

pieces from a Fort Myers automobile junkyard were used in Bob Rauschenberg's latest exhibit, opening today in the lobby of the Barbara B. Mann Hall.

Artist spills his 'Gluts'

Bob Rauschenberg covers his timely triumphs and exhibits

By MAUREEN BASHAW
News-Press Staff Writer

The gray-haired man in brown, paint-splattered pants and shirt rattled the ice cubes in a glass of Jack Daniels bourbon as he stared at the panorama of sea, beach and sky beyond the porch of his white still house on Captiva.

Streaks of crimson were gliding through a darkening sky, resembling dancers lingering in an almost-deserted ballroom.

World-famous artist Bob Rauschenberg, 61, whose work is featured on the cover of this week's Time magazine, was lingering a while before walking back to his studio in a bayside building to work on a piece of sculpture for his new exhibit. He says his name is Bob, not Robert as he is best known. Actually, he was christened Milton, but got bored with that name and changed it to Bob one night many years ago.

Rauschenberg likes playing with names. For instance, his new show, which opens today at The Art Wall of the Barbara B. Mann Performing Arts Hall, is called "Gluts."

"It's a time of glut," Rauschenberg said in explaining the exhibit's name. "Greed is rampant. I'm just exposing it, trying to wake people up. I'm not terribly interested in being a great artist. I simply want to represent people with their ruins."

• "Gluts," new Bob Rauschenberg art exhibit, opens today with a reception from 5 to 7 p.m. by The Art Wall in the lobby of the Barbara B. Mann Performing Arts Hall on the Edison Community College campus, Fort Myers. The exhibit, which will last through April, may be seen from 10 a.m. to 4 p.m. Mondays through Fridays and any time the Mann Hall is open for performances.

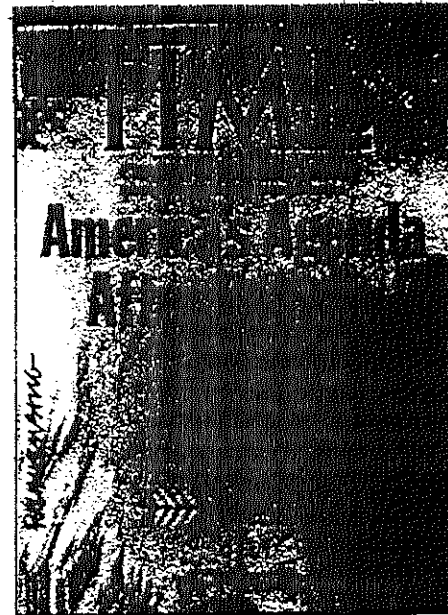
"I'm giving them souvenirs without nostalgia."

He got most of the materials for the pieces from an automobile junkyard in Fort Myers. The number of works to be exhibited was still uncertain as of Monday night, when Rauschenberg and his assistant, Darryl Pottorf, were still working on the pieces. Rauschenberg is allowed to be undecided on the number of works in the exhibit because he's curator of The Art Wall in the Mann lobby. He and his assistants arrange all the shows there.

This was the first moment in more than an hour that Rauschenberg had been still. Earlier, in the big, white-walled studio, he was constantly moving, like a dancer waiting for a stage cue.

Maybe the scene outside sapped his creative energy.

"I've got about 30 acres here," he said. "I bought it for the birds and the people. Someone's got to do something to stop the big developers from taking over."



The cover art of this week's Time was designed by Rauschenberg.

"Gluts" will mark the seventh exhibit by Rauschenberg currently on display in cities around the world. Once he gets it in place at the Mann Hall, he'll be off to Europe to direct showings of his works in Italy and Germany.

The artist and his teams of workers are constantly involved with the Rauschen-

berg Overseas Culture Interchange, an eventual 22-country, 250-piece project now in the second year of its five-year plan. As Rauschenberg travels to different countries, new works, created with the natural resources of regions, are added to the exhibit. It's his way of trying to bring people of different cultures closer together.

When Rauschenberg returns from Europe, he'll be making plans for another new exhibit called "Diagrams and Scores of Choreographers," which will open May 1 in the Mann Hall lobby. Rauschenberg spent several years earlier in his career designing theatrical scenery.

Rauschenberg has already all but forgotten his design for this week's Time cover. It illustrates the magazine's lead story, "America's Agenda After Reagan."

The artist took the assignment because he liked the story. "The story is beautiful," he said. "It's about the pendulum in America swinging back to compassion."

But Rauschenberg is not a Reagan fan. "Reagan preaches a glowing land of honey and roses and cuts out funding for education and welfare," he said.

He let loose with a laugh, something he does a lot. The laughs come in short spurts. He talks, moves and works the same way: fast, precise.

In fact, Rauschenberg did the illustra-

See ARTIST, page 8D

Artist *From page 1D*

tion for Time in 10 hours. "The art director didn't give me much time," he said.

The Time staff obviously knew Rauschenberg would come through. This is the fifth cover he has designed for the magazine. He got \$1,500 for the first one in the 1970s; he'll get about \$20,000 for this one.

"I love deadlines," he continued. "Deadlines cut out the intellectual crap. They're great esthetic and physical exercises. You don't have time to feel sorry there's not more time."

Time is something Rauschenberg is racing with. He isn't worried that his hair is now totally gray. He doesn't mind the creases forming on his face. Actually, you don't notice the age lines, for Rauschenberg's face shows his emotions as easily as a child's might.

But the artist does mind the fact that he has fewer years ahead of him than he does behind him.

"It's quite unfair," he said. "As you grow older, you think of more and more things you need to do. But then God never cared about justice."

Rauschenberg is also worried that his luck as an artistic success

may run out. A big hand, with splayed fingers, dug into a pants pocket and came out with a large, multicolored marble. He became quiet for a few minutes as he played with the marble.

"I've been feeling lately that this luck thing may stop," he said.

It seems unlikely. Even though his critics accuse him of conning the public — proclaiming that any novice could do what Rauschenberg does maybe better — requests for his work by museums, private collectors and galleries around the world continue.

He laughed loudly when asked how he feels about his critics.

"I know, I know. They say kids could do better. People say that everywhere I go. When they stop saying it, I'll start worrying."

"I wish people would act more like kids when they look at my stuff," Rauschenberg continued. "I want to make people clear their eyes and look with innocence that hasn't been corrupted. I see life in all this."

He was referring to the pieces of

junkyard materials molded into abstract sculptures hanging on the walls and sitting on a huge center table in the room.

When you're here, in this room, talking with Rauschenberg, his works seem to make sense. And one thing seems certain: The artist doesn't take himself too seriously.

He talked freely about feeling like he was a dummy all during grade school, in Port Arthur, Tex. He has dyslexia, a learning disability that is now recognized and treated. But when Rauschenberg was going to school, educators didn't know about such handicaps.

"I had a terrible time in school," he said. "Everything was done by

rote in those days, and I simply couldn't work that way. When things got too hard I just started doodling."

When he was 18, Rauschenberg enlisted in the Navy. World War II was in progress. It was then that he decided to study art.

Rauschenberg later received formal training at The Kansas City Art Institute and Black Mountain College in North Carolina. By 1949, he had moved to New York City, and a year later he started selling his work — first photographs, later paintings.

The rest is history.

"I just want to share what I feel," said Rauschenberg.

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ROBERT RAUSCHENBERG

The unstoppable artist pours hard work and wild humor into his pop-cultural canvases

By Richard David Story
USA TODAY

NEW YORK — The most popular serious artist in the USA sits cross-legged in jacket and tie on a rusted-out oil drum smack in the middle of the Metropolitan Museum's new \$26 million wing. Directly behind him, shirts, brightly patterned and well-starched, are tacked, seemingly at random, to the wall.

"I get a lot of mileage from my dirty laundry, don't I," jokes 61-year-old Robert Rauschenberg, Texas child-hood twang still loud and clear.

