

'The Dreamt World of Rauschenberg' Begins Its Tour in Mexico

By PAUL LENTI
 The News Staff Reporter

In town for his exhibit "The Dreamt World of Rauschenberg" at the Tamayo Museum, the controversial artist took time out Thursday to discuss his ideas and explain the project.

"It is an expedition — a sharing of cultures — through my ability to absorb them," said Rauschenberg, punctuating his sentence with a characteristic laugh.

The exhibit here is part of a project titled ROCI — Rauschenberg Overseas Cultural Interchange. Mexico is the first stop on the exhibit's travels through various countries over a five or six-year period. New works will be added at each visit, with the total exhibit influenced by each country hosting the exhibition. Old pieces will be replaced en route and the final destination will be a major one-man exhibit at the National Gallery in Washington, D.C., the first time any living U.S. artist has been so honored. The exhibit will feature all-new works prepared throughout the show.

"I had the idea for ROCI more than six years ago," he said, changing from his slow delivery to a burst of enthusiasm when talking about the project. "It was very difficult to get it started and took an enormous amount of work and energy and risk and expense."

While working recently in China, Rauschenberg noted "most of the people there had absolutely no idea about how any other part of the world lived, or what it looked like, what it ate, what it sounded like and what it drank. This gave me new encouragement for the project."

"If ROCI is going to work," he said, "we are dependent on a one-to-one contact with as many people as possible because the most dangerous weapon we have is misunderstanding."

"And," he added, "art is still the most direct way to communicate."



Photos by Rafael Robledo
Rauschenberg: The man, the artist.

While some may see Rauschenberg's role as that of a translator — one who interprets one culture for another — the artist himself sees as a reporter merely offering evidence of a culture.

"This is the first stop," he said, "the beginning, our inaugural venture."

"When asked 'Why are you opening in Mexico?' I've told people there are two very practical reasons: One is that this is the first time all this work has been pulled together; and — everyone laughs at me when I say this — but, if we make any big mistake, all we have to do is run across

the border."

"And as it turned out," he said, "we made some beautiful mistakes. The exhibition, as it stands, is a sham, a catalyst. I mean, you have the space and you have to start with something. I have to stay two countries ahead on the tour because of problems with shipping and installation."

Added Rauschenberg, "I would say about 50 percent of the pieces that have been done on Mexico will continue on to Chile, Venezuela, etc."

"The part that's hard to explain is that I'm trying to get rid of my work. Evertime I add four or five pieces from the country that the work has been made for, I have to take the early stuff out."

Concerning the itinerary, Rauschenberg said "the only thing I'm consciously doing is avoiding the regular cultural traps. I don't want to go back to London, I don't want to go to Paris. It may sound snobbish and it is. But it's a reverse snobbism. It's just — what on earth are you going to tell them again?"

"But Tibet is a miracle," he said, referring to the fact that the country was recently added to the show's travel itinerary.

"We were in China establishing our contacts with museums there and someone managed to set up this venture with Tibet."

"I've always wanted desperately to go to Tibet," he said. "That is the only place where I'm not going to be able to work ahead of time. I've just got to go there early and make the work."

"Also, Tibet will be my hardest stop because secretly, and maybe not too modestly, I've always felt that my work was Tibetan. For whatever reason I don't know, but it's the material quality... the thing is that you know mud is as important as silk. They're both beautiful colors."

"But I think that nobody will even know that I'm doing Tibetan work. It will just look like good Rauschenberg."

MEXICO



Rauschenberg style influencing local artists

By Anne-Louise Volkenborn
For The Daily Journal

Robert Rauschenberg's exhibition at the Museo de Arte Contemporaneo has attracted more than 100,000 visitors, and organizers say many more are expected before the show closes Oct. 27.

The works are part of the Rauschenberg Overseas Culture Interchange. The next stop on the world-wide tour of friendship and cultural exchange is China.

During the weekends the museum draws about 20,000 people. In addition to regular weekday visitors, groups of children have been invited to see the exhibit and later translate their impressions in the museum's art workshop. Under professional guidance, they create works using some of Rauschenberg's techniques.

By making children aware of the endless possibilities in art, technically and culturally, Rauschenberg is influencing tomorrow's artist. Rauschenberg's techniques also affect many young Venezuelan artists. Most pop artists here reflect traces of Rauschenberg's style.

In the United States, Rauschenberg is known as an innovator, and a major figure in pop art.

Born in Port Arthur, Texas, to a German immigrant doctor and an Indian mother, Rauschenberg studied at the Academie Julian in Paris and with the Bauhaus artist Josef Albers in the late 1940s at Black Mountain College in North Carolina.



DONATED ARTWORK — Robert Rauschenberg's "Urban Order," 1985, has been donated to the Museo de Arte Contemporaneo de Caracas. By making children aware of the endless possibilities in art, technically and culturally, Rauschenberg is influencing tomorrow's

From Albers, Rauschenberg learned not so much a style as an attitude. Among other things, he learned to use common objects as instruments of expression. He discovered how to use transparency, and how to see a third dimension on a two-dimensional surface.

Rauschenberg's mastery in using themes is well represented in the museum exhibit.

Although Rauschenberg considers Albers his most important teacher, there

were others valuable in his development. One was choreographer Merce Cunningham; another was composer John Cage.

Pop art developed in New York and London between 1956 and 1966. It was considered a movement against abstract expressionism (although Rauschenberg never really departed from it) and romantic or sentimental overtones in painting.

Founded in large cities, pop art's roots are in the urban environment, and it probes special aspects of that environment. At first, these aspects seemed impossible as

subjects because they were anti-aesthetic and evoked all kinds of unusual associations. They included such unlikely things as picture magazines, advertisements, packaging of all kinds, popular entertainment, pop music, fair grounds, amusement arcades, radio, television, tabloid newspapers, refrigerator, automobiles, highways, gas stations, food stuffs, ice cream and, last but not least, money.

In dealing with subjects, pop artists on one hand insist that the soup can, automobile or whatever is simply a motif just like any other, while at the same time they choose

artist. Rauschenberg's techniques also affect many young Venezuelan artists. Most pop artists here reflect traces of Rauschenberg's style. His exhibit will close Oct. 27.

unusual subjects to catch attention.

Ideas such as these have been used by Rauschenberg and passed on to pop artists.

His creativity seems endless. Sometimes, creating itself seems more important than the products that follow. The works in the exhibition are all highly aesthetic and reflect Rauschenberg's open and warm human feelings.

There is a playful interchange of different feelings that range from great sensitiveness, nostalgia, serenity, seriousness and even craziness, making the visit a happening itself. The works

are beautifully mounted and show the artist's wide range of productions in a clear way.

Among the many collages, assemblages, objects, sculptures and photos are also Rauschenberg's combine-paintings. He was the first to use paint-splashed in an abstract manner — on real objects such as blankets, pillows or quilts. Rauschenberg once said he was trying "to operate in the gap between art and life."

This exhibition moves to 18 other countries as it continues its tour. It will celebrate its finale in the National Gallery of Washington in 1989.

Culture

Rauschenberg's riddles

by our staff reporter
S P Jin

Many visitors wandering through the current Beijing exhibition of American painter Robert Rauschenberg's works said they feel confused and startled by what they see.

"We got tired of asking again and again, 'What's the meaning of this; what's the meaning of that,'" said a student from the Central Academy of Fine Arts. "Then, we began to enjoy the paintings."

The exhibition, at the China Art Gallery until December 8, features more than 100 paintings, sculptures, collages and graphic prints by the contemporary American artist. Some date from his last visit to China in 1982.

The Texas-born Rauschenberg finds artistic merit in almost any object he can lay his hands on. He has gathered such mundane articles as cardboard boxes, broken umbrellas and stuffed birds, glued them onto canvases, and sprayed them with paint to create his artworks.

Rauschenberg's paintings have no hidden mystic message to convey. They are simply statements about what he sees around him.

"All painting is fact and that is enough," says Andy Warhol, an American pop artist who shares a similar philosophy.

Rauschenberg hopes to "unfocus" or clear his viewer's minds of any preconceptions in order to make him more aware of himself and of the world around him.

He shuns traditional subjects considered aesthetically pleasing. Instead, the Beijing exhibit displays such unusual subjects as the print of an automobile tyre on Chinese rice paper and clay productions of flattened cardboard boxes with staples and labels.

Some of the works made in China include a 30-metre-long collage of photos taken in 1982 when the artist visited Anhui Paper Mill, and two old-style Chinese yellow umbrellas fastened to a collage.

At one period in his development, Rauschenberg experimented with black and white canvases. He turn-

ed away from the luxury of colour to make painting a more cerebral activity. He pushed painting to its farthest limits by reducing it to its bare essentials.

One example of this period on show is the painting entitled *White Paintings*. Here, the blank surface is meant to serve as a background for a changing pattern of shadows.

Imagination

The artist later moved on to a rich and complex use of colour and imagery that made his works into elaborate collages.

Many of these combine random brush-strokes and photo-silk-screened images. In his so-called "combine" paintings, he abandoned the traditional two-dimensional definition of painting and integrated flat-painting with three-dimensional objects: bottles, a stuffed goat, or a disheveled bed.

His famous work *Bed* shows a quilt and pillow fastened to a canvas splashed with paints.

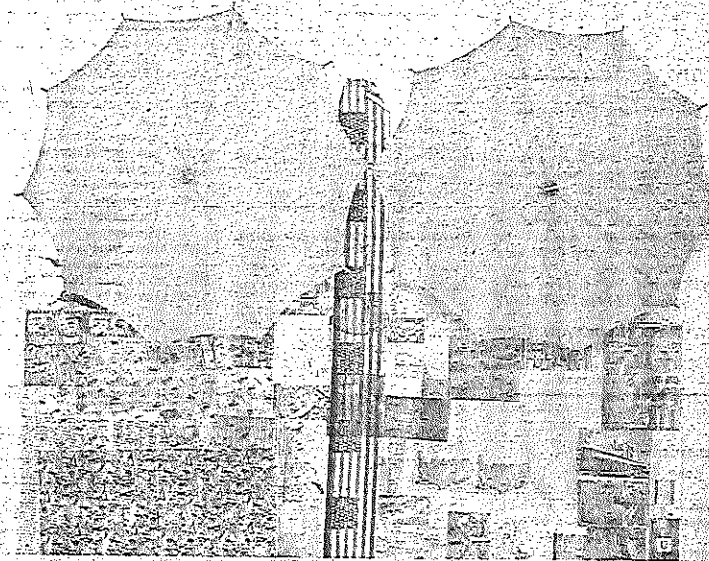
Rauschenberg's works reflect many of the main trends of contemporary Western art: paint for paint's sake; art that transcends material; cerebral art and decorative imagery. But the artist is always evolving his own style. "I don't see any use in republishing previous familiar images of art," he said.

At the opening ceremony last week, Rauschenberg presented seven works based on Chinese characters, to the Chinese Ministry of Culture.

During the Beijing exhibition, the Trisha Brown Dance Group is giving performances with sets and costumes designed by Rauschenberg.

The artist's next stop is Tibet, where an exhibition of his work will open next month.

"I always thought my work — the worship of the common object and the celebration of rags and silks — was right down their alley," said Rauschenberg.

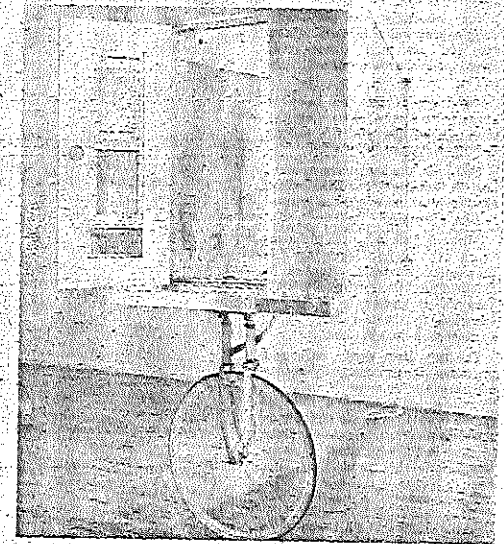


Untitled, 1983

by Robert Rauschenberg

CHINA DAILY

Vol. 5 No. 1357 • Thursday, November 28, 1985 • 2 Jintai Xing, Beijing • Tel. 595220 • Telex: 22022 CNDY CN • Price: 10 fen; 15 fen (airmail)

House of the Eyetest of the Earth Spider (Kabal American Zephyr), 1981
by Robert Rauschenberg

ROCI — Rauschenberg

ROCI (Rauschenberg Overseas Culture Interchange) Japan Exhibition at Setagaya Art Museum (Kinuta Park, Tel.: 03-415-6011), till Dec. 28. Closed the second and fourth Mondays.

By PETER MOLLENKOF

In 1976 American artist Robert Rauschenberg was the subject of a cover story in the American news magazine Time. A lengthy and insightful article, it chronicled, among other things, Rauschenberg's life and art up to that point and assessed the considerable importance of his contribution to modern American art in particular. The most salient point the article made about the artist and his work was very simply but aptly put in its title: The Joy of Art. Though 10 years have passed since the application of that phrase, the optimism in Robert Rauschenberg's art and life are undiminished.

In fact it has now taken on broader social and cultural concerns and led Rauschenberg to form an organization called the Rauschenberg Overseas Cultural Interchange (ROCI). Stemming from the artist's desire to foster international understanding and "to introduce the world to itself," the effect consists of a major exhibition traveling to 22 nations, mostly Third World and developing countries. It is accompanied and promoted by the artist and members of ROCI.

The exhibition includes more than 100 of Rauschenberg's paintings, drawings, prints, sculpture, collages and constructions completed over the past 10 years. All were selected for their international concerns and many include materials and techniques acquired and used by Rauschenberg during the extended periods of artistic collaboration abroad.

