests



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DEC 24 '87 11:49 RAUSCHENBERG:N.Y.C. PAGE.02 MUSEO NACIONAL PALACIO DE BELLAS ARTES TROCADERO ENTRE ZULUETA Y MONSERRATE, HABANA VIEJA ABIERTO DE MARTES A DOMINGOS DE 2:00 A 8:30 P.M. TELEFONOS: 6-8198 Y 61-2332 · · · · · · CASTILLO DE LA REAL FUERZA O'REILLY ENTRE AVENIDA DEL PUERTO Y TACON PLAZA DE ARMAS ABIERTO DE LUNES A SABADOS DE 11:00 A.M. A 6:45 P.M. (EXCEPTO MARTES) Y DOMINGOS DE 9:00 A.M. A 12:45 P.M. TELEFONO: 66-0216 INAUGURACION DE LA EXPOSICION: 10 DE FEBRERO DE 1988 CLAUSURA DE LA EXPOSICION: 3 DE ABRIL DE 1988 Copyright restrictions apply. FOR RESEARCH PURPOSES ONLY. DO NOT DUPLICATE OR PUBLISH WITHOUT PERMISSION. Contact archives@rauschenbergfoundation.org for reproduction requests



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	¿QUE ES ROCI?
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e.	EL INTERCAMBIO CULTURAL RAUSCHENBERG ( <u>RAUSCHENBERG</u> OVERSEAS CUL- <u>TURE INTERCHANGE</u> ) ES UNA EXPOSICION QUE VIAJA POR EL MUNDO GRA- CIAS A UN PROYECTO CREATIVO DEL EMINENTE ARTISTA NORTEAMERICANO ROBERT RAUSCHENBERG.
	ESTE PROYECTO TIENE SUS RAICES EN EL CONVENCIMIENTO DEL ARTISTA ACERCA DE LAS POTENCIALIDADES DEL ARTE PARA PLEGAR LA HOSPITALI- DAD HUMANA EN FAVOR DE LA PAZ MUNDIAL. DURANTE SU LARGA CARRERA ARTISTICA, RAUSCHENBERG SE HA ENRIQUECIDO CON LOS INTERCAMBIOS FRUCTIFEROS CON CULTURAS DE TODO EL MUNDO, Y SE PROPONE CON ESTA
	MUESTRA, INFLUIR EN LA CONCIENCIA INTERNACIONAL PARA PROVOCAR UN CLIMA DE COMPRENSION Y ARMORIA.
	LA EXHIBICION INCLUYE PINTURAS, ESCULTURAS, CINTAS MAGNETICAS, GRABADOS Y FOTOGRAFIAS, ¥ TIENE LA VALIOSA PECULLARIDAD DE ENRIQUE- CERSE CON LA UTILIZACION DE RECURSOS LOCALES, IMAGENES Y VALORES CULTURALES DE CADA PAIS VISITADO. DE ESTA MANERA, LOS RESULTADOS DEL PROYECTO SE ERIGEN COMO UNA POSIBILIDAD ESPECIAL PARA APRECIAR LA DIVERSIDAD CULTURAL DE LA HUMANIDAD Y AL MISMO TIEMPO SU INTE- GRIDAD, UNIFICADAS EN LA MUESTRA.
	ROCT HA STDO PULTBEDA DE MUNTOS SUB-
	ROCI HA SIDO EXHIBIDA EN MEXICO, CHILE, VENEZUELA, CHINA Y JAPON. EN NUESTRO PAIS, SERA IGUALMENTE AMPLIADA CON OBRAS BASADAS EN SU VISITA.
	LA TRAYECTORIA QUE LE QUEDA POR RECORRER A R.O.C.I. ES ENORME Y PROMETEDORA. ENTRE SUS PLANES INMEDIATOS SE ENCUENTRA VISITAR AUS- TRALIA, LA URSS, TAILANDIA, ESPAÑA, ITALIA, MARRUECOS, INDIA, KENYA, LOS PAISES BAJOS; INDONESIA Y KUWAIT.