Oil drum and Hawaiian shirts, Farina flour bags from Mexico, photographs, a cascade of falling boxes and Donald Duck illustrations are some of the disparate elements that converge in the gargantuan indoor circus of art titled *The ¼ Mile or 2 Furlong Piece*.

"They could say I've put in everything but the kitchen sink. But that's what went in first," says Rauschenberg, whose work still in progress after five years goes public Feb. 3, when the Met opens its 20th-century art wing.

Hard-drinking and hard-working, the *enfant terrible* of the '60s art scene is still hard at it: 36 years after his debut, Rauschenberg, whose works sell for \$10,000 to more than \$500,000, is the only living artist represented by his own gallery in the new wing.

"I can't imagine resting. I'm never not working on something. I guess you could say the driving force behind all this," he suggests with a sweep of his hand, "is to avoid boredom."

Although he calls 40 acres on Florida's Captiva Island home, he's on the road much of the time: to Dallas (where earlier in the week he unveiled a new work) to New York (for the

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- **Career:** Began with his one-man show in 1951 at Parsons Gallery. In '53, he made his first "combines," works that merged various objects and painting; he also began working (and still does) as a set and costume designer for theater and dance companies. In '55 did window displays at Tiffany's with Jasper Johns. In '62 he made his first lithograph; in the mid-'60s began experimenting with electronics in his art. Major exhibitions of his work include the 1984 Venice Biennale. Among his awards: A Grammy in 1984 for his album cover design for Talking Heads.
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opening of the Metropolitan) or to China, Chile, Venezuela, Japan and elsewhere as part of the Rauschenberg Overseas Cultural Interchange, an art-cum-video traveling show to promote world peace through artistic communication. The expenses for the cultural exchange program, out of his own pocket, "are going to keep me in debt for the next 17 years."

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"I can't stand this New York weather," says Rauschenberg,

who nevertheless maintains a loft and office in lower Manhattan. "I drive everybody here crazy turning up the radiators. I love to sweat."

There is a courtly formality about the man, as well as a sort of schoolboy charm. His work and conversation are filled with witty, eye-winking irony and plenty of puns. That was evident as far back as 1959, when he bought a stuffed angora goat, grided its middle with a tire and called it *Monogram*.

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THE MAN AND HIS MEDIA: Rauschenberg with a detail from his mammoth work in progress 'The ¼ Mile or 2 Furlong Piece,' at New York's Metropolitan Museum. It will be unveiled Feb. 3.

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His appetite for culture both high and low, for politics, for newspapers, books, magazines, and conversation is voracious. He has happily absorbed the idiosyncrasies and movements of the '50s, '60s, '70s and '80s.

"You know," he confides over a dry martini in one of the Metropolitan's private dining rooms, "I'm missing my favorite soap opera today. But that's OK. I taped it anyway."

He can't live without the television. Or the telephone. He always starts working after dinner, around 7 p.m., and goes

until 2 or 3 the next morning. He calls work "a complex mixed-media job." For that reason he requires a free-for-all atmosphere when he creates: two TVs blaring, a couple of dogs, stray cats, friends, his assistant, Terry Van Brunt.

His friends are eclectic, many of them gathered up in the storm of the '60s: avant-garde choreographers such as Merce Cunningham and Trisha Brown, with whom he continues to collaborate. Fellow Florida painter James Rosenquist is one of his closest friends.

And he has recently been commissioned to design a piece for the Javits Convention Center in Manhattan. Javits and wife Marion were long-time supporters.

"They all conspire in a way that lets me never get too fixed an idea about what I want to do," he explains.

"New York is a great place for Bob to recharge, but Captiva is where he creates," says Brunt, adjusting a tape recorder mike in Rauschenberg's collar. "I make it a point to get down as much of what he says as possible. I have no idea what we'll do with all these tapes."

Rauschenberg says his job is to remain vulnerable and open. Inclusion, not exclusion, is paramount. That spirit is what led curator Walter Hopps, who organized a 1976 Rauschenberg retrospective, to dub him the Citizen Artist.

The definition of Citizen Artist he had in mind, says Hopps,

A piece of art, a piece of life

After five years of work, Rauschenberg's *The ¼ Mile or 2 Furlong Piece* extends 38 linear feet and fills an entire gallery of the Metropolitan — all four walls and a center divider.

There are visual images — his own brush strokes, clothing, a portrait by Bollen, a USA TODAY weather map — as well as actual text. A tape plays a series of sounds such as beach pebbles being moved by the waves and cars honking in downtown Cuba.

Rauschenberg offers this explanation of the work:

"It's not autobiographical, but does reflect my travels, changes in my own life, my desires and my prejudices. ... I consider it my treat, my hobby, something I work on at will, with my own deadline and whenever I have time and feel like it. ... It has no conceptual predestination.

"When I started, the idea of something a quarter mile seemed outlandish. I don't know when I will stop growing, when I will stop adding to it.

"I still keep putting into it all the pieces that don't seem to fit into my other works.

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By Robin Holland

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There are visual images — his own brush strokes, clothing, a portrait by Balthus, a USA TODAY weather map — as well as sound ones. A tape plays a series of musical notes, each probably being played by the artist and then feeding it back into the system.

Rauschenberg offers this definition of the work:

"I'm doing a photographic, but I don't predict my trends because in my own life, my desires and my projects... I consider that my hobby, because I work on it with my own deadline and whatever I have time and spirit for it... It has an emotional predestination.

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SHOW

Lavin is the toast of 'Broadway' Rock's

Artists file suits over Olympic posters

By JOHN D. MCKINNON
Times Staff Writer

TAMPA — Two superstars of the art world say they're losing big in this year's Summer Olympic Games.

Robert Rauschenberg and James Rosenquist, who both maintain residences on Florida's Gulf Coast, filed separate lawsuits Monday in Tampa, charging that they are being cheated out of the potentially huge profits to be made on posters they created for the Games.

The suits allege that Lloyd Shin Fine Arts Inc., an Illinois art dealership with ties to South Korea, has failed to pay the two artists a total of at least \$325,000 for their original posters. The two lawsuits also accuse the dealership and its owners of fraud.



RAUSCHENBERG



ROSENQUIST

Neither South Korean officials nor Olympic officials are named in the suits.

A woman who identified herself as Elisabeth Shin, one of the owners of the dealership, declined to comment on the cases Monday. "Until I talk to them (the dealership's lawyers), there is really nothing to say," said Mrs. Shin.

Mrs. Shin is one of two individuals named as defendants. The other, Gil Lloyd Shin, was in Korea on Monday, according to a family member.

Neither of the artists could be reached.

According to the suits, the art dealership contacted the artists last year after it had been named official fine art dealer of the Olympics. At the dealership's urging, both artists agreed to become official artists of the Olympics and

create original posters for the Games.

The artists say they fulfilled their side of the bargain. Rosenquist's work depicts a ball surrounded by a set of intertwining arms and legs, according to the artists' attorney, Arnold Levine of Tampa. Rauschenberg's is a collage of photographs.

A number of other art-world luminaries reportedly are included in Lloyd Shin's Olympic art catalog, including the Bulgarian-born sculptor Christo and American Roy Lichtenstein. The dealership planned to sell posters based on works by each of the artists.

But Rauschenberg and Rosenquist say the dealer has paid them only a fraction of the amounts guaranteed in their contracts. In addition, neither has been given a one-man show in South Korea as promised, according to the suits.

And while the artists have tried to collect, the dealer has begun selling the posters at its Chicago

Please see **ARTISTS 6-B**

Artists from 1-B

gallery and in South Korea, said Levine.

"They sent (the dealer) the images, and he's selling them," he said.

Rauschenberg, who has a home in Sanibel, has been an Olympian of the art world for more than two decades. He is best known for sometimes raucous collages that mix photographs and other materials.

In 1964, Rauschenberg became the first American to win first prize at the Venice Biennale in Italy. In a critique of his 100-foot color photograph *Chinese Summerhall* in the early 1980s, a New York reviewer termed Rauschenberg "one of the most influential artists this country has produced."