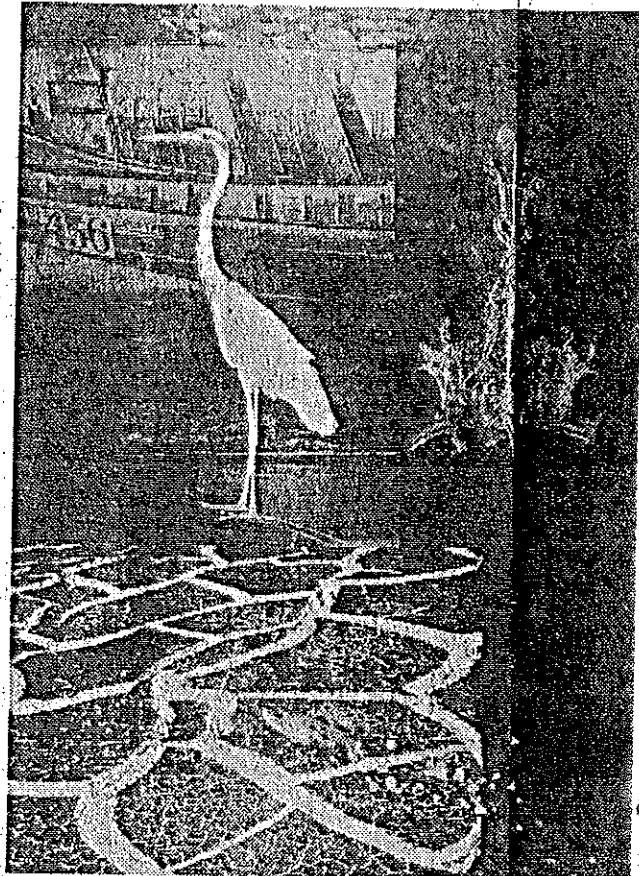
As the exhibition makes its way around the world new col-

laborative pieces are added to the show from each host nation. Conversely Rauschenberg leaves a gift of art from the show behind in each country visited. Introduced at the United Nations in December 1984, the exhibition has so far traveled to Mexico, Chile, Venezuela and China. In 1989 the project will end at the National Gallery of Art in Washington, D.C., which is planning a major exhibition of representative work from ROCI.

Naturally inclined to collaboration and increasingly committed to various international projects, Rauschenberg has found in this undertaking an ideal forum for both his extraordinary creative powers and beliefs in art as a bridge between peoples. The artist's ability to balance his own artistic vision and needs with a profound respect for and curiosity about the culture, materials and ideas of other peoples and places is immediately apparent.

Dr. Donald Staff, the project's artistic director, comments that Rauschenberg "creates art from the art of other cultures without imposing his ego on every image. He works with people in a way that allows them to maintain their integrity." And it is this mutual respect and a fascination for the intrinsic differences and peculiarities, not their homogenization, that lie at the heart of Rauschenberg's strategy to promote global trust and tolerance through art.

He explains: "When I was a student at the Art Students League in New York City, I was surrounded by groups of artists all investigating the comparable similarities and likenesses 'tween things. It was not until I realize that it is the celebration of the differences between things that I became an artist who could see."



RAUSCHENBERG — A part of "Copperhead — Bite VI — ROCI Chile" (1985), acrylic, silkscreen, coppersheet, 246 x 130 cm.

The exhibition itself is eloquent testimony to this. The sensibility at work in the profusion of media, processes and materials is all embracing. Messages travel through the menage of photographic images, "urban relics" and cultural flotsam that are combined with effortless and unerring formal strength. Cardboard boxes, tire treads, silk, paint, bamboo, car radiators, umbrellas and clay are a few of the "givens" that Rauschenberg has appropriated to his art on stops around the world.

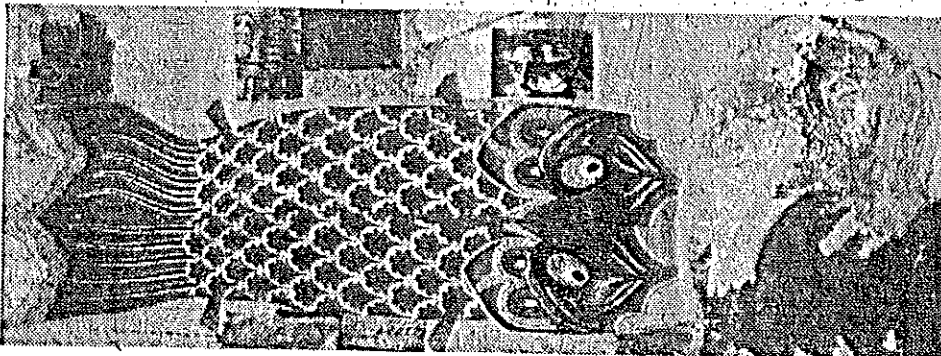
That Rauschenberg has left

an indelible mark on the art of our time and extended our experience of both art and life is largely agreed on by those who should know. Art historian Robert Rosenblum states:

"Every artist after 1960 who challenged the restrictions of painting and sculpture and believed that all of life was open to art is indebted to Rauschenberg forever."

Any similar benefit to the viewing public, however, is not always appreciated as fully. Rauschenberg has always been controversial, loathed and suspected in some quarters and largely ignored in others.

The uncertain response of some to this artist's work is clearly demonstrated by the fact that Rauschenberg, at 61, is presently enjoying the first major exhibition ever devoted to his work in Japan — an effort promoted largely by himself and the Rauschenberg Overseas Cultural Interchange. But regardless of how it has come to us, it is a sincere if largely symbolic gesture. Towering over the specific ROCI program however, are the spirit, energy and joy possessed by Robert Rauschenberg himself.



RAUSCHENBERG — "Fish Park — ROCI Japan" (1984), acrylic, silkscreen on primed linen canvas, 199.4 x 559.4 cm.

Art People: For Borofsky, Every Work 'Counts'

By DOUGLAS C. MCGILL

Consistency of style is not the first thing one notices at an exhibition of Jonathan Borofsky's artworks. At his show at the Whitney Museum of American Art, which runs through March 10, he displays works that include a blue dog drawn directly on the museum wall, a Ping-Pong table painted in camouflage colors, and a steel sculpture of a man riddled with what appear to be bullet holes.

Yet there is a unifying element in all these pieces: a number — in the two million range in Mr. Borofsky's recent works — is always inscribed somewhere on the piece. The numbers are the artist's trademark. He's been using them as a signature since the late 1960's, when, as a conceptual artist, he spent several hours every day writing down numbers in sequence, starting with one and heading toward infinity.

"It represented a part of me that likes to have order," Mr. Borofsky explains. "The same part that uses telephone numbers, Visa card numbers, a Social Security number. It was part of the computer onslaught that I didn't know about at the time, but that I felt was coming. It was a kick, and I had a gut feeling that if I stuck to it, it would bring me some in-

formation."

"Even though it was a very rigid and structured thing to do," he added, "there was a touch of romanticism in going forward and upward, toward an unknown future." After a year or two, Mr. Borofsky tired of simply counting, and also began to create the images for which he is now best known — the man with the suitcase, the rabbit head, the ruby hearts.

He still counts, but no longer in eight-hour stretches. Always aware of where he is in the counting — 1,927,832 as of this interview — he often simply puts down the next number in sequence on his newest piece of art. He continues the counting, he says, because it provides a conceptual unity to his admittedly varied works.

"The counting allows me to do an Expressionist painting one day, and a realist painting the next," the artist said. "It shows that all my work comes from one source. People used to say to me, 'We'd like to show your work, but we don't know what your style is. We see five pieces that look like they're made by five different artists.' These people had to wait a few years to get my point, which is that you don't have to have just one style in life. There's more than one way to do anything."

Rauschenberg's 'Rocky' Starting Next April

It is affectionately known as "Rocky," and acronymically as "R.O.C.I." — the Rauschenberg Overseas Cultural Interchange. It is an idea hatched some years ago in the mind of Robert Rauschenberg, who celebrated its official start last week at a United Nations reception fully stocked with foreign dignitaries and art world leaders.

Mr. Rauschenberg's idea is to visit 22 countries over the next five years, both to exhibit his works and to soak up as much of the culture and politics of each place as he can. Using this regional subject matter for inspiration, he will then create a new series of works that will become part of the exhibition shown in the next country on the tour.

The project starts next April at the Museo Rufino Tamayo Arte Contemporaneo Internacional in Mexico City, with an exhibition of Rauschenberg's work from the last two decades. With new works from Mexico added, the show will then travel to the Museo de Bellas Artes in Santiago, Chile, where it opens in July. Other stops scheduled include Caracas, Peking and Tokyo, with hopes for visits

to Sri Lanka, Australia, Spain and the Soviet Union.

Earlier this year, when explaining his new project, Mr. Rauschenberg said: "Peace is not popular because it is related to a stoppage of aggressive energies. Starting a new use, aggressively, of our unique curiosities, our impatience with ignorant cruelty and encouraging the most generous personal contributions will make war ashamed of itself and art clear."

AND WHAT'S MORE: The \$5 million suit brought by Larry Rivers against Condé Nast Publications has been settled out of court for an undisclosed sum, according to Mr. Rivers and his lawyers. Mr. Rivers charged Vanity Fair, a Condé Nast publication, with having damaged his reputation by publishing without his permission one of his drawings to illustrate what he called a "cheap and vulgar" poem. . . . The "Fritz Glarner Room," an ensemble of Constructivist paintings by Glarner that hung in Happy Rockefeller's dining room until recently, has been sold to the Equitable Life Assurance Society. It will be hung in one of 12 special executive dining rooms planned for the company's new Equitable Tower being built at 1235 Avenue of the Americas.

THE DAILY JOURNAL

Culture

Two cultural happenings occurring this week are the focus of today's editorial column because of their special relevance to the nation's artistic life.

We are referring to the stunning exposition by Robert Rauschenberg in Caracas' Contemporary Art Museum and to the ambitious festival which, under the title of International Music Biennial, is taking place in the beautiful and enchanting city of Mérida.

Robert Rauschenberg is a creative artist of incredible dynamism and astonishing perception. He is an artist who looks for beauty through a new, very individual concept. This is the source of the originality in his works — the result of a break with all academic, orthodox and traditional values. Obviously, an artist with such a personality creates polemics — but let's not forget that the history of art shows that such men are the ones that have introduced revolutionary innovations which eventually gave birth to new schools and tendencies, thereby enriching the world's cultural patrimony.

Robert Rauschenberg is an exceptionally talented artist. All lovers of culture, irrespective of their esthetic preferences, should make the effort to visit the Contemporary Art Museum.

Cultura

Dos acontecimientos culturales de la presente semana, ocupan esta columna editorial, por su singular relevancia en la vida artística del país.

Nos referimos a la impactante exposición de Robert Rauschenberg, en el capitalino Museo de Arte Contemporáneo; y al ambicioso festival que, bajo el título de Bienal Internacional de Música, se celebra en la bella y acogedora ciudad de Mérida.

Robert Rauschenberg es un creador de increíble dinamismo y de asombrosa percepción. Es un artista que busca lo bello a través de una nueva concepción muy suya. De allí su originalidad plasmada en esas obras de arte, que son el resultado de un rompimiento con todo lo académico, ortodoxo y tradicional. Obviamente, un artista de tal personalidad origina grandes polémicas, pero, no olvidemos que, precisamente, son estos hombres quienes, en el transcurrir de la historia del arte, han introducido las innovaciones revolucionarias que eventualmente dieron origen a nuevas escuelas y tendencias para el enriquecimiento del patrimonio cultural de nuestro mundo.

Robert Rauschenberg es un creador de excepcional talento, y todos los amantes de la cultura deben esforzarse por visitar el Museo de Arte Contemporáneo, independientemente de sus preferencias estéticas.

Ninguna ciudad más consona para albergar un festival de música que la acogedora Mérida. Conciertos, recitales, obras de corales y de cámara, aparecen en el apretado programa, en el cual participan prestigiosas orquestas y grupos vocales, reputados solistas, ejecutantes y directores, además de un escogido grupo de valores de nuestro mundo musical.

Un esfuerzo como éste debería establecerse de manera permanente, para convertir los festivales musicales de Mérida en uno de los grandes eventos culturales del país.

FOR THE TURPIAL

Robert Rauschenberg
Exhibition

Museo de Arte Contemporáneo
Parque Central

Open every day
(except Monday)

Hours:
10:00 a.m. to 6:00 p.m.

ADMISSION IS FREE

VENEZUELA

Rauschenberg tour reaches Venezuela

By SALLY WEEKS
United Press International

CARACAS, Venezuela — A one-of-a-kind art exhibit, evolving throughout the decade as it travels the globe with its creator, Robert Rauschenberg, has reached the third spot on its 22-nation itinerary. Artist Rauschenberg says he is soaking up inspiration as he travels around the world.

The exhibit is now on display at the Caracas Museum of Contemporary Art. The tour will end in 1990 with a major show at the National Art Gallery in Washington.

Rauschenberg, 59, a leading U.S. pop artist who has exhibited his works in the most prestigious galleries in the world, has pledged to travel to each of the 22 nations, experience local color and culture, then return to his Florida studio and use the inspiration to create art works with a particular cultural flavor. The new works will be incorporated into the exhibit, allowing it to grow and evolve as it circles the globe.

"This is really a mission for world peace," Rauschenberg says. "I religiously believe that art is one of the last forms of pure communication."

The idea for the ambitious undertaking, being touted by the local museum as "possibly the most unique and bold project ever undertaken by an artist," came to Rauschenberg six years ago but became reality only this year. The University of South Florida in Tampa will serve as home base for the program.

"It was very difficult to get it started," explained the artist, who calls the project the Rauschenberg Overseas Culture Interchange.

Mexico and Chile were the first stops on the tour, and Venezuela will be followed by China and Tibet, he said. Morocco, Israel and 15 other nations will complete the global sweep.