	EL PROYECTO R.O.C.I. CONCLUIRA CON UNA EXHIBICION COMPLETA EN LA GALERIA NACIONAL DE ARTE DE WASHINTON, D.C., Y SERA EXPRESION DE LAS DIFERENCIAS Y SIMILITUDES DEL ARTE MUNDIAL Y DE LAS POTENCIALI DADES CREADORAS DEL PROPIO RAUSCHENBERG, QUIEN MA CALIPICADO A ESTA REALIDAD ARTISTICA COMO "EDUCACIONAL, PROVOCATIVA, INSTRUC-
	TIVA Y ASIMILABLE EN TODOS LOS IDIOMAS".
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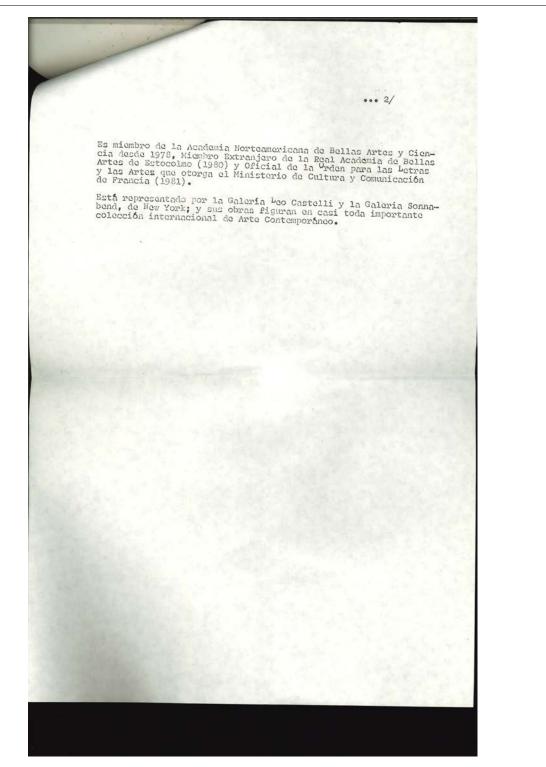
Select materials related to ROCI: Cuba - low-resolution scans only

ROBERT RAUSCHENEERG Robert Rauschenberg nació en Port Arthur, Texas, EE.UU., el 22 de octubre de 1925. Después de breves estudios de farmacia en la universidad de Texas, y de servir en la Marina durante la II Guerr rra Mundial, decidió estudiar arte. Recibió cursos en el Institu-to Artístico de la Giudad de Kansas (1947-43) y en la Academia quien luego contrajo matrimonio. En el Black Mountain College, de Carolina del Morte, estudia con Joseph, Albers; en ese mismo lugar Merce Cunningham, John Cage y David Tudor. Se trasladó a New York en 1940, donde esistió a clases en el <u>Art Students League</u>; allé trabajé con Merris Kanto y Vaclov Vytacil hasta 1952. Su primera exposición personal fue en la Galería <u>Betty Parsens</u> (1951). Antes, él y Susan Weil habían experimentado con impresio-nes fotográficas de las que se utilizan para reproducir planos. A continuación produjó las pinturas "blancas", las pinturas "negras" y las pinturas "rojas", adí como construcciones en madera, piedra las que incorporó pintura y variados objetos (un chivo disecado, una cama, gomas de automóvil). Desde los primeros años de la déca da del 50, ha estado vinculado a giras artísticas de teatro y dan Taylor, Viola Farber, Steve Paxton, Tricha Brew y sus propias producciones. Durante dos años preparó las ilustraciones para el Infierno, de Dante, que ahora posee el Museo de Arte Moderno de New York. En 1962 hace su primera litografía en la Universal Limited Art Editions (ULAE) en Islip, New York, a insistencia de Tatyana Grosman. Al mismo tiempo, incorpora el proceso serigráfico a sus pinturas. A mediados de los sesenta, experimenta con el uso de la electrónica en su trabaje artístico; en 1966 funda con el ingenie ro Billy Kluver el E.A.T. (Experimentos en Arte y Tecnología) pa-ra promover la cooperación entre artístas e ingenieros. Su cons-trucción en cinco partes <u>Oracle</u> (Oráculos), fue adquirida por el Centro Georges Pompidou, <u>Paris, y Soundings</u> (Sonidos), adquirida por el Museo Ludwig, de Colonia; son piezas que expresan la natu-raleza de esta colaboración. En 1970 cofundo Change, una organización no comercial que provee de fondos de emergencia a los artistas, la cual continua desarro-llándose con éxito. Entre sus exposiciones personales más importantes, se encuentran las realizadas en el Museo Jewish, New York (1963); Galería Whitechapel, Londres (1964); Walker Art Center de Minneapolis (1965); Museo Stedelijk, Amsterdam (1968); Colección Nacional de Bellas Ar-tes, Washington, D.C.; Staatliche Kunsthalle, Berlin (1980); Centro Pompidou y Museo Nacional de Arte Moderno, París (1981); Fundación Maeght, Saint-Paul, Francia (1984) y la 41 Bienal de Venecia. Entre los premios obtenidos por <sup>R</sup>obert Rauschenberg figuran: el Gran Premio de la 32 Bienal de Venecia (1964), el Gran Premio de Honor en la Exposición Internacional de Artes Gráficas de Ljubliana, Yu-(1979), la Medalla de Oro para Grabados, de Oslo, Noruega (1979), y el premio Granny para el mejor diseño de un album disco-Copyright restrictions apply. FOR RESEARCH PURPOSES ONLY. DO NOT DUPLICATE OR PUBLISH WITHOUT PERMISSION.