Rosenquist, who lives in Arippeka, a coastal community on the Pasco-Hernando county line, won fame for art that often drew images from advertising.

THE TAMPA TRIBUNE

For Soviets, new path is hard to find

By **TODD SIMMONS** Tuesday, February 28, 1989
Tribune Staff Writer

MOSCOW — As the hands of the clock atop the Klevskaya rail station signal 3 o'clock, a small truck pulls off a city street.

Workers jump out of the cab and begin stacking boxes by the sidewalk. A woman appears and sets up a small table, a set of scales and a change box.

Moments later, she is selling Cuban oranges to a growing crowd of passers-by.

So go the food sales in Moscow, where the lines form quickly for the goods that won't be there long.

NICHOLAS

Nicholas Pflugin grew up in the United States speaking Russian. His parents, who fled the Soviet Union in 1940, taught him their native tongue along with the language of their new home.

Now, at 33, Nicholas has come to his parents' homeland as a journalist selling free-lance work to a handful of U.S. newspapers and radio stations.

For the first time, he's meeting the family his parents kissed good-bye nearly 50 years ago.

"As soon as my mom's sister found out I was coming, she got on a train and rode 30 hours straight to Moscow to meet me," he says. "Although I had never met her, I knew right away who she was. The resemblance was unmistakable."

His aunt and his mother hadn't spoken to each other in decades. The pain of being apart was too great; telephone calls only served to deepen it.

But with his aunt by his side for the first time, Nicholas picked up the telephone and reunited the sisters. Speaking about it nearly two weeks later is difficult for Nicholas.

So far, he has met two cousins, two uncles and the aunt. They've taken him in, treating him as though they have known him all their lives.

There have been problems. One aunt won't see him. Her daughter has a sensitive government job. The aunt fears contact with an American might endanger her daughter's career.

Otherwise, it's been a moving, tumultuous two weeks, Nicholas says — a homecoming in a land he's never called home.

"Every time I walk by a birch tree, I feel something stir inside me," he is fond of saying, referring to the tree that is as emblematic of Russia as apple pie is of the United States.



MOSCOW FACES OF CHANGE

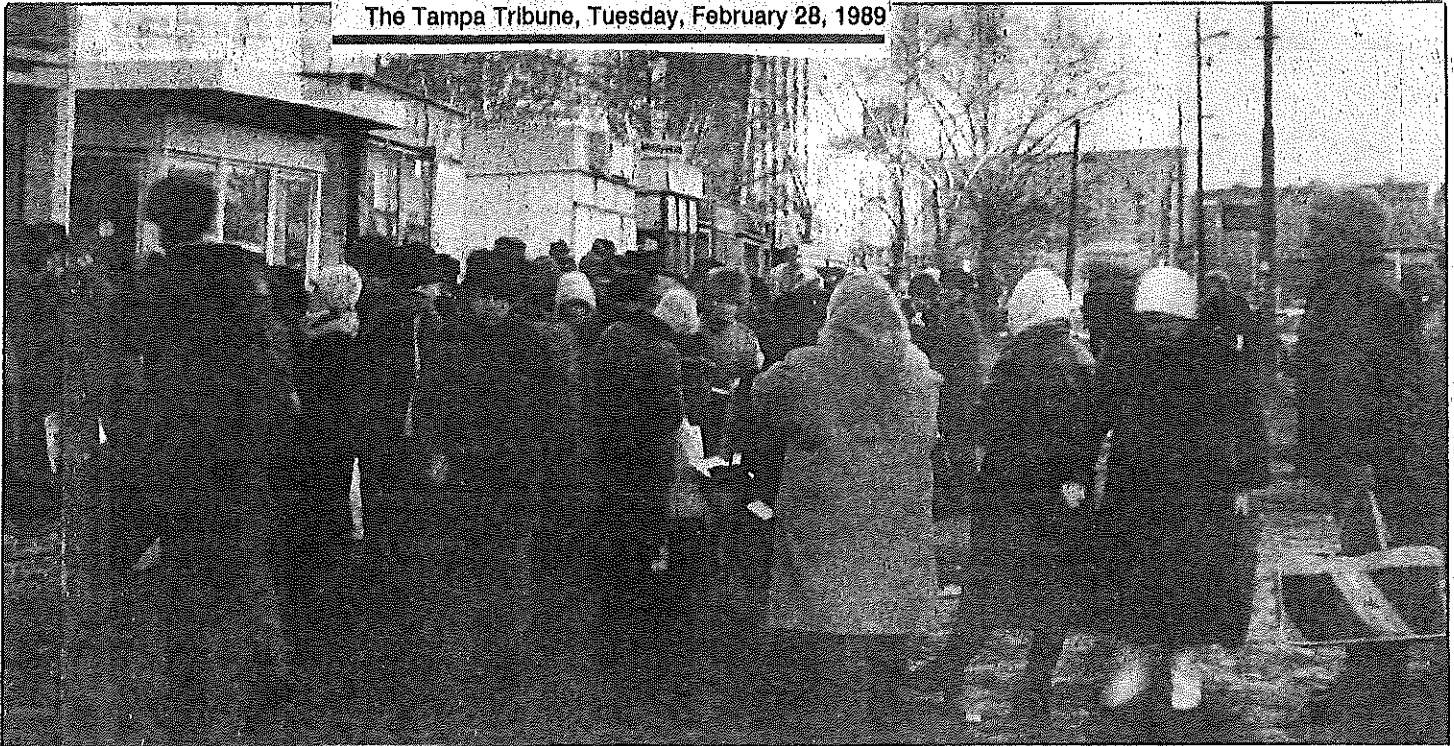
Last of two parts



Tribune photograph

Colorfully marking a hotel in Tbilisi are slogans promoting Soviet President Mikhail S. Gorbachev's reforms, which are favored by many Muscovites.

See SOVIET, Page 8A



Tribune photograph by TODD SIMMONS

Muscovites shop at a downtown street bazaar for clothes, food, newspapers and books. Thousands of the klosks dot the city.

Soviet openness starts to take hold

From Page 1A

He passes easily for a Russian. His features are distinctly Eastern European. Muscovites often ask if he is from the Ukraine, a reflection of his having learned the language from his Ukrainian-born mother.

In the bar of the Intourist Hotel in downtown Moscow, he relaxes with a cognac while Janis Joplin shrieks on a tinny stereo. He talks excitedly about life here and his perceptions of a culture he has been prepared to embrace since boyhood.

The signs of perestroika — governmental restructuring — are everywhere, Nicholas says. Western economic, political and social ideas are being experienced for the first time in a society that for years has known only the propaganda of communism.

The concept of economic accountability, for instance, has been introduced in the Soviet economy. Many state enterprises that previously were allowed to lose money year after year now will cease to exist if they can't pay their own way.

Nicholas says over a dinner of bread and cheese, an \$8 plate of low-grade beef and vodka.

The Soviet economy is in a shambles. The ruble, for example, often takes a back seat in street commerce to two other forms of currency: the dollar and Marlboro cigarettes.

On the official exchange, about \$1.60 buys one ruble. On the black market, \$1 can bring five rubles.

The result of that incongruity is that many Soviets use their rubles to buy dollars and dollars to buy goods of any value — if they can find any.

"People have a relatively high amount of disposable income because there's nothing to buy," Nicholas says. "My cousin has a good job as an agriculturalist. He has money and he'd like to buy a car, but there are no cars to buy."

The value of the ruble combined with a lack of earning incentive for extra work or ingenuity has contributed to a pervasive attitude of laziness among the populace. Soviet authorities now are trying to combat that by introducing methods by which workers can lose their jobs for sloth or poor workmanship.

emerging in galleries all over Moscow.

A 19-year-old student from Leningrad, Volodya is taking advantage of the artistic smorgasbord. Here on one of his frequent week-long trips to visit his aunt and uncle, he plans to see four exhibits and two plays.

"I don't understand how government officials can say, 'This artist is acceptable and this one is not,'" Volodya says, frowning. "What right do they have to say what is good and what is bad?"