Inspiration, the artist says, comes "from the streets." In Venezuela it



Pop artist Robert Rauschenberg will travel to 22 nations, experience local color, then return to his Florida studio and use the inspiration to create art works with a particular flavor.

also came from the jungles, the rivers, six native Indian tribes, waterfalls, cities and towns as Rauschenberg traversed the country.

"At a certain point, the trip is terminated because I feel like I'm going to lose something if I don't get to work," he said.

He completed his trip around Venezuela more than a month ago, then rushed home to seclusion on Captiva Island off the Florida Gulf coast to record his impressions. Twelve new paintings and 50 photographs have been added to the exhibition as a result.

The project already has brought surprises, Rauschenberg said, noting that in Latin America he expected to sense a conflict between Indians and descendants of the Spanish settlers. "I didn't find any of that," he said.

VENEZUELA

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中国美术报

FINE ARTS IN CHINA 1985第22期 (代号 1-113)

姚庆章谈劳生柏与中国当代艺术

本报特邀记者 孔长安

11月27日上午，在中央工艺美术学院特艺系的协助下，我采访了来华讲学的海外著名画家姚庆章先生。姚先生很坦率地谈了他对劳生柏的艺术和中国当代艺术的想法，整理如下：

问：您能否简单介绍一下劳生柏和他的艺术？

答：劳生柏是第一位获得威尼斯双年展头奖的美国艺术家，是美国波普艺术之父，是现代艺术史上继塞

尚、杜尚以后的又一位里程碑式的人物。

劳生柏受了杜尚和音乐家约翰·克廷的影响，认为传统的视觉性绘画已经无力反映今天的科技时代，传统艺术与现实生活之间出现了鸿沟。要想缝合这道鸿沟，只能强调生活，强调“生活就是艺术”。从五十年代起，他就开始用照相、印刷、“装置”的手法，在作品上直接表现美国的日常生活

品和事件。他的作品初看时，有荒诞、幽默、偶然和通俗的特点，但却能观者的视觉引向思考的层次。劳生柏的艺术符合了美国五、六十年代的社会背景，把美国的艺术主流从抽象表现主义转向了大众生活，他的意义是十分重大的。

问：您认为劳生柏的展览对中国当代艺术发展有无现实意义？

答：有的。中国现在正处在一个从农业社会向工业社会过渡时期，正在寻找一条通向现代的路径。艺术家和人民一样，都希望自己的国家繁荣昌盛，希望过一种富裕的生活。面对飞速发展的科技时代，艺术家应该采取积极参与的态度，与时代一道前进。当年劳生柏等人如此，当今的中国艺术家也应如此。在现代的中国，应该有与时代合拍的新艺术观和艺术作品出现。

我看“顽童”作品——答中国美术报

郁风

第一次见到劳生柏和他的作品是在展览会上开幕后的第二天晚上，我和吴祖光、另一位美国记者去参加招待酒会的半路上先到美术馆，只用十分钟转了三个馆就因闭馆被赶出来了。在酒会上有两位文化界的领导同志问我作品的看法，我立即回答：展览会很好，特别是对我们的首长们，可以见怪不怪了。

那位美国记者朋友一路非常兴奋而惊讶：“劳生柏居然能来北京开这么大的展览，他在美国可算得上最有名的前卫派呀！他是反对抽象派那套严肃理论的，他比抽象派走得更远。”是的，曾几何时，如果我们回

想两年前赵无极来开画展被视为洪水猛兽，也不能不惊讶形势发展之快了。

劳生柏看起来有五十多岁，稍一交谈就能发现他是个不在乎说笑玩世不恭的天才派，怪不得他被称为美国现代画派的“顽童”，怪不得他得了吴祖光为他的画所写的序。这使我不不能不联想到那个历史上的滑稽事件：曾被打成反革命集团的以吴祖光为首的“二流堂”。

后来我又去美术馆看了展览，我对劳生柏的创作意图的理解就是“化腐朽为神奇”。确实是奇异的组合，颇费匠心，也有巧思和美感，如《蜜月旅行》和《冰霜系列》。也有显而易懂的

如《鲁迪的房子》，用照片叠印组合，一只狗居于中心，一把椅子是实物，铁栏杆和破旧的庭院。还有许多生活中常见的用品和他的陌生敏感在各个国家拍下的照片，构成他对那个地方的印象。不管你喜欢不喜欢，它用种种具象材料表现了现代生活的密度和噪音——当然也间有和缓的音符，它真实地反映了他的社会的客观存在。

从五十年代抽象派和具象的波普艺术(Pop Art)在美国几乎同时发展，抽象派先占了上风，以波洛克为代表的抽象表现主义在六十年代初，使世界艺术中心从巴黎转到纽约。而且有一批

理论家为抽象派造舆论形成了玄妙的理论体系。与此同时劳生柏从流行的波普艺术中跳出，宣称不要什么理论，否定一切绘画和雕塑的框框，从他居住的纽约曼哈顿世界最大的垃圾堆给回各款废物拼贴成艺术作品，他说那作品既可以进博物馆也可以回到垃圾箱。那创作过程就像认真的玩游戏，他越玩儿越火，还有石版和铜版作坊和许多技术合作者；终于在1964年获得了威尼斯双年展一等奖。一位评论家说他从一只青蛙变成了世界艺术宝座上的王子。

其实他并非完全没有理论，我想大概是在他成名之后或者说赚大钱之后，他才想到可以用他的最普通最广泛的艺术联系世界上各个不同角落的国家和人民，不用语言就能交流认识和思想感情，这就是他举行国际巡回展的理想。同时，他虽蔑视波洛克的抽象表现主义，可他不照样也用油漆泼彩来冲效果板的拼贴画面吗？所以在某种意义上说，他的艺术既是一种反动，也有继承。

前几年，中国介绍过一些外国艺术家，如日本的东山魁夷、美国的怀斯等，他们的艺术表现了一种农业社会背景中的怀旧情调。虽然不乏借鉴之处，但我个人认为，他们的作品已落后于我们时代的要求。就中国今天的现实而言，劳生柏的文艺复兴更为重大。他带来了冲击。中国的艺术家完全可以向前看，完全可以从观念和形式上突破，走向世界。

问：有人说，现代艺术家冲破了传统艺术的贵族气和距离感，但是却引来了未知和神秘。您怎么看，怎样才能使广大观众对现代艺术有正确的了解？

答：一件艺术品往往包含很多社会学、心理学、艺术家的个性、经历等复杂的因素。在某种程度上会产生种种神秘和未知。不过，作为一位艺术家，我却要问，观众是什么样的观众，他们接受过什么样的教育？现代艺术的出现，本身就等于对社会提出了新的要求：教育一定要跟上时代的发展。如果人们都受过良好的教育，尤其是艺术教育，能较完整地用自己的知识看待一切事物，就不会感到现代艺术的神秘和未知是不可逾越的了。如果中国现代艺术如果接受国际潮流的冲击，是否会失去自己的特点呢？

答：在艺术中保持地方特色和民族特色是很重要的，但我们必须得经过国际性的洗礼，才能自立于艺术之林。各民族、各地区都有发展的要求，一味强调地方性和民族性，就等于限制他们的发展，不让他们进步。例如，我们总不能无视奥林匹克运动会而去强调地方性的运动会上竞赛一下，才能提高我们自己地方性运动会的水平。画画同理。至于民族性，我看不出担心。我们的血液里有中国，教育里有中国，民族性是丢不掉的。

劳生柏的新创作

郑胜天

劳生柏来到了中国美术馆的正厅。四面绿色的鸟瞰双翼高悬。北京的观众面对破性的包装纸板板莫名奇妙。大众传播手段对此不置一词。

在西方，虽然还没有把劳生柏列入古典大师之列，但他已是功成名就、可以随心所欲的人了。他的冲击力爆发在六十年代中期。就在我们的文艺大地几乎是白茫茫一片干净之时。劳生柏在威尼斯双年展上以他的现代

信息形象的堆砌吓坏了习惯于正统绘画观念的欧洲人，一跃而雄踞西方艺坛。十多年后的今天，他带给这里的迷惑、嘲笑与愤慨，也许有过之而不及。

中国人正处干极其复杂的文化环境之中。从某种程度上来说，我们今天能享有的欣赏经验不仅是中国近代史上从未有过的，也是世界上不少地方所难以获得的。“东方”与西方、传统与现代、哲学的宣扬与实利的追求，

谁也说不清什么是标准。而观众与读者却沾了这混乱的价值观念的光。他们能从中认识这个复杂的、好坏并存的、非单一的世界。

劳生柏拉着中国观众跨越了一百年。看不懂不要紧，要紧的是使人们知道自己现在的邻居是谁，长着怎样的面孔。在文化史的范畴中，冲击、反感、抗拒都是影响，并不一定要赞赏和理解。现代艺术家是深知这一点的。所以他们有时会象孩子一样，非把大人惹恼了不可。而大人也只好无可奈何地说一句：“看这孩子！”

劳生柏还要去拉萨。单是这一想法就不禁令人拍案叫绝。真不愧为当代艺术界之老顽童！梵高当年只在幻梦之中游历日本，毕加索对中国的憧憬始终也未付诸行动。而唯有劳生柏忽发奇想，要把他的艺术呈现给处在更遥远的时空中的西藏观众。中国自己的画家们为西藏而神迷的大有人在，可有谁想到在拉萨开个展呢？只此一招，大师果然出手不凡。在世界之巅展示现代艺术，这就是劳生柏最新颖的idea，最新的创作，是她仍然具有旺盛的艺术活力的证明。

我们的最年轻的第四代美术家似乎都特别强调自我内心观念的表现，而劳生柏却是颇为强调集体创作，强调社会共见的东西，他可以 and 和任何人合着干。

至于借鉴，我想至少多一些异邦新观念总归有好处。如果摹仿，会被那“顽童”嘲笑。

劳生柏的艺术太“干净”了

赵建海

劳生柏只是以一种似乎复杂的手段去处理那简单的表象，他更多地倾向于文学“意识流”，因此，给人的只是一种表象罗列和堆砌的概念。我认为他语言仅仅在那些表象的图片中去寻求一种观看时的解释，但这却是对于世界的另外一种外在的认识。似乎表白了一种精神，但这精神也是置于某种很浅的层次之中，在他的艺术中，缺少一种最重要的东西，那便是缺少一种对人心灵的“刺激”，缺少一种使人“恶心”的客体，不妨说太“干净”了。

劳生柏给严肃的中国观众开了个大玩笑

李京屯

面对陈列在堂堂中国美术馆内的“旧纸箱”、“破烂片”，无论是大写的，困惑不解的，还是从作品中看到“深刻寓意”的，都证明劳生柏这个“玩笑”开得着实不小。

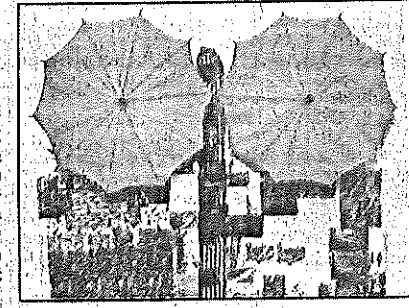
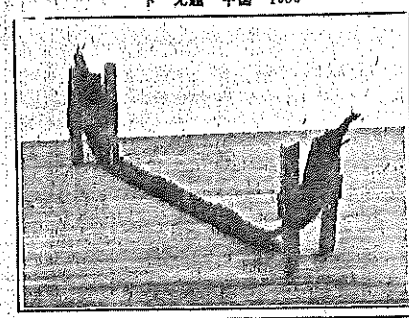
困惑不解，自然是没有看懂，便是解不解什么“玩笑”的“是什么意思”；大写的

的，自然认为这不是艺术，便已经有了个先入为主的关于艺术的范围；至于行立的作品前面，认真体味出作品中的寓意便首先把这些作品看作表现某种思想、主题、象征某种观念的艺术。三种态度其实是同一种观念的结果，无论几千年中国的艺术传统，还是新中国的情

节性作品，造就了包括艺术家在内的观众的艺术观念，人们自然而然地按照这个观念去界定艺术、欣赏艺术。近几年那些冲破情节性的新派画家对自我意识的象征、表现的作品，甚至追求造型符号构成的抽象作品，虽然在改变着这种观念，但作为传达某种精神观念的基本内

核，并没有受到冲击。在劳生柏这种把生活中的东西随便拿来，并游戏般地作些处理的作品面前，任何对精神观念的传达，都显得过分严肃，而且中国观众又是那样地执着、严肃的态度对待劳生柏的作品，这便是我说的劳生柏作品展所产生的“玩笑”效果。

劳生柏作品 上下 无题(威尼斯系列) 1973 中国 1983



本期执行总编 栗克庭

本报地址：北京前海西街17号 电话：656009 电报挂号：5018

北京部分理论家 对劳生柏作品的反映

劳生柏作品国际巡回展出以来，观众反映强烈，赞誉不一。为此，本报举办了主要由中青年理论家参加的座谈会，下面是发言摘要。

水天中（美术研究所）：劳生柏作品展览，是第一个由画家本人筹备、布置的西方现代美术家个人作品展览，它为我们提供了一个窗口，使我们有比较深入和客观地去了解西方现代美术家的艺术风貌。劳生柏对于作品技术和材料美的追求，对我们很有启发。一种新的艺术风格，往往是和新的材料、新的技巧同时出现的。相形之下，我们许多画家用古典的技巧、传统的工具、材料从事现代绘画的试验，这必然限制了形式的突破。

陈醉（美术研究所）：劳生柏的展览对于许多观众无疑是一种强烈的视觉刺激！无论困惑与欣喜，好奇心理几乎都是不可抗拒的。对于包括普通艺术在内的许多现代艺术，如果都试图从中找出某种传统意义的答案，结果很可能自寻苦恼。如果我们能超越固有的艺术观念，从对某种功利较远的距离去体味作品的意蕴，追寻作者的情致，也许能得到一定的审美心理的满足。不少观众议论：“这，我也会！”不错，这也正是这次展出的收获之一。艺术归根到底就是人人都在对象化过程中认识自己的价值。