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The works shown here have philosophical antecedents in Rauschenberg's earliest works. His all white and all black paintings of 1951 established, and affirmed for all time, the idea of the objectivity of works of art and the subjec- tivity of individual creative experience as the primary building blocks of culture.	
In one grand and courageous gesture, Rauschenberg dismissed the notion that the values of art and culture are accessible only through prescribed routes and rituals ordained by history and sanctified by the pronouncements of a cultural elite. Not fully understood at the time of their creation, these works now stand as a literal and metaphorical tabula rasa, upon which the story of Western art will be forever inscribed. It is the story of the licensing of all artists to think and associate freely, to probe new syntaxto be creative.	
Rauschenberg has changed both the face of art and the method of making it. His fresh approach to art has taken paintings off the wall and placed them in new and open dimensions. The picture plane has been extended into the world, penetrated and expanded, and painted on in all dimensions. Abandoning our traditional definitions of painting and sculpture, Rauschenberg has given us a new concept of the form of art objects and advanced a revolutionary idea of how the appro- priateness of the very materials with which art can be made. He has shown us that the values of art lie not in the intrinsic worth of the materials of art, but rather, they are to be found in the signification of their functions in a larger process of evolving meaning.	
He has single-handedly reoriented our thinking about drawing, prints, and the functional role of paper itself. His broad interest in all the arts has resulted in collab- orative activities that significantly advanced our ideas of theatre, dance, and music.	
Free from iconographical systems that lock in meaning and divide universal consciousness, the works of art in this exhibition liberate the spirit. They allow non-verbal penetration of the surface tensions that identify disparate cultures. They serve as a conduit through which flows a stream of international values and qualities that can unify human purpose and give dignity, integrity, wholeness, and intensity to the meaning of life. Rauschenberg has not given us a way of looking at the world, rather, he has developed a unique means of presenting the world to itself. He offers not a comment on life, but an opportunity to live. To seize that opportunity, we too must become active collab- orators in a life process devoid of preconceptions that distort the world and emerge as free participants responding openly to a perception of what is really there.	
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