The crowd admiring these paintings is large, even though it is the middle of a Tuesday afternoon, and the show has been open for a week. Muscovites take advantage of what is accepted today; tomorrow it may be gone.

Although Malevich is considered a counterpart to revolutionary artist Pablo Picasso, most Soviets know relatively little about his career. Volodya intently reads the placards that detail the artist's career and translates the name of each work. He walks through the exhibit reverently, as though in a church.

Volodya studies shipbuilding at a technical college. Fluent in English, he'd rather be at a university work-

Stalinists and don't want change.

"One cannot say at this time which side will be stronger."

But Soviet politics, however intriguing, take a back seat to the day-to-day economic hardships most citizens face. Ending government oppression will take considerably less effort than fixing the ramshackle economy, Volodya says.

"My grandmother gets up at 5 a.m. to shop for butter and eggs. If she sleeps until 9, there are no eggs and no butter," he says, his voice rising in frustration. "There is nothing."

His parents would like to buy a new car. But cars, one of the most coveted Soviet possessions, are difficult to buy. Waiting lists are long and prices high.

"It is very difficult sometimes," Volodya says.

An American man gets into a Moscow cab with a fistful of rubles.

"This place is just like New York City," says the man.

"What are you talking about?" asks the bewildered driver.

"Rubles don't buy anything here, either."

Volodya is standing in the depths of a Moscow Metro tunnel,

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The press has changed, too. Progressive papers like the Moscow News carry harsh criticisms of governmental policies. Even staid Pravda now publishes investigative reports and other news it previously would have shunned, Nicholas says.

More than most Americans, Nicholas knows just how sweeping the changes in the press have been. As a young man, he helped to translate the U.S. edition of Pravda.

"I can't believe it's the same newspaper sometimes. The difference is really dramatic," he says.

The vitality of the press has been matched by new activism among Soviet intellectuals. As part of his work here, Nicholas has been studying the recent proliferation of environmental groups, which are springing up across Russia. So far, authorities have not challenged the activists.

The zeal of the groups is comparable to the spirit of the U.S. ecology movement in the 1960s, Nicholas says. "I half expect them to be organizing 'Earth days.'"

Nicholas gives the credit for all these changes to one man: Soviet President Mikhail S. Gorbachev. "I've been waiting for Gorbachev since I was 12 years old," he says.

Beyond the strides Gorbachev has made in governmental policy lie perhaps a greater accomplishment. He has rallied the Soviet people behind him — no small feat considering the decades they've spent oppressed and embittered by governmental terrorism and economic hardship. "He has the populace really excited," Nicholas says.

He's done that partly through personal magnetism and partly by daringly replacing conservative party stalwarts with officials sympathetic to perestroika, Nicholas says.

The result is an openness movement that seems to have taken on a life of its own.

"To me, Gorbachev is like Slim Pickens in the final scene of "Dr. Strangelove" when Pickens is riding the bomb down to Earth and screaming, "Yeeehaaaaa," he says. "He's got everything started and now he's hanging on for the ride."

Two dogs meet on a Moscow street. One is from the United States, one from the Soviet Union.

"How's your master treating you these days?" asks the American mutt.

"Great, wonderful. He bought me a new leash that's much longer than the old one. I can go almost anywhere in the yard and bark at anything I want."

"That's good news. How about the food?"

"Well, that's a problem. He's also moved the bowl farther away."

Beyond the hype surrounding perestroika lie extensive economic problems that must be addressed,

The concept of losing one's job is a radical, heretofore unheard of idea in the Soviet Union, Nicholas says.

Reporting on the Soviet Union, a country whose history he knows so intimately, in a time of such terrific change has heightened Nicholas' journalistic fervor. He filed a story earlier in the day to the Christian Science Monitor; the day before, he wrote for The Boston Globe.

He is talking to editors at major U.S. news bureaus. If he lands a job, he'll have his visa extended and bring his wife to Moscow. He'd like nothing more than a three-year stint as a Soviet correspondent, he says.

At the cloak counter, he banters with an attendant in Russian. To the attendant, Nicholas is a Soviet here for the evening, a fellow countryman perhaps here at the hotel on holiday.

Yet just as his tongue helps him blend in, there is much that sets him apart. The son of a man and woman chased from the country by Stalin's terrorism, he has come here as an outsider reporting on a historic movement that is exposing Stalin's atrocities and trying to correct his lingering policies.

What the Soviet government will be in five years, in one year, in even a month is anyone's guess.

But Nicholas Plugin may well be there to witness it, to experience it and to share the changes with a new family given to him by perestroika.

It is 10 a.m. on a Monday morning when the soldiers come.

They are pulling, pushing and dragging a man across the hotel lobby. The man is whimpering and yelling in Russian.

Soviet citizens are not allowed in Moscow hotels unless they are guests or accompanied by a guest. But no one in the lobby seems to know if this man is merely a trespasser or if he is suspected of a more serious crime.

Foreigners gape as he struggles. Hotel employees look away or busy themselves with paper work.

One soldier opens the curtained doors of a room just off the lobby. As the man is pushed inside, one last guttural cry escapes him.

Then the doors are closed and there is silence.

VOLODYA

The snow is falling lightly, but the wind is sharp and Volodya Kazakevich, bundled in a blue parka and ski cap, is glad for the comparative warmth of the Tretyakov Museum.

On display is a retrospective of Kazimir Malevich's work, which hasn't been shown in the Soviet Union in 65 years. Under Gorbachev, works by scores of such formerly "subversive" artists are

ing toward a career as an interpreter. But his father, a Communist Party member with a lower-level administrative position, didn't have the clout to get Volodya into the interpreter program.

It's not so bad, he figures. He'll finish school in three years, complete his state-mandated research project on communist ideology and have a solid job waiting for him.

He talks freely, albeit quietly, about his life in the Soviet Union. He is not afraid to do so. Four, five years ago, he says, it would have been different.

Chance for better life

With the implementation of perestroika in full swing, there is cautious optimism among Soviets that the future may hold a better life, Volodya says. Right now, their hopes are pinned on the March elections for representatives in the National Congress of Deputies.

The congress is a new governmental body. It will elect the president of the country and members of the Supreme Soviet, which makes Soviet law.

Last year, members of the Supreme Soviet cast dissenting votes on proposed laws for the first time in the body's history. Many citizens hope that with the free election of congress deputies, an even more progressive Supreme Soviet — with members who write legislation instead of having it written for them — will be created.

Soviets therefore have taken advantage of the chance to nominate deputy candidates. In the territory where Volodya lives, a progressive writer closely aligned with Gorbachev is running against the incumbent and an older laborer, whose views are largely unknown. The present deputy, a typical party "machine" candidate, is being given little attention by the citizens.

Many in Leningrad suspect the laborer of being a hard-line communist. That's a political label nearly as damning in Russia today as it would in the United States, Volodya says.

"I'll tell you that my vote will be for the writer," he declares.

As popular as perestroika is, there still is much to overcome, Volodya says. In Leningrad recently, a group of pro-perestroika liberals staged a demonstration that was broken up in minutes by the militia.

One week later, conservative communists held a similar rally that went unhindered. Such incidents make it clear that old governmental policies are still favored at the lower levels, Volodya says.

"There is a group of people (within the government) that likes things the way they are. They have good cars, nice apartments, all the luxuries," he says. "They are mostly

amid the elaborate light fixtures and spotless walkways that make up perhaps the world's most glamorous subway system. Hordes of laborers began work on the railway in the 1930s; the system still is being expanded.

It is a matter of curiosity, then, that the government doesn't allow pictures to be taken of the Metro tunnels.

"The railways ministry says there are to be no photographs in the subway," Volodya says, shaking his head and laughing. "I don't know why. Nobody I know understands why."

On the exhibition agenda for this afternoon is a show of Vadim Sidur's paintings and sculptures. Sidur, who died in 1986, his work still unapproved by the government, is Volodya's favorite artist.