葛岩（美术研究所）：劳生柏是西方公认的名画家，他的作品使人感到艺术观念的变更，在东西方艺术中，把人的最随心所欲的想法表现出来。实际上，作品反映了人的最自然的东西，把人的程式冲散之后，在新时代表再创造一种新艺术。

顾上飞（马克思主义文艺理论研究生）：劳生柏作品没有贵族气，完全是表现普通人的生活，用最普通的材料构成一种审美形象。他把艺术拓展到生活的每个领域，从而缩短了艺术与生活之间的距离。劳生柏作品体现的是主体与客体的共同创造，美育意义很大，强调每个人都可以创造，从创造中得到自身力量的发挥。由此而想到罗丹的一句话：“生活中不是缺乏美，而是缺少发现。”

刘晓纯（美术研究所）：展览规模很大，又放在正厅，这是空前的。批准展出的有关部门和人士大有功劳。劳生柏的作品还是可以接受的。展览中有一件作品是一根绳子穿在果皮箱上，这体现了美国人的幽默。另一幅动物素描，描写的是生态平衡，如果让我们的生态来表现就是一本正经的。我们的画家现在强调个性，自我表现，在未达到一个低层次上的时候，这种个性，自我表现就成为束缚创作的框框。

费大为（中央美术学院）：劳生柏的作品，专业者看了处于顿悟阶段，非专业者则大惑不解，更有甚者

斥之为“颓废、荒唐”，大有不共戴天之势。今天，西方过时的东西拿来对我们还有如此大的冲击力，这说明我们对西方的观念，思想了解太少，目前仅仅介绍了一些现象的东西。

尹燕君（本报特约记者）：劳生柏是一个非常严肃的艺术家。他的画真诚地表达了他所见和所认识的这个世界。他很尊重观众，并把他对这个世界和民族的感受与观众一起交流和欣赏。

孟祥丁（中央美术学院）：作为画画的来说，从形式、色彩、效果等方面去感受则较易接受。他以反传统为出发点打破了三维空间和材料的束缚，表现手法也与传统的画拉开了距离。有人说“他的画真酷”。我看不出。他的画对中国画家有刺激，我们要找出自己的表现手法。

吕品田（中国艺术研究院美术理论研究生）：劳生柏把自己的经历的环境、心境用各种造型语言表现了出来。从那些可贵的线条、色彩、体积所组成的特定形式关系中，我感受到一种难以用言语表述的力量和情感。他的作品是宏阔的、多方位的表现，但一幅作品的众多素材之间并没有什么情节上的逻辑，似乎多是偶然、下意识的择取，许多作品的标题与作品本身也没有什么具体联系。这种反逻辑性与传统艺术完全不同，它给观众造成很大的自由，可以不受

拘束地去理解和感受作品。

当劳生柏把被人遗弃的旧水桶置于艺术圣殿时，不免令人发问“究竟什么是艺术？”那种寻求绝对的、统一的解答的企图也许是一种误会。恐怕这个答案只相对某一时代、某一集团而存在。既然如此，今天的艺术评论应是宽容的而不是大一统的。西方艺术的发展不仅仅是形式更重要的是观念问题，众多流派和风格的出现，都表现为艺术家对自己价值的认同。

梁江（同上）：劳生柏把跳动的笔法和摄影——组印，乃至实物拼贴相结合，打破了艺术和生活的界限，也冲破了绘画与雕塑的界限。他常常选择在日常生活中司空见惯的素材，安排得很理智，但常常不循常规，隐藏着表现性等可以叙述的东西。这表现的是另一种艺术观念，但这观念是产生于另一种文化背景之上的。

张骏波（同上）：至于什么是好的和不好的艺术，这要取决于特定的审美理想，离开了特定的审美理想，这个问题就无从回答。事实上，许多人对劳生柏作品的差异评价，正是由于审美理想的差异性和相异性，从而得不到作品的“等效”刺激。

劳生柏的作品体现了现代艺术发展的两个趋势，即艺术和非艺术的界限越来越模糊，造型艺术各门类之间的界限越来越模糊。

（朱叶）

为进一步提高城市雕塑作品的质量和水平
全国第二次城市雕塑工作会议召开

会议于10月22日至28日在河南洛阳召开。来自全国各省、市、自治区的城市雕塑家、建筑师、园林家、城市建设工作者代表130多人参加了会议。

在我国城市雕塑建设日益发展的形势下，也出现一些问题。个别地区出现一哄而起的现象，不认真规划，不进行试点，不考虑创作力度，以致粗制滥造，不顾质量，效果不好；有的地区、有的部门，出现了一些所谓“雕塑艺术公司”、“中心”，这些皮包公司既无专业创作人员，也没有雕塑施工力量和经验，他们到处承包雕塑，一味向钱看齐，也有个别专业雕塑人员，缺乏艺术责任感，不考虑作品社会效益，只是追求“经济效益”。有的单位不尊重艺术规律，单纯任务观点，抢时间、赶任务，不给雕塑家足够的深入生活、研究资料、进行创作的时间，也是产生不好作品的原因。

为了确保社会主义雕塑事业健康发展，与会代表共同研究制订了《城市雕塑建设管理条例》（草案）、颁发《城市雕塑创作、设计资格证书》（草案）等。并以大会的名义通过发出《为发奋》、“中心”，这些皮包公司既无专业创作人员，也没有雕塑施工力量和经验，他们到处承包雕塑，一味向钱看齐，也有个别专业雕塑人员，缺乏艺术责任感，不考虑作品社会效益，只是追求“经济效益”。有的单位不尊重艺术规律，单纯任务观点，抢时间、赶任务，不给雕塑家足够的深入生活、研究资料、进行创作的时间，也是产生不好作品的原因。

十二月下旬中国美术馆艺术展览目录

中国书画新作展（12月16日—18日）
中国美协、美协上海分会、上海市文化局主办
瑞典现代艺术展览（12月17日—29日）
文化部主办
上海油画雕塑院作品展（12月27日—1986年1月12日）
办）
（杨小芸）

地处北京王府井的北京画院，拟于1986年开辟画廊、画廊、年画、水彩画、水粉画、雕塑等艺术品的展览场地，同时开展这些艺术品的寄售业务，欢迎各地美术团体提供作品。

（杨越）

澳门美协主办的“澳门美”画展，于9月举行。参展画家包括美协会员、澳门画家、香港画家及广州、佛山、珠海各地知名书画家，共88人，书画作品130张，多以澳门风光及风物人情为主题，这是澳门近年来难得之盛大画展。

（千里）

11月23日，全国第一个省级敦煌学研究会——浙江省敦煌学研究会在杭州成立。著名学者敦煌学专家罗福颐教授、蒋礼鸿教授分别担任会长、副会长。（杨芳菲）

最近，日本石卷市举办了温州籍画家刘旦宅画展。这次画展是由石卷市日中友好协会和温州大学主办的，展出刘旦宅先生回国新作55幅。展后，全部作品由日方包销，全部收入捐赠温州大学。（林艺）

业务和文化社会服务交流活动。

我们设想这个体制，目的在于把学校办成一所现代的、开放型的艺术院校，使学校与社会、教育与生产、理论与实践紧密结合，成为一个教学、科研、创作、生产、交流的综合体。使艺术基础教育、艺术职业教育与艺术专业教育相结合。从而构成由培养通才、专才到尖端人才的现代教育的小宝塔体系。

问：这是一个很有意义的设想，你能否进一步谈谈从教育的角度你们还有什么具体措施？

答：目前我们唯各着手实施的，例如：①与厦大其他院系同步实行“三学期制”，即每年两个长学期，一个短学期。短学期半年六周用于进行跨系或专业的选修甚至参加社会实践工作。②实行专业修的“主修一个专业，辅修一至二个专业。③相应实行学分制，达到规定标准可发给合格证书。④“中期选拔制”：如前所述学生进校两年后选拔一批为本科生。成绩优秀者经考核后可提前毕业。

《来自东海之滨的信息》

——厦门大学艺术学院院长魏传义访问记

编者按：厦门大学新成立的艺术教育学院，以新的面貌出现在我国东南沿海，为美术界同志所关注。本报记者就其办学的方针大计及对今后之展望等问题，向该院魏传义院长进行了专访。

问：厦门大学作为一个多学科的综合大学，为什么现在要增办艺术学院？

答：根据邓小平同志提出教育要“面向现代化，面向世界，面向未来”的指示，由福建省委第一书记项南同志首倡。新开辟的厦门特区从历史发展和地理位置上，都有其重要性，社会的进步对文化艺术事业提出了更高的要求，因此，建立一所新的艺术院校对于培养艺术人才、繁荣艺术创作、提高艺术教育水平及促进与海外的艺术交流都是十分必要的。

厦门大学有悠久的办学历史和丰富的经验，而多学科的综合性大学的环境条件又有助于建立一个立体的、横

向渗透的艺术教育结构。

问：你在培养目标上有些什么区别于其他艺术院校的新特点？

答：我们的近期任务将首先大批培养充实本省的艺术师资，培养师资推动普及及有一定水平的艺术基础教育，这样将直接有利于今后本院生源水平的提高，因而起点才能更高，才更利于长远的专业人才成长。目前我们还限于在本省招生，但有时积极创造条件，向包括港、澳、台在内的全国其他地区以及东南亚一带招生，并在培养大批师资的同时，培养大量更高层次的艺术专业尖子人才。

问：你院现规划和设置的机构与建制如何？

答：我院实行教育与研究两个中心的建制。具体设美术、音乐两系构成教育中心；设艺术研究所、国际艺术交流培训中心、艺术服务公司，构成研究中心。

问：两系学制为“二、三、四制”，即学生进校先学两年基础知识，通过考核，其中一部分增学一年为三年制专科，另部分增学两年为四年制本科，这样有利于加强学生学习的进取性。专科在后一年、本科在后二年进行专业选修，我们要求毕业生有某一门的相对专长，但更注重多重结构。这有两点好处：①能使毕业生更适应社会的需要，②少数人进入更高层次深造时，其多能的基础将发挥优势。

艺术研究所负有从事专题学术研究与培养研究生的双重任务，但两系及研究所人员在上述使用，适当轮换。使教学和科研紧密结合，相互促进，专业人员也得到全面锻炼。

国际艺术交流培训中心是对海外进修生、留学生的培训机构，其中特聘请各地高水平的专家，教授进行教学。

艺术服务公司将从事艺术品、文化用品等有关经营

业务和文化社会服务交流活动。

我们设想这个体制，目的在于把学校办成一所现代的、开放型的艺术院校，使学校与社会、教育与生产、理论与实践紧密结合，成为一个教学、科研、创作、生产、交流的综合体。使艺术基础教育、艺术职业教育与艺术专业教育相结合。从而构成由培养通才、专才到尖端人才的现代教育的小宝塔体系。

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美术学科第一部硕士论文集出版

由文化艺术出版社出版的《中国艺术研究院首届研究生学位论文集·美术卷》，已于1985年6月出版，并即将上市。这不仅是我国美术学科，而且是艺术学科第一部硕士论文集。书中收入该院1981—1982年招收的11名美术学科研究生的全部论文，文目如下：

致广大与尽精微——秦俑艺术论 刘尧坤
略论魏晋南北朝时期“传神论”发展的几个阶段 陈授祥

巴中夔峡崖壁造像艺术研究 顾森
苏轼和文人写意 邱绍君
李公麟和他的时代 水天中
李公麟和他的没骨花卉 蓝星仪
任伯年艺术论 丁耀元
潘天寿的艺术道路初探 苏伟堂
绘画的抽象性 邓福星
审美意境的构成 翟墨
论形式感 陈国昭

（小全）

现在，长度为226米的监狱高墙上画满了五颜六色的图画，有森林、河流、小湖和稀奇的动物等等。虽然这些作品的艺术价值难以评定，但这座墙已经成为吉隆坡新的名胜之一，吸引了不少游客。这名囚犯得到的报酬是：减刑一年。

——译自苏联《劳动报》一九八五·六·八

苏联出版《通俗美术百科全书》

苏联百科全书出版社准备出版一本《通俗美术百科全书》。这本书有四个分卷，二百幅黑白和二百幅彩色图片，内容包括有关建筑、绘画、雕塑、首饰、服装和手工艺的丰富资料。

囚犯画画被减刑

马来西亚首都吉隆坡市政当局不久前同当地监狱里的一名囚犯签订了一份合同。

原来，这座监狱的囚犯们的高墙多年来一直面目可憎，监狱里的一名懂美术的囚犯，建议用图画来装饰墙壁。政府采纳了他的建议。

苏联出版《通俗美术百科全书》

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意向书

罗伯特·劳生柏

经过了六年精神上的支持，现在《劳生柏作品国际巡回展》终于成为事实。这个画展，简称为R.O.C.I.，是一个私人的四年计划，在世界各地创造艺术及交换经验。

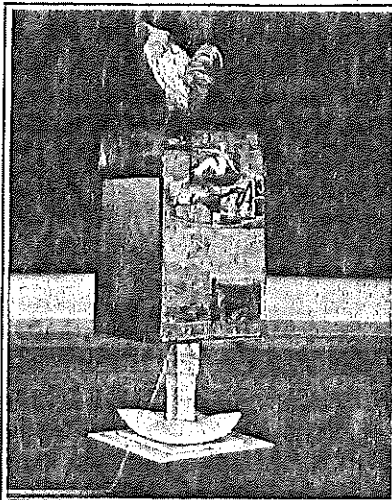
这个画展特别想和平常透过艺术交换想法的国家分享这种经验。我在当地作的或受当地影响的创作，将要继续巡回展览，包括素描、照片、录音、素描、版画以及画册都继续到下面的国家展出。开卷展是有催化剂的功用，渐渐由新的创作来取代旧的。可使这国际性的展览及合作延续下去。