As he tromps through the snow from the subway to the exhibition hall, Volodya talks about Sidur and the problems that have plagued this country. As someone brought up during the Brezhnev-Andropov-Chernenko-led "period of stagnation" that lasted from 1964 until 1985, Volodya knows well the difference between that time and today.

When he was a child, even the classrooms were havens of suspicion. He remembers the time a group of U.S. schoolchildren came to visit during a tour of the Soviet Union.

"Our teachers gathered us together and said: 'Do not talk to the American children about Soviet government. Be very careful. Do not accept anything from them. They will try to provoke you. Do not allow that,'" he says. "Of course, we were small children and we were very scared. We kept waiting for the provocations, but, of course, they never happened."

The governmental changes that have taken place in the past four years have made such elementary school briefings a thing of the past, Volodya hopes.

He steps away from a Sidur piece titled "Calling" and smiles in admiration.

There is the possibility of emigration. Like many who are now being allowed to leave the Soviet Union, Volodya could begin life anew in another country. He is young and bright and could adapt.

Yet, probably, he'll stay where he is.

"For me, it would be very difficult," he says, a troubled look clouding his open face. "I am raised here. I know this country. My customs and my family are here."

"For me, this would be very difficult."

He zips his parka and trudges back outside the hall, toward Stalin's gleaming tunnels far beneath the frozen ground and the muddy Moscow streets.

THE TAMPA TRIBUNE

95th Year — No. 49

Sunrise

Tampa, Florida, Monday, February 27, 1989

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68 Pages — 25 Cents



Tribune photograph by TODD SIMMONS
New breezes are blowing through the Kremlin, the walled fortress that is the seat of Soviet government.

Soviet artists fight for freedom

By TODD SIMMONS
Tribune Staff Writer

MOSCOW — Hurrying out the dirty glass doors of a downtown building, a foreign visitor steps into the frigid gray of another Moscow morning. Taxi drivers stand idly by, smoking and talking.

"Taxi?" asks one, lifting a brow.

The visitor gives his destination, which he has been told is less than 10 minutes away. Such a ride should cost two rubles, tops.

"Ten rubles," demands the driver — roughly \$16 on the official exchange. The visitor protests. Five rubles, he offers. The

USF Graphicstudio helps make Soviet cultural history 6A

driver shrugs his shoulders and shakes his head.

"OK, OK, 10 rubles," the visitor finally agrees, exasperated, and the two turn toward the cab. "But it's too much."

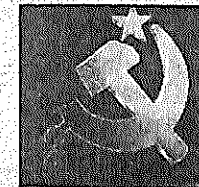
"Perestroika," smiles the driver, looking over a shoulder, "is very good."

Leonid

At 23, Leonid Bazhanov decided what he wanted to do with his life: become an artist. He spent the next 16 years paying for that decision.

Leonid, now 43, didn't want to be a typical Soviet painter, churning out propaganda canvases that conformed to "socialist realism," the only state-approved artistic philosophy. He had been an admirer of modern abstrac-

See POLICIES, Page 6A



MOSCOW
FACES OF
CHANGE

First of two parts

VIA SATELLITE



Life

FRIDAY, MAY 31, 1985

A brush with Rauschenberg's world

By Karen Heller
USA TODAY

WASHINGTON — Robert Rauschenberg thinks, and talks, the way he paints: quickly, boldly, with humor and on his feet. "You have to be fairly insane to be an artist, or to be an interesting artist," he says, feet planted firmly, bourbon clutched close to the chest. "If it isn't an adventure, I don't see anything to recommend the profession."

Rauschenberg, 59, has come up with quite an adventure: the Rauschenberg Overseas Culture Exchange, a 22-country, 250-piece project that will take at least four years to complete. One of the first works, *Altar Peace*, created with the help of Mexican artists, was scheduled to be unveiled Thursday night at the National Gallery of Art's East Building and will be on display through June 17.

The project's purpose is to explore each nation's artistic resources by incorporating them into Rauschenberg's large canvases. He plans to use glass in Venice, paper in China, ceramics in Japan.

The Texas-born artist, who makes his home on Captiva Island off Flori-



RAUSCHENBERG: On a four-year art project to produce 250 works

da, is known for his bold use of several materials in a single work. Says Rauschenberg, who is as tan as toast: "I usually change my complete palette and ideology when I get com-

fortable with it."

The pieces, shown with earlier Rauschenberg works, will visit museums around the world but grow "so that eventually the old will be entirely eclipsed by the new." The multinational exhibit will return to Washington in 1988.

Rauschenberg got the idea six years ago when "bored one day in Los Angeles. I came to the realization that so few people have any idea what the rest of the world does or what they look like, or how they dress. My idea was to gather up a bit of the world, to collect the world."

Though additional funding is needed, Rauschenberg is resisting government aid. "The places that we're going are so sensitive," he says, "and we're trying to be as apolitical as possible. That's because art is one of the purest forms of communications. I used to say that art and sports were the only things free from politics. Now, sports is entirely political."

His exchange "is a pilgrimage, at worst it's an odyssey." The artist also sees it as creative expression of his wanderlust: "I just can't stay at home."

Rauschenberg, The Art Explorer

The Avant-Garde Master's Plans For a Worldwide Creation

By Mary Battiata
Washington Post Staff Writer

Robert Rauschenberg, brown as a walnut, cool as the ice cream man in his white linen suit, standing stock-still in the middle of the East Building of the National Gallery of Art:

"Three inches," commands the *enfant terrible* turned art world eminence. His sweet Texas twang curls like rococo chrome. Museum people bristling with pencils, levels and ladders hop to it. "Altar Peace," a meditation on Mexico, rises into place. Its shiny aluminum snake sculpture—glinting with images of jalapeno peppers and peanuts and machines—hangs the requisite number of inches above an eerie expanse of canvas decorated with a green skull, fuchsia lava, a rooster and whatever else caught his mind's eye.

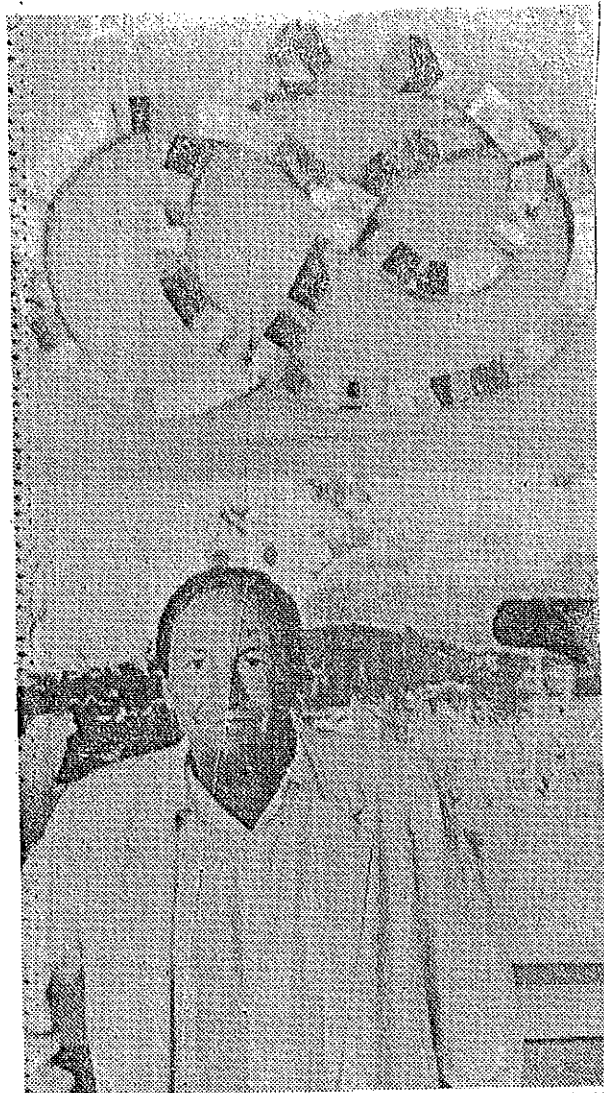
"Altar Peace" is the first fruit of a projected 22-country, five-year odyssey that Rauschenberg began in Mexico in April. With the élan of a man who has pranced at the head of the avant-garde parade for more than two decades, he calls the project the Rauschenberg Overseas Cultural Interchange.

For the next five years, if all goes according to plan, Rauschenberg and a crew of nine will be on the road in Chile, Venezuela, China, Spain, Thailand, Sri Lanka and elsewhere, collaborating with native artists and artisans to produce what he expects to be more than 200 works of art. Local poets and writers will contribute their work for the catalogue and there will be videotapes made to record each stop.

"We tend to favor sensitive spots as opposed to the historical safety zones—France . . . you know, the normal European art centers," he says.

At least one work from each country will remain in

See RAUSCHENBERG, D7, Col. 1



BY LUCIAN PERKINS—THE WASHINGTON POST

Robert Rauschenberg below his aluminum snake sculpture "Altar Peace" at the National Gallery.

Art Trek

RAUSCHENBERG, From D1

that country on permanent loan. A second work will be shipped back to the National Gallery for inclusion in an exhibit of all the works and videotapes in 1988.

If it sounds like a circus, it is a circus infused with Rauschenberg's optimism, omnivorousness and undiminished faith in the power of art. "It's a way for people to find out more about each other, and maybe lead to a truer form of understanding than governments seem to be able to do," he says.

It is a gargantuan venture. The budget for the project is more than \$10 million, which Rauschenberg hopes to raise from private sources.

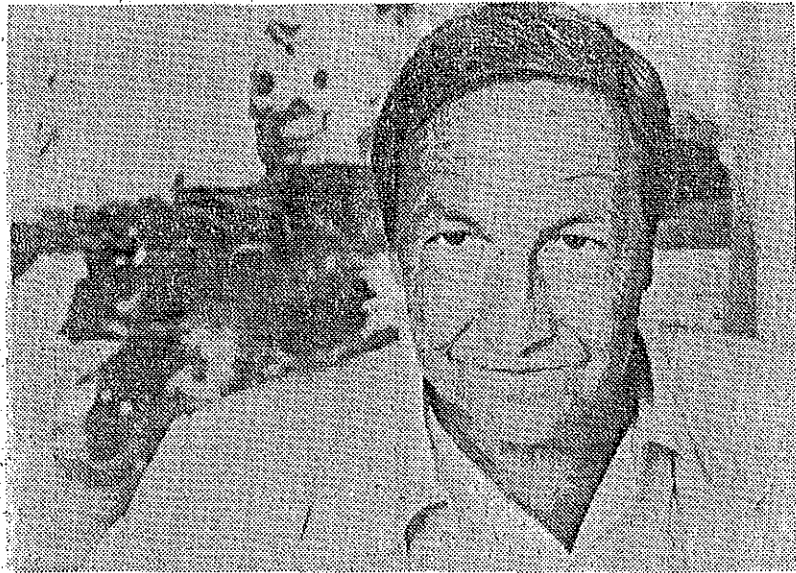
The logistics are punishing. To get the exhibit from Chile to Venezuela, for example, a private museum in Caracas has recruited the Venezuelan Air Force for transport. Jet fuel for that leg of the trip will cost \$5,800. There are mammoth insurance bills, and ever-changing itineraries.

Does he ever wake up in the middle of the Florida night, look around at his Captiva Island retreat and wish he could cancel the whole thing?

"No," he says. "But I wouldn't want to have started this a minute later because the traveling takes an enormous amount of energy." At 59, he is at an age where many artists turn inward. Their work becomes introspective. Think of the aging Rembrandt's pensive self-portraits.

But Rauschenberg has never been known for introspection. After boyhood in Port Arthur, Tex., he joined the Navy (where he first picked up a paintbrush, locking himself in the latrine for privacy), studied at Black Mountain College in North Carolina with pioneer abstractionist Josef Albers (who hated his work) and began his collaborations with the young composer John Cage. From the moment he splashed down into the New York art world in 1949, he began stretching the esthetic boundaries, incorporating everyday objects and puns into his work, and devouring the world around him. Critics have described his work as a rendezvous for the common images of the day.

"Monogram," made in 1959, a stuffed Angora goat with a rubber tire around its middle, is one of his best-known images. Time magazine art critic Robert Hughes called it the supreme example of the ironic lechery in Rauschenberg's work, and noted William Blake's line that



BY LUCIAN PERKINS—THE WASHINGTON POST

Robert Rauschenberg: "I'm never happier than when I'm working..."

the lust of the goat is the bounty of God.

In "Bed," made in 1955, Rauschenberg stretched a bed quilt over an improvised frame, added a pillow and covered all of it with drips and streaks of red paint. After that there were collages, and photography, prints and sculpture.

"I don't work with a prescribed notion or a specific message," he says. "I have tended to use images or objects that don't have any particular respect built into them as symbols or icons. The message is to reflect your own life into it and possibly make a few changes.

"In my most naive state, in my first New York loft, I was always annoyed by the artists who thought that the studio was some kind of special place, that they were protected from the outside world. I always wanted my work to look more like what was going on outside than what was going on inside. The door was always open, the television was always on, the windows were always open."

Standing in front of "Altar Peace" at the National Gallery, patiently posing for photographers, Rauschenberg preens and turns. He is compact, with dark eyes that glow in a burnished, inquisitive face. Hands in his pockets, hands at his side, he rocks back and forth in his perfectly polished black boots.

The idea for the cultural exchange came out of his working trip to China and Japan in 1982, a trip that silenced critics who by the '70s were sniping that Rauschenberg's best was behind him. He surprised and delighted the art world by returning with almost 500 collages and a 100-foot photograph. They called the work Rauschenberg's renaissance. He saw possibilities.

He has made preliminary trips to several of the countries already and, as could have been expected,

has found treasures in unexpected places.

"Mud flaps," he says. "I'm making mud flaps for Thailand. You know those flaps on trucks? They have fantastic mud flaps. They advertise movies and movie stars on them, and the trucks are all so beautifully decorated anyway."

In Sri Lanka he wants to make batiks, with patterns taken from his old photographs. "We'll sew those together to make elephant outfits and the exhibition there will begin with a parade of elephants and local dancers."

On Tibet: "It's going to be the most difficult country for me to paint for, or do any kind of collaboration, because I've always sort of secretly felt that my work was quite Tibetan already. Seeing some spiritual life in the most common object is very close to what they are all about and they also are not shy about colors. And they have a rich sense of extremes."

Age and the Florida sun have left a magnificent map on Rauschenberg's face; when he smiles, his face is wreathed in exclamatory lines. He smiles a lot when he talks about the Rauschenberg Overseas Cultural Interchange and looks happy as a cat on a warm sidewalk. "This is not a selfless trip, you know. I love this. I'm growing from it. The experience I'm getting will certainly add to my own creative possibilities.

"I don't understand artists who ... I have some colleagues that treat making art as just what they do professionally. I know some very outstanding artists who confess in private that it's such a bore, but it's their job or something. I'm never happier than when I'm working and it's getting worse. I had thought it must calm down but it seems the more I do, the more it looks like there is to do."

Done?

USF art studio in Soviet Union on hold without state money

By TODD SIMMONS
Tribune Staff Writer

TAMPA — Officials with Graphicstudio, the University of South Florida's lauded modern art workshop, failed to get legislative funding this session for a sister studio they've established in the Soviet Union.

USF lobbyists had asked for \$140,000 to equip the studio, which was established last fall as part of a wide-ranging Soviet-USF art exchange. The new facility needs three printing presses and an assortment of less expensive supplies.

Soviets have agreed to transport the equipment and have donated the downtown Moscow space for the studio. But plans for the studio now are on hold.

"The art union there has no hard currency. So there's really no way for them to get the kind of equipment we want to take there," Graphicstudio Director Don Saff said. "It's hard enough for them to put together the transportation."