基于我在许多地方合作的经验，我深信，人与人之间经过艺术的接触，是推动和平的强有力的主流，并且

可以共享一些异国情调及共同的信息，把我们引入别有见地的境域，增进了解，共谋福利。

艺术虽然起初不一定被大家了解，它有教育性、趣味性及启发性。同样的创作性的紊乱可以激起好奇心及发展，渐渐使得大家互信互容。能很自豪地共享各人与众不同的特点，会使我们更加亲近。从前我在纽约市的艺术学校作学生的时候，四周的艺术家们都在研究及比较事物的相同点及相象点。等我认识到事物的不同点时，我才成为一个会“嚼”的艺术家。我相信R.O.C.I.，可以使得这样的观察，有了可能性。

一九八四年十月二十二日于托贝均



波普艺术

亚尔

波普艺术的名词：首先由英国艺术家阿罗威于1954年创用，是对大众宣传媒介所创造出来的“大众艺术”(Popular Art)的简称。1962年阿罗威再将其内涵扩大，包括了利用大众影像作为美术内容的那些艺术家的活动。

第一件真正的波普艺术作品是汉南尔顿所作，那是用拼贴的技法来完成的作品，名叫《是什么使今日的家庭变得如此的不同，如此的有魅力？》。对美国观众冲击力颇大的首次波普艺术展览，是1961年举办的《当代青年美展》，参展的画家有波普尔、琼斯、菲力普和基塔伊等。

美国的波普艺术则是从抽象表现主义慢慢地演变而来，两个象征性的双胞胎——罗伯特·劳生柏与贾斯珀·约翰斯，犹如双子座座的北河二和北河三闪现于六十年代初的纽约艺坛。约翰斯的第一次个人作品展览受到一位批评家的批评，他说：“据我看，好象把德·库宁和克莱因(两人均为抽象表现主义画家)的画放进伦勃朗和乔托的镜内，将它们熔为一炉，一切都成为幻象的绘画。”展出的失利，并没有使他屈服。他们以不断进击的精神征服了美利坚合众国的观众，奠

定了在艺术界的稳固地位。

波普艺术之所以能在美国艺术界站稳脚跟，有其深厚的社会背景。因为战后的现代艺术是逃避都市文明的压力，反对那种机械化、非人性的消费文化。而波普艺术是面对他们所生活的大众文化，把他们所见、所知的生活环境，以大家熟悉形象表现出来，当然就比较容易理解这种艺术。美国尤其是大众文化、都市文明的大本营，就连美国波普艺术家在作品中所表现的内容，与其说在英国，不如说在美国更易见到。所以，波普艺术在英国萌芽，最后却在美

国开花、结果。波普艺术所欲表现的是大众文化。所谓“大众文化”是工业革命以及其后一系列科技革命的产物，是把流行、民主和机器融为一体的一种文化。机器文明为继续生存，必须制造低成本的产品才能满足大众的需求；然而这种标准化的大量生产物要想推销就必须借助宣传工具(电视、报纸、印刷品等)的力量，才能普及于全民，而有效的广告宣传手法则以新奇、活泼、性感等内容来吸引大众之注意力，进而激起其消费欲。波普艺术所追求的正是这些消费文明、都市文化的这种现象。

唐纳德·赛夫的《一位艺术家为追求世界和平的历程》摘要

传统的定义与描述，对劳生柏及其艺术总是不相宜的。为了冲破那种分离生活和艺术的假、理智的界限，劳生柏将生活与艺术的

力量结合在一起，变成一个整体的而又值得的经验。同样，劳生柏不赞成人类应受文化与社会所划的界限而疏远与分裂的想法。其艺术显

示一种统一的力量，将分裂的、不相同的地方联结起来。通过其艺术，我们能超越语言及文化所构成的障碍。

都有所贡献。纸盒、莲花与精美的画字，都一样受到尊重。因为，虽然各有其美，共同点就是它们都可以作为艺术的材料。各种影像也互相配合；颜料和摄影造型的合并。找来的东西经我们一种新鲜的感受。感情、领悟与生活突然形成一种不可预测的推动力；艺术变成了生活。(亚南陶)

合作是劳生柏工作方式的重要一环。劳生柏与他合作的人开明互敬的态度也延伸到他创作所用的材料上，每一件材料有其独特的品质，对艺术

《爱的激情》

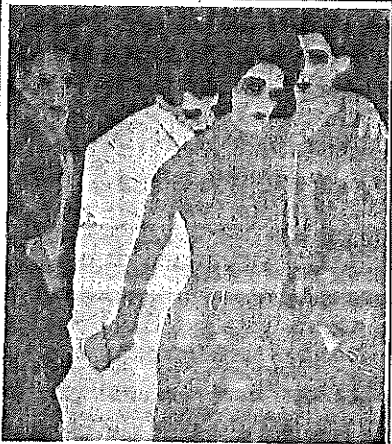
—访法散记之三

《爱的激情》是巴黎国际双年展上的一幅抒情油画作品。作者是哥伦比亚青年女画家玛利亚·德拉巴斯·哈拉米略(1948年生)。她过去一直从事版画创作，十年前已罢画。八十年代初开始拿起油画笔，一改过去只搞小幅人像习作的风气，而着手创作大幅油画，但作品中保留并发展了版画的简洁概括手法，而且由于画幅增大，使得主题表现得更加深刻。

今天，在很多人主张抽象艺术的西方，玛利亚·哈拉米略有自己的见解，她认为，艺术应该表现社会，表现人生，表现与我(艺术家)有关的事物。因而我们在她的作品中看到的都是十

分平凡的小事，而恰恰是这些平凡小事反映了社会的某些问题，具有现实意义。例如油画《爱的激情》就是描绘了日常生活中极普通的场景：夜已深了，夜色里一场舞会刚刚结束，跳舞的人略带倦意，舞伴们三三两两在休息。作者表现出他们之间的亲昵感情，而从一个侧面表现了哥伦比亚青年的生活以及在这个社会中人与人之间的关系。

从这幅作品中我们看到，这位年轻艺术家的技术娴熟，并可清楚地看出版画技法对她的影响之大：大片近乎平涂的颜色极富装饰味，色彩简洁而和谐；人物造型略微夸张变形，富于表现力。



劳生柏的艺术

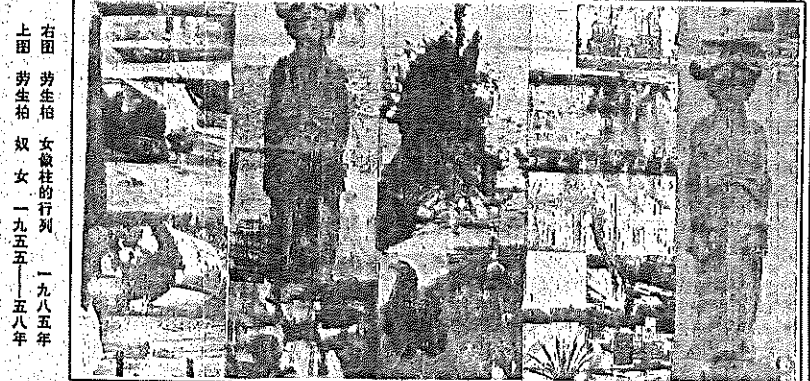
远小近

美国现代艺术家罗伯特·劳生柏(Robert Rauschenberg)，1934年生于德克萨斯州。自1961年在纽约贝蒂·巴恩画廊举行第一次个人画展以来，在国内、国际历届画展中多次获奖，声誉日隆。劳生柏1963年在新达达主义观念驱使下，把抽象表现主义的色彩、具象绘画、照片与实物混合在一起，创造了“结合绘画”，后发展为“集合艺术”，开美国波普艺术之先河，从此崛起于世界艺坛。

富、强化、扭曲、合并、移植、叠加的现实；体现出缘于二十世纪先进科技及哲学思考的背景，人在把握自然时而显现的自由与自信的主动性、时代感、急速的节奏、力度和机械感；以及灵感的随意性、偶发性，这绚丽含蓄的情感与思想，反映了人在立体的、多层次的、既富于传统而又飞速发展的当代社会面前，一种充斥着动感和矛盾性的辨析、综合的过程。

劳生柏在西方世界也曾经历被说为荒唐、异端的阶段。理解，始终是关系艺术生命的严峻的事实。而劳生柏则是从这种严峻事实中走出来的探索者。现代艺术家们证实了个人的精神世界，也许比我们曾经自信的还要丰富。精神世界以及广阔无垠的自然世界，特别是彼此间的撞击，正是劳生柏的源泉。劳生柏选择了完全不同的于传统模式的艺术语言，使他对于创作手法、创作材料的选择范围极为广泛。如我们看到的《女像柱的行列》、《地球输运道》、《弹弓》等作品。劳生柏运用摄影、布贴、泼洒的色彩、移用的实物等等，组合艺术品，体现出自然世界进入主观世界的过程中，被手

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右图 劳生柏 奴女一列 一九五五—五八年

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Yao Qing-zhang On Rauschenberg and Contemporary Art in China

Kong Chang-an

TRANSCRIPTION

On the morning of November 27th, through the arrangement of the Central Arts and Crafts Institute, I visited the famous artist Yao Qing-zhang who is on a lecture-tour in China from abroad. Yao talked very frankly on the subject of Rauschenberg and Contemporary Art in China.

Q: Would you please give a brief introduction to Rauschenberg and his art?

A: Rauschenberg is the first American artist to win the Venice Biennial's first prize. He is the father of American Pop Art. He set up another milestone in the history of contemporary art after Cézanne and Duchamp.

Rauschenberg has been greatly influenced by Duchamp and the musician John Cage. He felt that traditional visual art is unable to reflect modern scientific and technological progress. A great gap exists between traditional art and our daily life. Thus, emphasize "Life is Art." Ever since the fifties, he started to use photography, printing and the technique of "construction", to apply American daily images directly to his art work. To view his work, at first, one feels strange, a sense of humor, accidental and common. But he does lead the viewer into layers of thinking. Rauschenberg's art corresponded to the American social background of the fifties and the sixties. He guided the mainstream of art from abstract expressionism to popular life. And with great significance.

Q: Do you feel the Rauschenberg exhibition has practical meaning toward the development of contemporary art in China?

A: Yes. China right now is going through a transitional period from an agricultural society to an industrial society. It is looking for a road toward modernization. Artists are the same as other people, all wishing all the prosperity of their own country. All would like to live an enriched life. To face a highly developed scientific and technological society, artists should be engaged positively with the times. In earlier days, Rauschenberg and others were like that. Nowadays Chinese artists should be the same. In modern China, there should be new artistic perspective and new art works that match with the times. Several years ago, China had introduced some foreign artists, such as Higasiyama of Japan, Wyeth of the United States. Their art represented a kind of nostalgic sentiment for agricultural background. Although it was worthwhile for us to look at them, I myself feel their work is falling short of our demand. From a practical point of view, the

meaning of Rauschenberg's show is far more important. He brought an impetus. Chinese artists can thus look forward with full force. They can thus walk out of the threshold of old ideas and forms, so as to face the world.

Q: Someone had said, the contemporary artist breaks the eliticism and distance of traditional art, but that he also brings uncertainty and mystery. According to your view, how would one make the mass viewer have a better understanding of Modern Art?

A: Each art piece usually contains a lot of different background information, such as sociology, psychology, the artist's personality and experiences. To some degree, it will produce different kinds of mystery and uncertainty. But, as an artist, I'd like to ask: "What kind of viewers are they?" "What kind of education have they received?" The presence of modern art itself represents a special demand for society: education must catch up with the development of a new era. If a lot of people are well educated, especially in art, they will view everything more integratedly with their own knowledge. Then they will not feel that the mystery of modern art is something unreachable.

Q: If contemporary art in China receives the thrust of the international wave (movement), will it lose its own identity?

A: It is very important to keep the uniqueness of provincial art and of different nationalities. But it must sustain the baptism of international acclaim, then it will stand out among the entire art establishment. Each nationality and locality demand development. If one insists on emphasizing localism and nationality, it will limit one's development, and therefore one's progress. For example, one can not ignore the existence of the Olympics and pay attention only to local athletic meets. We must compete in international meets, then it will raise the standard of local athletic meets. Paintings are the same. We do not have to worry about nationality. There is China in our blood, there is China in our education. One will not lose one's nationality.

What I think of the works of "The Enfant Terrible"-- A Reply
to 'Fine Arts in China'

Yu Feng

The first time I met Rauschenberg and saw his works was in the evening after the opening of his exhibition. Wu Zuguang and I and another American reporter were on our way to attend a reception honoring Rauschenberg. We went through the National Art Gallery for ten minutes and were asked to leave because it was closing time. At the reception, two high ranking officials asked my opinion about the exhibition. I answered right away, "It is excellent, especially for our leaders, because they won't feel offended by new changes anymore."

That American reporter was very excited and surprised: "It is very surprising that Rauschenberg can come to Beijing to present such a great exhibition. He is very much against serious theories about Abstract paintings. He walked farther than abstract painters." Yes indeed. Not long ago, if we think back to two years ago, when Zhao Wuji came to have an exhibition, he was viewed as a dangerous and fierce animal, now we couldn't but think that everything develops rather fast.

Rauschenberg seems to be in his fifties. As soon as I started to speak to him, I realized he does not take things to heart and he loves to joke. He is an optimist. No wonder he has been called an "enfant terrible" in American modern art. No wonder they sought Wu Zuguang to write the preface for his catalogue. I can not help but remember an incident that happened in association with a funny event that took place not long ago: Wu Zuguang was accused of being the leader of the anti-revolution group "Er Liu Tang".