The state Legislature did, however, give the Department of State \$125,000 for Soviet-Florida cultural exchange planning. That money will pay for a delegation to go to the Soviet Union this fall to plan a "major exchange" for 1992, said Peyton Fearington, director of the Division of Cultural Affairs.

None of the money will go to USF, Fearington said. It is "too early to discuss" whether USF will be part of the exchange, she said. "We're just formulating the plans now."

For Graphicstudio, the lack of funding is a bitter pill to swallow. After two years of slow-moving negotiations, Director Don Saff signed an agreement with Ministry of Culture officials last November that, among other

“I’m going to have to find an angel for that now. The issue is unanswered. It’s a rare opportunity to set this up and it’s not an incredible investment.”

— Don Saff,
art studio director

things, established a Russian counterpart to Graphicstudio.

The first exhibit under that exchange agreement, a major show by U.S. artist Robert Rauschenberg, opened at Moscow's famed Tretyakov Art Gallery in February and drew large crowds throughout its monthlong stay.

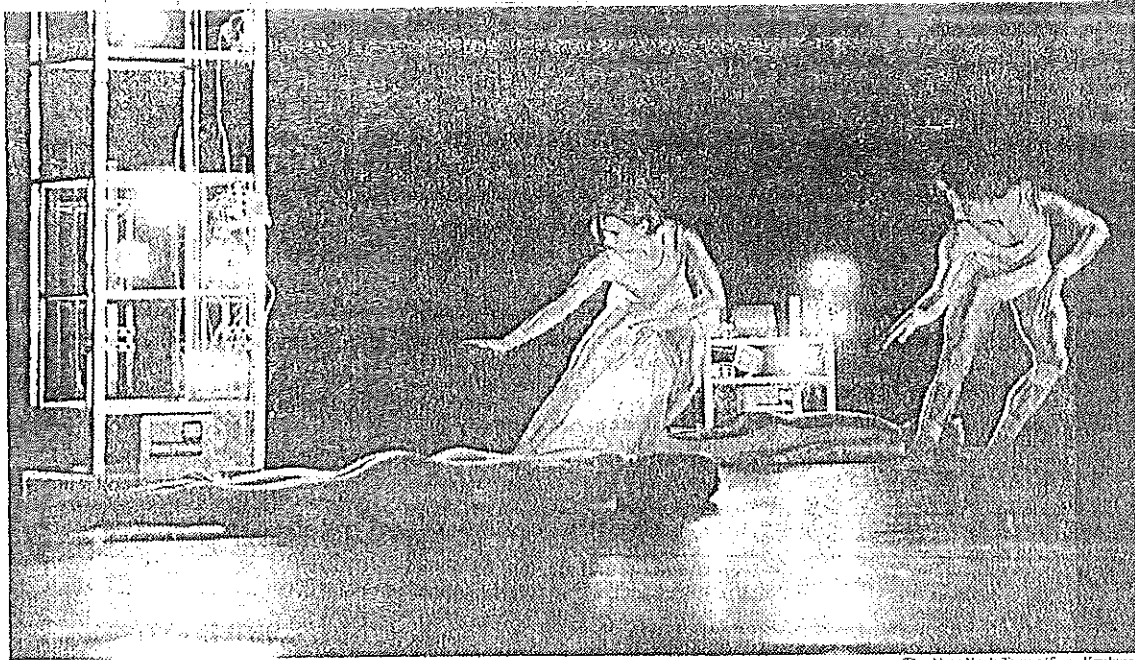
While preparing the show, Saff and a delegation of Graphicstudio officials met with dozens of artists and cultural officials around Russia and secured the space for the sister studio.

Saff had hoped that a legislative appropriation would enable a delegation of Graphicstudio officials to return to Moscow over the summer and equip the studio.

"I'm going to have to find an angel for that now," he said. "The issue is unanswered. It's a rare opportunity to set this up and it's not an incredible investment."

USF President Francis Borkowski told Saff during a meeting Tuesday that he regrets the Legislature's action and will try again next year to get funding for the studio, Saff said.

"He was incredibly disappointed and said he didn't know why it went bad," Saff said.



The New York Times/Sara Krulwich

Members of the Trisha Brown Company in the dress rehearsal of "Astral Convertible."

The Sounds of a Brave New World

By ANNA KISSELGOFF

Something startling, stunning and exciting to look at is what Trisha Brown has produced along with Robert Rauschenberg and Richard Landry in her latest dance piece, "Astral Convertible."

The perfection of this premiere, given Tuesday night at the City Center in New York, is all the more surprising; it promises, at first, little more than a formula of the 1960's avant-garde recycled for the 1980's.

Imagine a highly theatrical universe of metal towers — part oil derrick, part construction site — framing humans in silvery lights whose every move is intended to activate the headlights and electronic recordings attached to these structures.

Those with long memories will recall similar experiments by the Merce Cunningham of 25 years ago. In his "Variations V," the dancers triggered sounds when they stepped on floor tapes attached to similar sensors onstage.

What Miss Brown and Mr. Rauschenberg (who was the Cunningham Dance Company's designer through 1964) are continuing here is the paradox of the mixed-media collaborations of the 1960's. For visual artists like Mr. Rauschenberg and choreographers and dancers like Miss Brown, the "found" object or "found" movement (the everyday gesture) was art itself. A fascination with randomness was crucial to such artists. But nature was not merely allowed to take its course — the possibilities that technology offered for helping nature along were unlimited.

By now, anyone who has a burglar alarm knows that if you step in front of a little light in the foyer, the local police department or your neighbors might express some interest.

Such points are not lost upon works like "Astral Convertible." Its post-industrial aura tells us that the life integrated into art by Miss Brown and Mr. Rauschenberg is not bucolic; it is our own stressful urban environment.

Why, in the 1980's, would one still bother to have the music, lighting and the interplay of various formal elements still vary from performance to performance? Perhaps because Miss Brown is still very much an experimental choreographer wishing to jog us out of old viewing habits.

The chromelike beauty of "Astral Convertible" lies precisely in the choreography's lack of predictability. The excitement that was produced in this opening of a weeklong run by the Trisha Brown Company stems completely from the imagination and surprises that Miss Brown poured into all three works on the program. The others were the 1983 "Set and Reset" and the 1980 "Opal Loop."

The actual movement — the shapes, dynamism and changing spatial relationships of the dancers — is what looks new in "Astral Convertible." The cast has four men (Lance Gries, Gregory Lara, Wil Swanson and David Thomson) — and five women (Nicole Juralewicz, Carolyn Lucas, Diane Madden, Lisa Schmidt and Shelley Senter).

Unlike so many of her colleagues, Miss Brown has not returned to a balletic idiom, and yet anyone watching her dancers' timing and complicated body configurations will see them as high virtuosos.

"Astral Convertible," whose lighting and technical supervision is by Ken Tabachnick, loses no time in propelling its initial two lines of dancers into twisting forms. Mr. Landry's alto sax is heard from time to time amid a haze of thick sound.

Unlike the choreography in the two

other works, which appears liquid, the dancing here is massive with phrases completed and held. The motifs are striking. Bodies lie flat on the ground or are flattened while upright, although most of the dancing is done with bent knees. The same bodies fall weighted toward the ground with a thud. A recurrent image has the dancers supported by a shoulder planted on the ground, head to the floor; the curved rounded figures look nonhuman.

There are also swift spurts up from the ground, constant flying entrances and exits, a series of vigorous male solos. There are memorable "movement" images — the moment in which two women each perch on a man's raised leg, a unison cartwheel by a man and woman as if they are one, the instant in which a man sails over the heads of others during a busy sextet.

Mr. Landry's environmental atmosphere changes effectively from phase to phase. At the curtain calls after this unquestioned success, Mr. Rauschenberg presented Miss Brown with a jacket made of white roses.

The choreographer herself danced with remarkable throwaway agility in "Opal Loop," where Beverly Emmons's superb lighting sculpts the dancers' figures with translucent chiaroscuro.