Later I went to the Gallery again to see the exhibition. My understanding of the intent of Rauschenberg's works is: "transforming decay into miracles." Indeed he makes wonderful combinations. He is very thoughtful. He shows wonderful thoughts and a sense of beauty such as in "Honeymoon" and "Hoarfrost series". There are also easy-to-understand works, such as "Rudi's House". He uses layers of photographs, a dog as the center, a real chair, ornate mouldings and a photograph of a run-down garden. He also uses a lot of every-day items and combines them with those sensitive strange impressions in the pictures that he took in different countries. No matter if you like it or not, it does utilize many concrete materials to express the density and noise of the modern world. Of course, there are harmonious notes. It truly reflects the objective existence of his society.

Ever since the fifties, abstraction and Pop art developed almost simultaneously in America. Abstraction had the upper

hand. The abstract expressionism that centered around Pollack moved the world's art center from Europe to New York in the beginning of the sixties. There was a group of art theorists who formed some sort of theories for the abstractions. At that time, Rauschenberg stood out of Pop Art and declared that no theory is necessary. He felt negative about rules and regulations about paintings and sculpting. He collected a lot of junk in the Manhattan vicinities to be used in his collages. It is due to him that those works are destined for museums and for a return to the trash can. That kind of working process is like a serious game. He played with many different mediums. He was also involved with different lithography and etching studios in collaboration with different techniques. He won the first prize at the Venice Biennial in 1964. One critic described him as "a frog turned instantly into a prince."

Actually he was not entirely without theory. I think only after he became famous or after he made a lot of money, did he then think about using his most common and popular art to associate with people at the different corners of the world. Not using language as the vehicle, he wants to communicate and be friendly with them. This is the main idea of his Culture Interchange. Although at the same time that he doesn't think much of Pollack's abstract expressionism, didn't he also use splashes of paint in his still collages? Therefore, it is with some significance that his art is a kind of reaction and also a kind of continuity.

Our youngest fourth generation artist seem to emphasize self-expression. Rauschenberg really emphasizes collaboration, also emphasizes common objects that exist in society. He is willing to collaborate with many different people.

or not

Whether we can benefit from his experience, I think different insight is good for liberating thoughts and for developing new ideas. As to anyone who wants to copy, one might be ridiculed by that "enfant terrible".

Rauschenberg's Art Is Too "Clean"

Zhao Jian-hai

Rauschenberg only uses a kind of complicated means to deal with his simple images. He inclines to be more like literature's "ideological trend". Therefore, he gives a concept of arranging and piling objects. I felt his language only searches for an explanation while viewing the images. This seems only to indicate an external recognition. It is a way to express a kind of spirit. But this spirit also exists in a very shallow layer. In his art, there is something important missing. That is, a special "stimulation" for one's mentality. It lacks an object that makes people "sick". There is no harm in saying that it is too "clean".

Rauschenberg's New Creative Work

Zheng Sheng-tian

Rauschenberg arrived at the central hall of the Chinese National Art Gallery. Four green colored turtle-designed banners were hung up high on each side of the wall. Facing the torn cardboard boxes, the viewers of Beijing were very baffled. There wasn't much publicity about all these.

In the West, although there hasn't yet been anyone to call him an old master, he is nevertheless very well known and very successful. He can do as he pleases. His thrusting force exploded in the mid-sixties. That was the time our art and literature showed a whit and blank period. In Venice, Rauschenberg, by using his modern information of accumulated images frightened the Europeans who were very used to traditional art. He has been standing in a powerful position in western art ever since then. More than ten years later, today, the confusion, laughter and anger that he brought over here seem to be even more so.

The Chinese right now are situated in an extremely complicated cultural environment. To a certain degree, the kind of appreciation of experiences that we now have not only never happened in recent history, but is also very hard to get in some other countries in the world. East and West, tradition and modern, philosophical advocate and practical pursuit. No one can tell what the correct model is. But audiences and readers are indeed taking advantage of the confusion. From this situation they can learn about this complicated, good and evil, not so simple world.

Rauschenberg takes Chinese audiences and across a hundred years of art. If they don't understand, it doesn't matter. It is very important to know who our neighbors are, what their faces look like. Within the category of cultural history, impetus, repugnance and rebellion are all influences. One is not obliged to praise or to understand. Modern artists understand them. So, they will behave like children sometimes. They want to anger the grown-ups. And the grown-ups can do nothing, but say: "Look at this kid! Will you?"

Rauschenberg's exhibition will also travel to Lhasa. Just this thought makes people call it an exceptional idea. Truly, he should be called the "enfant terrible" in the world of contemporary art! Years ago, Van Gogh traveled to Japan only in his dream. Picasso had never fulfilled his dream to come to China. Only Rauschenberg has this remarkable idea, and he intends to present his art to the Tibetan people in that far-away land and space. There are a lot of Chinese artists who have been intrigued with Tibet, but who would think about going to Lhasa to have an exhibition? Just think about this, the master had indeed put forth an unusual hand. Showing off his modern art on the rooftop of the world! This is Rauschenberg's most novel idea, his latest construction. It is proof that he is still the energetic "most living artist".

Rauschenber Played A Big Joke on the Serious Chinese Viewer

Li Jia-tun

In the grand Chinese National Gallery, facing the "old cardboard boxes", "a broken strip of tire", no matter that there are those who curse, or those who are puzzled, or the ones who saw a "deep meaning"; complete proof to say the joke that Rauschenberg played on them was indeed not very small.

For those who were puzzled, naturally they did not comprehend. They could not state the 'meaning' of the work. For those who cursed, naturally that did not consider this art. They had a pre-assumption about what art is. For those who stood in front of the art work, who seriously tried to sense the meaning of the work, they had in mind that these art works represented some kind of thought or subject, or represented some kind of concepts. All these three kinds of attitudes actually are the result of the same kind of idea.

It does not matter that it is the old thousands of years of Chinese tradition, or new Chinese sentimental works formed a kind of artistic concept for the mass viewers, including all artists as well.

Of course people strictly use this concept to judge art and appreciate art. In recent years, those new artists try to show symbolic self-expression, or to pursue images using symbols to form abstract works. Although it is changing our concept, so as to relay the nucleus of some kind of spiritual concept, it has not, nevertheless, faced any challenge. Now, facing the works of Rauschenberg, he shows off works from daily life and displays his work playfully. Any other kind of spiritual transmission all becomes too serious. The Chinese viewer looks at Rauschenberg's art so seriously. This is what I meant to be the effect of Rauschenberg's exhibition.

Reactions of Some Theorists from Beijing

Zhu Ye

ROCI has been exhibited in the National Art Gallery of China since Nov. 18 (1985). Viewers had very strong reactions, both in praise and criticism. For this reason, our publishing office sponsored a seminar which consisted mainly of young and middle age artists. The following are some excerpts:

Shui Tianzhong (Art Research Institute):

ROCI is the first western contemporary artist who came to exhibit. This exhibition was funded and prepared and installed by himself. It provided us with a window on art. It enabled us with a deeper and objective understanding of the overview of modern western art. Rauschenberg's techniques and materials and esthetic pursuit inspired us. A new style often appears concomitant with new material and technique. In opposition, many of our artists uses classical techniques, traditional tools, and materials which tend to be restricted in form.

Chen Zui (Art Research Institute):

ROCI is indeed a strong visual stimulation to many viewers. No matter whether the work puzzles or delights the viewer, the psychology of curiosity is irresistible. If one tries to find some traditional meaning in modern art, including Pop Art, one might well be looking for trouble. If one can surpass the existing ideas of art, and when we try to pursue the artists' interest and the meaning of art from a distance from the value of art. One will perhaps gain a certain esthetic satisfaction. Many viewers said: "This, I can do it!" That's right, this is just one of the purposes of this exhibit. In the long run, art can make one recognizes one's value objectively.

Ge Yan (Art Research Institute):

Rauschenberg is a well-known artist in the West. His work makes people realize the changes of artistic concepts and express themselves as they wish in the realm of "Avant Garde" Art. Actually, his work reflects the most natural elements. It breaks away from human function, then creates a new art in a new era.

Gu Shangfei (Maxist Literature and Art Theory Graduate Student):

Rauschenberg's work does not show the flair of an aristocrat. It shows entirely the lives of common people. He uses the most common objects as forms for esthetic appreciation.

Rauschenberg extends art to all aspects of life, thus shortens the distance between art and life. Rauschenberg's work shows both subjective and objective creation, therefore the aesthetic educational meaning is enormous. It emphasizes the fact that everyone can create. One will give full scope to creativity by

oneself. Accordingly, Rodin's words are remembered: "Life is not lack of beauty, but lack of discovery."

Liu Rau Chun (Art Research Institute):

This exhibition is the largest ever held and the first foreign show presented in the central Hall. It is unprecedented. The officials who granted permission for the show deserve great praise. We should be able to accept Rauschenberg's work. There was a particular work which showed a rope on top of a fruit cardboard box. It showed the American sense of humor. Another collage work of animals showed the relationships of organisms and their environment. If we asked our Chinese artist to show such an idea, it would have been very formal indeed. Nowadays our artists emphasize individuality, self expression for we haven't yet achieved a kind of freedom. We are still at the lower rung of the ladder. Thus individuality and self-expression became limitations that restrict creative activity.

Fei Daiwei (Central Fine Art Institute):

The professionals can comprehend Rauschenberg's work, but the non-professionals are really puzzled by them. Some people even sharply denounce his work as "decadent, absurd". Some feel an irreconcilable hatred for it. His work is not new in the West. Today in China, it has caused such an impetus. This illustrates the lack of understanding of Western ideas and thoughts that we have. There has only a few of them been introduced to us.

Yi Yanjun (Special reporter):

Rauschenberg is a very serious artist who combines all media in his works. His works truly reflect the world he sees and the world he knows. He highly respect viewers. His new works interchange the feelings of viewers from different localities and races.

Meng Luding (Central Fine Art Institute):

As a painter, it's more acceptable (for me) to experience from form, color and effect. Rauschenberg uses anti-tradition as starting point to break away from the restriction of three dimensional relationship and materials. Someone says his works are "honest". I don't totally agree. His works present a special stimulation to the Chinese painters. We have to find our own way to express.

Lu Pintian (Chinese Art Research Institute, graduate student):

Rauschenberg uses different kinds of artistic language to express the environment and mentality he experienced. From the special forms that those visible lines, color and volume combined, I had a special indescribable energy and sentiment within me. His works are magnificent and multi-directional. But there seems no logic existing in each "plot". It appears to be

accidental and unconsciously selected. There weren't any direct connection between the title and the works themselves. This kind of anti-logice is completely different from traditional art. It provides the view with a great degree of freedom. Viewers could then comprehend and appreciate his works completely without restriction.

When Rauschenberg displayed the discarded wooden bucket on the sacred altar, it caused people to ask: "What is art?" That kind of attempt to search for an absolute and uniform answer perhaps is a kind of misunderstanding. May be the answer lies in a relative time and group. If this is the case, today's art critic should be forbearing and not all unified. The development of Western Art is not only formality but more important, it is the idea. The appearance of many different schools and styles all shows to say the recognition of the artist's self-evaluation.

Liang Jiang (same as above):

Rauschenberg uses splashes of paint and photo-silkscreen and real objects to collage and combine. His works not only break the boundary of art and life, but also the boundary of painting and sculpting. He often chose the common objects we saw in our daily life. The arrangements were sensible. But they are often not symbolic, or with hidden meaning, or not even expressive. This is a different way of expression of ideas. This idea is born on a different kind of broad cultural background.

Zhang Xiaolin (same as above):

As to what is good art and what is not good art, it has to be decided on special designated aesthetic ideal. Away from this ideal, one can not answer this question. Truthfully, a lot of people do not "comprehend" Rauschenberg's work. It is only because of the difference and opposition of the aesthetic ideals. Therefore it does not achieve the "equal effective" stimulation from his art works.

Rauschenberg's work shows two tendencies in modern art. They are: the boundary between art and non-art is getting indistinct. And the boundary between different kind of art is also getting indistinct.

Rauschenberg's Art

Yuan Xiaojin

The exhibition of ROCI in China affords us the opportunity to experience directly the extent of concepts in Western modern art. After a century of exploration, Western modern art shows the spiritual world of the individual. It is perhaps richer than the confidence that we ourselves have always experienced. The spiritual world and the broad, infinite, natural world, especially the clashes between these two worlds are indeed the basis for Rauschenberg's complex but colorful world. Rauschenberg chose an artistic dialogue completely different from the traditional mold. It enables him to use a wide spectrum of creative style and material, examples that we see in "Caryatid Cavalcade I- ROCI Chile", "Earth Chute", and "Sling Shot" etc. His works show the background of twentieth century technology and philosophy.

Rauschenberg has experienced disdain and opposition from critics in the West. To "comprehend" has always been a strict reality of artistic life. Rauschenberg is the explorer who walks out of this strict reality. Modern art no longer provides the kind of meaning or answer that is ready-made or commonly-known. The uniqueness of Rauschenberg's art lies in the kind of chance reaction and spatial imagination. It not only provides the variety of possibility for difference, but also provides the viewer with different choices for art appreciation.

Different racial heritages and cultural backgrounds, different life rhythms and both scientific and technological standards create their particular artistic expression and appreciation. Rauschenberg's art inspires us. On the basis of our traditional conscience, it gives extension to the spiritual, natural and artistic world.

R. O. C. I. LETTER OF INTENTION: Tobago, October 22, 1984

The Rauschenberg Overseas Culture Interchange, after six years of only spiritual support, is now a reality. R. O. C. I., as we shortly put it, is a four-year private project taking, making and exchanging art and facts around the world.

Emphasis will be placed on sharing experiences with societies less familiar with non-political ideas or communicating worldly through art. A selection of works done in, or influenced by, participating countries will then continue to travel, including videos, photos, sound, drawings, prints and catalogs to the next country, systematically eclipsing the opening exhibit which functions as a catalyst, enabling the international exhibition and collaboration to exist and grow.

I feel strong in my beliefs, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent peaceful powers, and the most non-elitist way to share exotic and common information, hopefully seducing us into creative mutual understandings for the benefit of all.

Art is educating, provocative and enlightening even when first not understood. The very creative confusion stimulates curiosity and growth, leading to trust and tolerance. To share our intimate eccentricities proudly will bring us all closer.

When I was a student at the Art Students League in New York City, I was surrounded by groups of artists all investigating the comparable similarities and likenesses between things. It was not until I realized that it is the celebration of the differences between things that I became an artist who could see. I know R. O. C. I. could make this kind of looking possible.

Robert Rauschenberg

Excerpts From Donald Saff's "One Artist's Pilgrimage in
Behalf of World Peace"

Classical definitions and descriptions have never been applicable to Rauschenberg or his art. Rejecting artificial intellectual and elitist distinctions that separate art and life, Rauschenberg's purpose is to release unifying forces which make experience whole and worthwhile. In the same spirit, Rauschenberg rejects the idea that human kind should be alienated and fractured by cultural and social distinctions that tend to divide and separate humanity from itself. His art reveals the unifying power in the differences that now divides us. Through his art we are able to eradicate barriers to understanding created by differences in language and culture.

Cooperation and collaboration are at the center of Rauschenberg's working methodology.

The openness, integrity and respect characteristic of Rauschenberg's relationships with his collaborators extends to his attitude toward the very materials used in the making of his art. Each has its own special qualities to contribute. The cardboard box is as respected as the water lily or the most exquisite temple for all, in their diverse beauty, have a commonality in the fact that all can provide service as materials for art. One image collaborates with another; paint merges with the photographic image and found objects speak to us in a fresh way. Passions, insights and life burst forth in an unpredictable dynamism of change. Art becomes life.

by Ya Nan

Rauschenberg repays debt to Japan

Artist Robert Rauschenberg says his current exhibition at Tokyo's Setagaya Art Museum is his way of repaying the debt he feels he owes to Japan.

"I've had such a strong affinity for Japanese philosophy and religions for such a long time that it bothered me that I wasn't able to return any of that," Rauschenberg said in a recent interview in Tokyo. "So this exhibition is a way of paying Japan back. Now we're even."

Tokyo is the sixth stop on the ROCI (Rauschenberg Overseas Cultural Interchange) exhibition tour, and Rauschenberg says he finds doing a show here a strange experience.

"It's the first time I've had anything resembling a retrospective show in Japan," said the 61-year-old artist, whose bold, colorful works are acknowledged as pop art standards. "Yet I've been coming back to Japan for years—I started working here in 1964."

"It's strange to come back to a place I know so well and be exhibited as a stranger."

The influence of Japan is apparent in many of the 114 pieces included in the ROCI show—a work entitled "Fish Park—R.O.C.I. Japan" features a large red carp streamer which appears to be disgorging blood, while "Happy Birthday Baby Leech—R.O.C.I. Japan" includes a large Japanese-language poster congratulating a fishboat on its large catch.

The show, which includes paintings, photographs, collages, prints, installations, drawings and clayworks, displays the full range of Rauschenberg's eclectic talent.

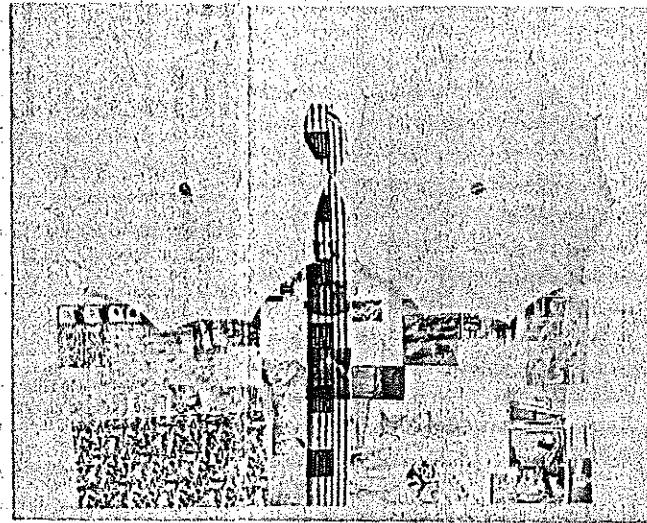
Rauschenberg says he finds inspiration wherever he goes, and the current exhibition includes works the American artist created on earlier

stops on the ROCI tour. An example is a striking series of large copper panels Rauschenberg made while the ROCI exhibition was in Chile. Copper was an appropriate material since Chile exports large amounts of the mineral and the striking, eerily beautiful images Rauschenberg has placed on the panels effectively remind the viewer of the sometimes violent nature of Chilean society.

Working while on tour is what art's all about, according to Rauschenberg. Otherwise he'd get bored with his work, he says.

The ROCI exhibition is open daily (except for Dec. 8 & 22) until Dec. 28 at the museum, which is near Yoga station on the Shin-Tamagawa line. For more information call the museum at 03-415-6011.

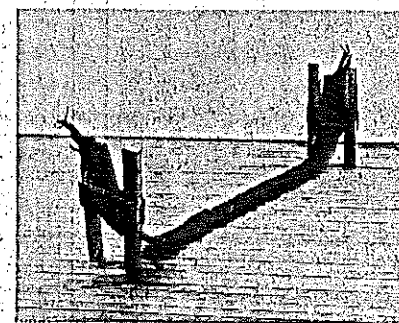
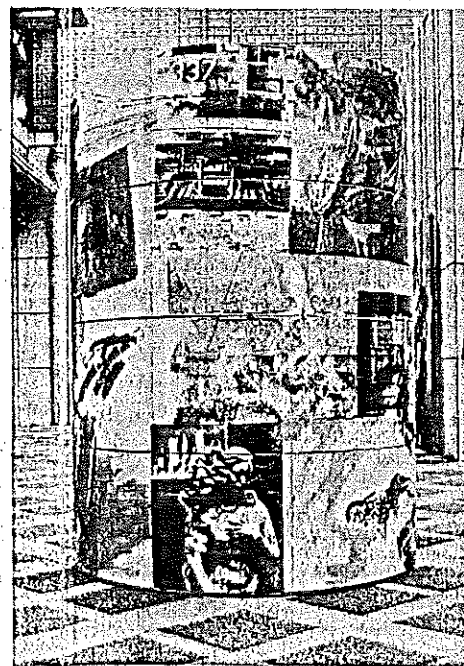
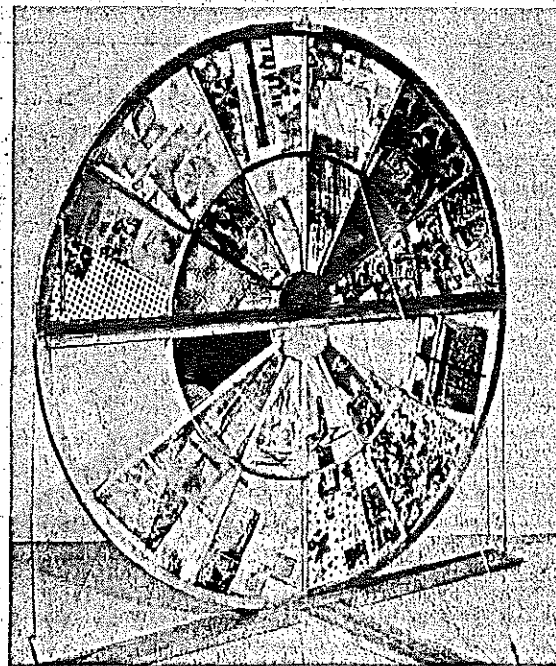
—STEVE McCLURE
Weekly



BOLD IMAGES: Left, "Pneumonia Lisa (Japanese Recreational Claywork)," 1982; above, "Untitled," 1983; right, "Untitled," 1986.



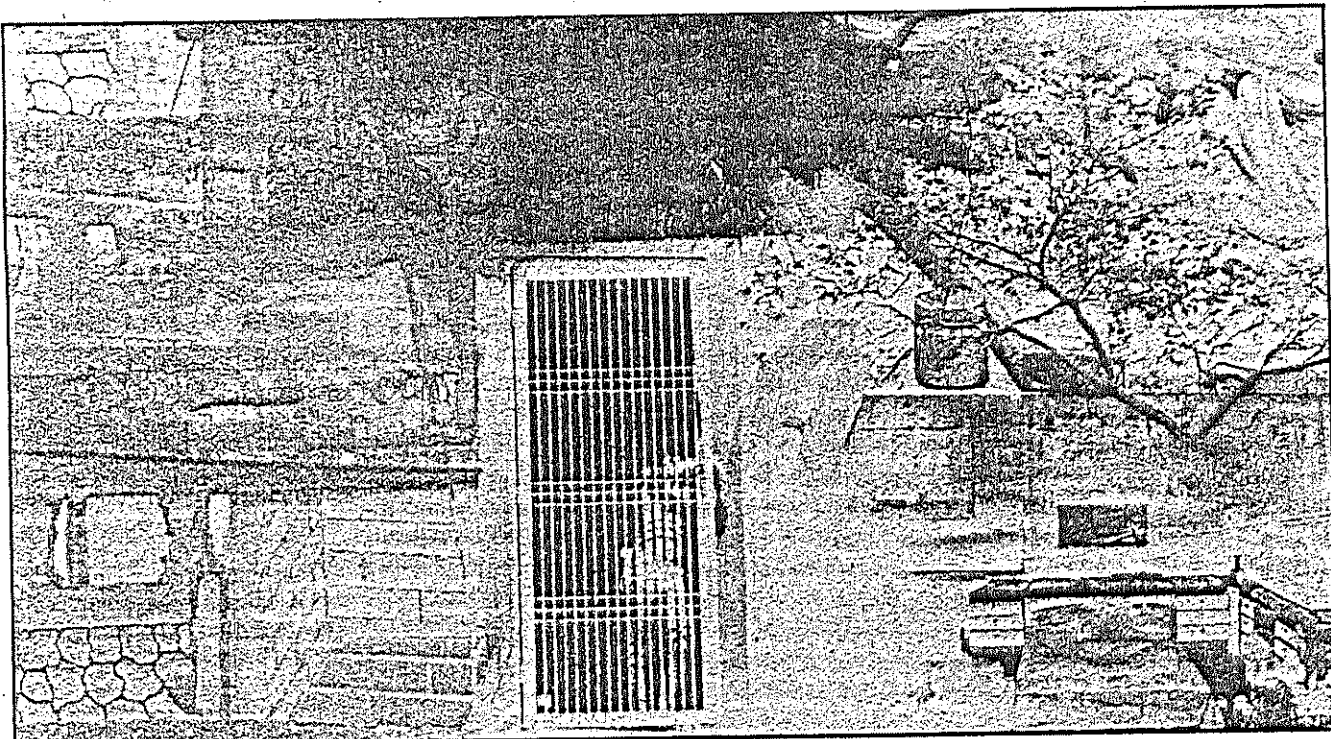
REPAYMENT: American artist Robert Rauschenberg says the current exhibition of his works at Tokyo's Setagaya Art Museum has enabled him to give something back to Japan, a country whose culture he says has greatly influenced him.



MULTIMEDIA: Rauschenberg's talent is expressed in a variety of media. Far left, "28 Famous Murders with Poems (Kabuki American Zephyr)," 1981; left, "Untitled," 1986; above, "Untitled (Venus Series)" 1973.

Tuesday, September 24, 1985

The Arts



Rauschenberg includes the fear of crime as part of his perceptions of life in Caracas. There are allusions to the fact that in the big cities, people live in fortresses rather than houses, always behind bars. No homes or buildings are open anymore.



fortresses, rather than houses, always behind bars.

In general, R.O.C.I. is a cultural review, a document. It is in the meaning behind the works that the true quality of the project lies.

Criticism of Rauschenberg's ideas — he practices an obsolete form of art and that he saw his peak some 30 years ago — is valid, maybe, from the purely artistic point of view.

But there is still ambiguity, as in other forms of modern art. Who can really understand a piece of an old box as art? Then again, who can really deny that to the eyes of some, anything, if treated properly, can look artistic?

Rauschenberg told the Venezuelan public that he only wanted to justify his work as art to himself. According to him, art is art when it is not easily remembered, when there is more to it than what is obvious to the eye.

If this is true, R.O.C.I. is certainly art. As an artistic project, it has the advantage of being new and unique in conception.

As a cultural project, it is certainly worth praising. R.O.C.I. fills a museum with works where the Venezuelan Indian lies in harmony next to a Chinese emperor, a Mex-

BEYOND THE FRAME — Robert Rauschenberg has often commented on the fact that paintings must go beyond the canvas and the frame to reach the viewer, who should feel invited to explore the work more deeply. Based on this, Rauschenberg uses elements like open doors and windows, spaces that are undefined and he even separates works from the wall to make them fill more than one material space. Here there are allusions to the ranchos as well as the captivity of the indigenous people in their habitat which is poor and not very advanced.

Trying to understand ROCI

By Isabel Cristina Calcano
Daily Journal Staff

A gallery of photographs — marvelous black and white pictures of Venezuela, the United States, Mexico, Japan and other countries — greet a viewer in the main hall of Robert Rauschenberg's exhibition.

The photos at first seems out of place with the rest of the exhibition of paintings.

But they are in fact the clue to understanding the Rauschenberg Overseas Culture Interchange (R.O.C.I.), whose works currently fill up all of the Museo de Arte Contemporáneo de Caracas.

For Rauschenberg, R.O.C.I. is supposed to give a fairly objective view of the cultures of various countries.

The material in the paintings, therefore, is mostly real, often taken directly from the photos of the main gallery.

These photos are Rauschenberg's and they were taken during the artist's trips to the various countries. They are used in the paintings as basic material, mixed sometimes with other objects and with some paint.

The whole of Rauschenberg's paintings are collages that mix lithographies and other impressions with objects such as dust, wire, etc. This style, which Rauschenberg has practiced since the '50s, is considered to be somewhat out of date by now.

But in R.O.C.I., it works as the best possible way to document reality through a form of art.

So far, the exhibition in-

cludes paintings from Mexico, Chile, Venezuela and China, the country where the project was originally conceived. Each section exhibited is clearly representative of a specific culture as Chinese paintings are done on porcelaine. Venezuelan paintings contain typical local materials and so on.

The works of R.O.C.I., as a few others that are currently at the MACC, show a very unique treatment of space and volume.

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In Rauschenberg's paintings, space acts somewhat like a symbol of the artist's intentions. But symbolism in general goes farther in most of Rauschenberg's works, especially these in R.O.C.I.

For years, Rauschenberg has been preoccupied with trying to give artistic use to useless objects, which are orchestrated inside a frame to produce yet another useless object that should have artistic meaning.

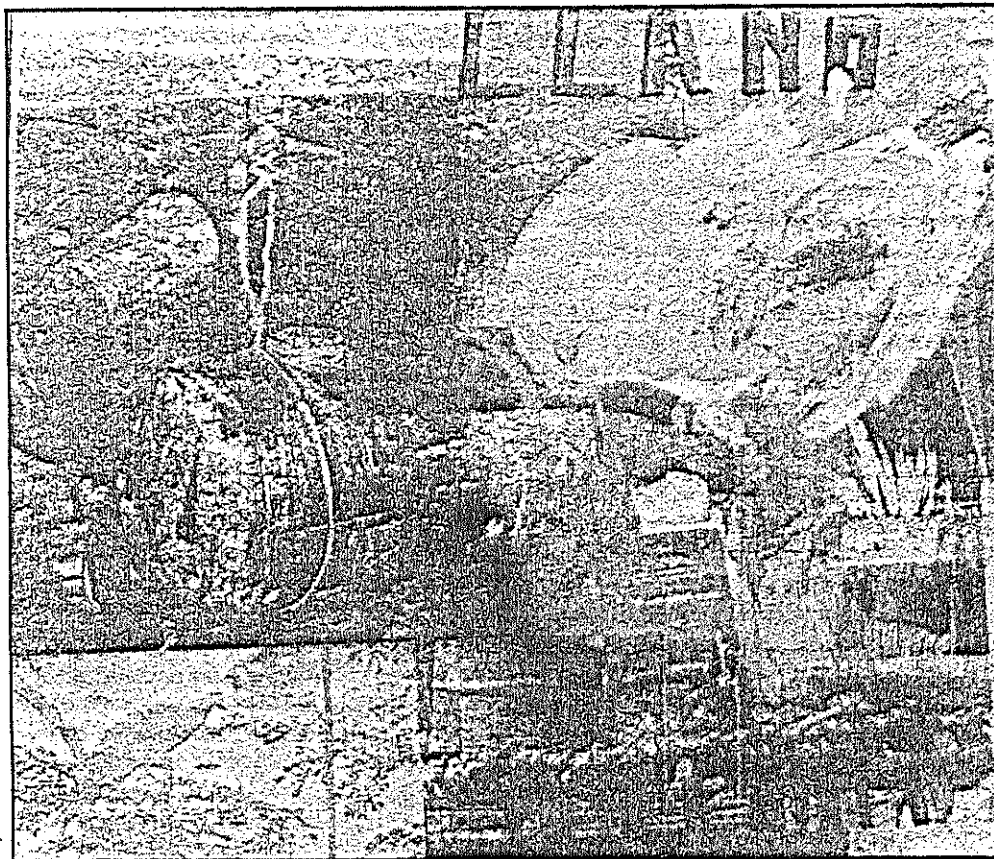
In R.O.C.I., the materials used, and the results, are not always useless. In trying to reproduce cultures, Rauschenberg has adopted the use of "live" material (photos, for example), that mixed with useless material and paint, produces a document that has use and meaning.

In Venezuela, Rauschenberg explored the jungles, the cities, lived the hectic life of Caracas, the insanity of the villages, and absorbed the essence of Venezuelan life.

In the Venezuelan R.O.C.I., Rauschenberg's symbols are all local ideals. Indigenous peoples are presented inside and outside their habitat. Paint, as an "external" material, is used to give more impact to the sad reality of Venezuelan indigenous life.

At the same time, Rauschenberg tried to capture the nature and essence of the Venezuelan soul, represented in the paintings by things like graffiti, for example. There is the typical "no se fia," the political caricature, the road sign, the horse races.

There is also Caracas, with its tall buildings, its colonial structures and its hectic life. Even the fear of crime is represented, making allusion to the fact that in the big cities, people live in



DUST ON THE PAINTING — This work represent an area of Los Llanos. It even has dust from the Llanos stuck on it and it has letters which Rauschenberg often uses in his paintings.

DJ photos by
Felipe Ojeda

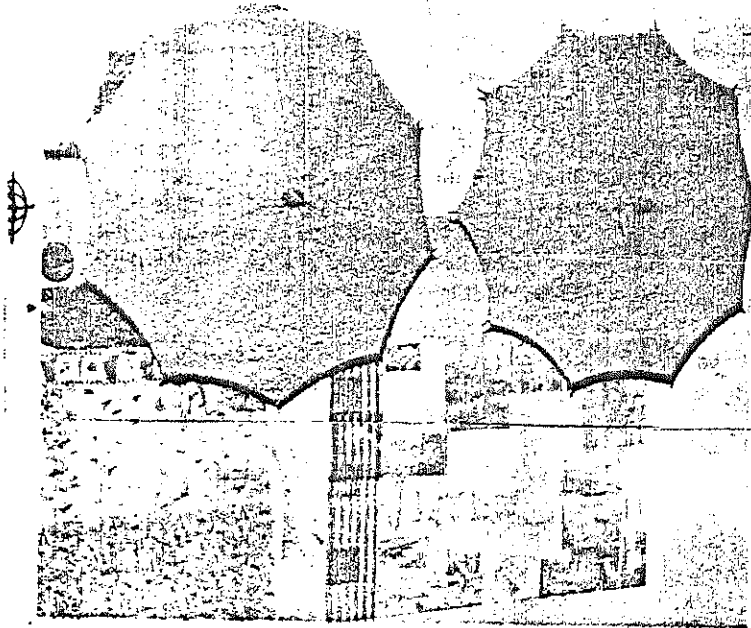
With Myriad of Materials, Collage Master Creates a World

By JOHN MAXIM
The News Staff Reporter

Just as there are usually two sides to every story, so is there more than one way of seeing the extraordinarily beautiful exhibition of art by Robert Rauschenberg recently inaugurated at the Rufino Tamayo Museum.

Under the appropriate title of "El Soñado Mundo de Rauschenberg" (The Dreamt World of Rauschenberg), the exhibition consists of approximately 90 works whose various artistic media include paints, serigraphs, sculptural constructions of wood, metal, glass, rubber, fabrics, ceramics, photographs, paper and string, all employed in collages which use a great variety of materials and combinations of techniques.

On the simplest material level, among the things which every viewer will see are crocheted doilies, blow-ups of photographs, Chihuahuense flour sacks, images of Coca Cola bottles, acrylic and oil paints of fauvist intensities and delicate, almost transparent chromatic tones, large strips of bedsheets and mattress covers, Mexican lottery results sheets, cut and flattened tin cans with chiles jalapeños and chorizo labels, strips of lace, pieces of embroidered tablecloths, white gauze curtains, two old white wooden chairs with gallon glass jugs (one of which contains what appears to be a dried, rotting, fungus-covered tortilla at the bottom of it) on them that support a length of old white gauze or cheesecloth between them, flattened cardboard boxes and large cardboard packing crates stuck to the walls (the largest crate is addressed to Leo Castelli, the New York art dealer and gallery owner who became famous for exhibiting Pop artists like Rauschenberg in the 1960s), brown paper bags set in a row on the floor with more white gauze draped over, around, about and in



them, rubber car and truck tires, thick bamboo poles, wrapping cords, ropes, string, metal chains, mirrors with what appear to be colorful decals of snails, men and other creatures and objects upon them and with celestial constellations superimposed in white upon them, an old painted cart, a large (about six feet in diameter) wooden wheel-like construction with colored glass and decorated panels covering it, an antique blue wooden table with bone-dry white cattle horns on it, an old blue and yellow New York license plate attached to one side of it, and small carriage or bicycle wheels supporting it, a large (about five feet long) rectangular metal box jutting from the wall supported by two wooden carpenters' horses and a large (about four feet in diameter) spoked bicycle wheel, a four-wheeled contraption with two collaged and mirrored pyramidal constructions on it and the glow of pretty pink, blue and yellow neon lights emanating from under it, an enormous (about five by 10 meters) brightly collaged banner hanging from the ceiling over the sunken sculpture court, an old timber saw with fluorescent lamps and metal wheels supporting it on a long (about seven meters) collaged, beam-like superstructure, a pillow with a paint brush on it, paint sticks, oil cans, wrapping paper, a large painted truck tire set up on a white altar, metal clothes racks with two faded-orange fabric airport or meteorological weathervane-windbags hanging from them, a wooden pitchfork, a bright orange umbrella top, wooden boxes, a ball of white twine on a pillow on a box with a tall strip of metal like a bent lightning rode rising from it, three small serigraphs one of which has a little blue car light reflector near the center of it, an old wooden bucket without a handle on a white pedestal, two large collages with maps, comic strips, a copy of a Cézanne, photos of ancient Greco-Roman marble heads and

bunches of grapes, among other things, on them, a large collaged work with mirrored panels lit by red and yellow light bulbs jutting out from it, a ceramic quadriptych of the Mona Lisa with white paint and oriental calligraphy on it, a ceramic work with dismembered pieces of the Mona Lisa and Botticelli's Venus visible on it, two oriental packing cartons, a series of seven oriental paper and medallion collages under glass, a huge (about seven by 10 feet) wall sculpture-painting with an oriental ceramic ladder in it and a ceramic rock and chain attached to it and lying on the floor in front of it, a totem-like pole leaning against the wall, a large square painted wall ceramic with Jacques-Louis David's "Napoleon" as its central theme, a series of four white photo totems called "Photems," (all the works bear either simple or complicated and surrealistic titles), a wood and cloth collage with two opened wooden umbrellas jutting out from it, a series of five panels of colored, blown-up photos on them, a large photomural with outward opening panels upon which rest four bricks or loaves of bread painted gold, a construction with an old, vertical, red light reflector-signal, a red metal stool with an ordinary red brick on it and an antique wooden Dutch Cleanser "Spic and Span" packing crate under it, and a large, lovely lithograph on paper called "Hotshot-1983."

These are among the objects which everyone will see, the combinations of materials which the artist uses. Sounds rather like a lot of old junk, doesn't it? Well, in a certain sense it is. But Rauschenberg, who has been a Pop-Hotshot artist for well over 30 years, is not your ordinary, run-of-the-mill junk collector.

He is, in fact, one of the world's finest conceptual artists and perhaps its greatest collagist, in addition to being a superb technician, and extraordinarily gifted serigrapher, and a prodigiously productive maker of lasting images. He is the possessor, too, of an exquisitely sensitive and sophisticated satirical sensibility which is tempered by a wealth of unpretentious, old-fashioned, down-home sentiment.

This unique combination of artistic qualities enables him to create visual images which produce lasting impressions on our minds and permit him to raise simple, often banal materials such as brown paper bags draped with gauze and an old wooden bucket on a white pedestal to the level of sublimely beautiful and infinitely fascinating objects of iconographic art, simply by his love for them and — and this is the important thing — by the care and insight with which he selects and arranges them in relation to the works surrounding them.

I must admit that never before in my life have I ever gazed at a real antique wooden water bucket before. Have you? It certainly deserves its white pedestal.

Rauschenberg's sense of surrealistic, put-on humor is also evident when one realizes that a crumpled piece of an apparently discarded cardboard box stuck to the wall is actually an eye-and-mind-tricking sculpture made of terra cotta. Even the realization that the red postmark on it was painted by his hand to put us on and beguile us bespeaks his sense of innocent whimsy.

His large, splendid wall collages on canvases with their gorgeously subtle silk-screened photographic and textural images, his immense, orientally-techniqued ceramic wall sculptures and paintings, his clever illuminated and mirrored constructions, his excellent photographs, all integrated by his search for the universal within the ordinary, by his appreciation of the mystique of the common, by his conscious expression of the subconsciously almost inexpressible, do indeed enable his exhibition to live up to its lofty title, "The Dreamt World of Robert Rauschenberg."

Through his tremendous daring, originality and polished artistic skills, he makes us privy to his dream world, as every great artist before him has done in a special and different way, and makes us see what perhaps we have always taken for granted before in a fresh, new and exciting way, his way, and perhaps thereafter, our way. His work promotes communication and understanding.

Rauschenberg raises our level of consciousness, increases our awareness of the beauty, utility and importance in our lives of quotidian objects by displaying the quotidian objects of his life. He infuses us with his gentle sense of sweet nostalgia for times and things lost but here saved for posterity's curiosity and information. He frightens us with the fury of his impassioned paint splashes. He delights us with his exquisite sense of aesthetic balance and abstract composition. In short, Rauschenberg has the powerful gift of being able to fill our minds and hearts with the wonder of life and natural and man-made things.

Much of modern Pop Art is "Flop Art," but Rauschenberg's is "Top Art." So tread softly when you walk through his dreamt world, because you will be treading through a unique, tantalizing and endlessly surprising dream world of art that, through his protean and playful labors, an inimitable artist has made come true for himself and for everyone, everywhere. His work is universally relevant. Enjoy!