Miss Madden and Miss Schmidt also stood out in "Set and Reset." With a Rauschenberg set that involves film images projected on two pyramids and a rectangle suspended above the dancers, the piece remains an exercise in perception. Laurie Anderson, who originally performed in person, is now heard on tape. The quality of the movement captivates — alternating between suddenness and a sinuosity that flows through the dancers' bodies.

STUDIES IN BROWNIAN MOTION

"I like dancers who look happy when they're off balance," says choreographer Trisha Brown. The same goes for her audiences. From her startling pieces of the early Seventies—which included performers walking on walls—to her recent multimedia collaborations with artists Robert Rauschenberg, Donald Judd, and Nancy Graves, this perennial explorer keeps dance buffs happily off balance while build-

York's City Center theater marks the choreographer's third collaboration with Rauschenberg. She asked him for a set that could adapt to any space; the resulting plans call for eight movable columns housing lighting and sound elements that are triggered by dancers' motions. Brown also asked the artist to create "slippery" costumes, because of the acrobatic floor work in the new piece.

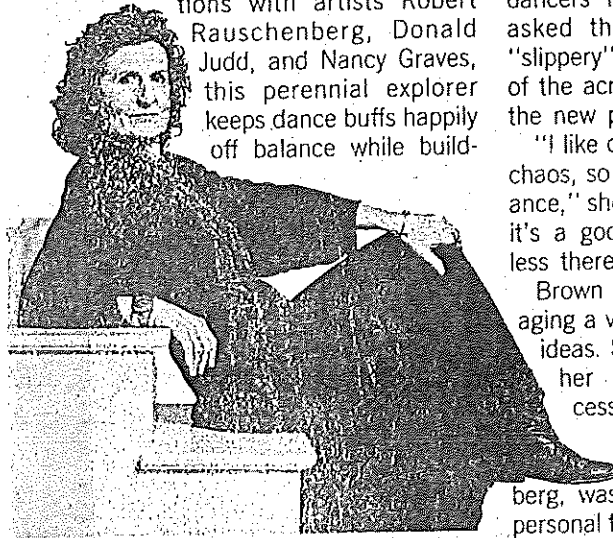
"I like coherence, Bob likes chaos, so we're a perfect balance," she says. "I don't think it's a good collaboration unless there's argument."

Brown is known for encouraging a vigorous exchange of ideas. She feels the reason her 1983 popular success, the ebullient *Set and Reset* collaboration with Rauschenberg, was not an unqualified personal triumph was that at a certain moment "there was no one to argue with anymore." The choreographer found *Set and Reset*—which also boasted a commissioned score by Laurie Anderson—such a "tough act to follow" that it propelled her into a new phase of experimentation. Instead of developing movement herself and then teaching it to her company, Brown "worked extemporaneously with the dancers, really sculpting them in motion." As a result, her signature silky style is taking on a more vigorous, virtuosic edge.

One element hasn't changed: Brown's commitment to "abstract" dance. "I'm one of the last of the Mohicans to work without story," she says. "I think that looking at art or looking at dance should be a kind of adventure where you make discoveries that are not explicable or immediately brokered into words."

PAM LAMBERT

LOIS GREENFIELD



Choreographer Trisha Brown stretches dance form until it breaks.

ing a reputation as a top-rate postmodern dance maker.

Brown, 52, started out in the Sixties with Manhattan's experimental Judson Dance Theater, which challenged dance and performance conventions. She segued to "equipment pieces," defined by architecturally related tasks; then to the austere sequences of gestures known as "accumulation pieces." Back then, Brown called herself "a bricklayer with a sense of humor."

In the Seventies, her works were built on complex mathematical structures in which the choreographer and her company performed liquid, distinctive Brownian movement. In 1979 she moved from alternative spaces to mainstream stages. The proscenium presented a new set of possibilities to play with. "I take the limitations of a form until I get hot under the collar—and then I break it," Brown says.

Her current season at New

FACES DANCE

A Rauschenberg Set to Upstage the Dancers

By JENNIFER DUNNING

Trisha Brown has done surprising things in her 25-year career as a post-modernist choreographer. She has walked on walls and sent signals from dancer to dancer across SoHo rooftops. She has choreographed by plotting points on an imaginary cube. And now she and Robert Rauschenberg, a longtime friend and collaborator, have devised another potentially revolutionary strategy for dance.

In "Astral Convertible," a new work to be performed by the Trisha Brown Company tonight at the start of a week-long season at City Center in New York, nine dancers move through a forest of unpainted metal towers, designed by Mr. Rauschenberg, that produce the dance's lighting and sound. The eight towers, two to eight feet tall, have sensors to detect both the dancers' bodies and reflective fabric in their costumes, which are also by Mr. Rauschenberg. So Ken Tabachnick's lighting designs and Richard Landry's score of instrumental and found music are randomly produced at each performance. The towers "carry or have all the elements needed for theatrical production," Ms. Brown said in a recent interview. "Light and sound sensors are triggered by the passage of dancers. When a dancer goes through a light beam, a change is triggered in light and sound."

The Origin of the Title

Each tower has its own cassette and speaker. The lights in each tower are headlights, and the set is operated by car batteries, hence its title. "Bob named it," Ms. Brown said. "It refers to passage through the sky. And 'convertible,' he said, was to permit whatever changes I wanted to make."

The batteries provide flexibility in where and how the towers are used. Early dance post-modernists reso-

Towers in a Trisha Brown work provide the light and sound.

lutely performed anywhere but in theaters. Ms. Brown has returned to the proscenium stage over the last 10 years, in dance with mysterious and exotic sets designed by artists including Mr. Rauschenberg, Nancy Graves and Donald Judd.

With Mr. Rauschenberg's design for "Astral Convertible," Ms. Brown has a set that can be used anywhere from the formal stage of City Center to the outdoor amphitheaters in Spain, France and Italy where the company will perform this summer. For that matter, as Mr. Rauschenberg suggested in their first meeting on the collaboration last April in Ms. Brown's SoHo studio, the set could be used for any dance.

The Initial Concerns

"Trisha wanted to have a set or environment that would work both in and outside and in some of the more exotic places," Mr. Rauschenberg said. "And that's not really a simple request. She put it to me very neatly. But it's almost impossible. So how do you do it?" Mr. Rauschenberg came up with the idea of self-supporting towers in geometric shapes.

Ms. Brown was concerned that with intense lighting, the dance would look as if it were taking place on a freeway. Mr. Rauschenberg was concerned that the dancers might knock over the equipment. But they decided to go ahead. "I sort of like the idea that it also happens like magic," Mr. Rauschenberg said.

Mr. Rauschenberg and Ms. Brown worked fairly independently on their contributions to "Astral Convertible." And, unusually, Ms. Brown knew early on what the set would be and had two months to work with it. The collaboration was mainly a process of conversations between Mr. Rauschenberg and Ms. Brown and frequent consultations with engineers. Ms. Brown had already started on the choreography before the two met in April. She asked Mr. Rauschenberg to design a freestanding set with the light and sound elements she would need. "To me, it was such a pure design," she said. But with the decision to use the sensors as part of the design, Ms. Brown had to alter some of the choreography. "The number of gestures that would fly before the sensors had to be sparser," she said.

Preview in Moscow

"Astral Convertible" is an extension of "Lateral Pass" and "Newark," two recent dances also on the program that runs through Sunday at City Center, 131 West 55th Street. In them, she says, the movement has become more emphatic. Ms. Brown's dances were once hard to grasp visually, their choreography frequently being described as slippery. "There were all those sort of questions," Ms. Brown said. "Is she falling or isn't she? There were near misses. Now the dancers do run into each other. They do go up and down in the air. The gestures are in the slamming-the-fist-on-the-table category."

"Astral Convertible" had a kind of exalted dress rehearsal in performances in the Soviet Union early last month, when Ms. Brown's company performed at the Cultural Palace in Moscow as part of the Rauschenberg Overseas Cultural Interchange, the artist's continuing traveling art exhibition. "I put it on the stage and took a look at it," she said. "That was the

first thing to do: to find out how lucky you are or how deeply you are in trouble."

It was the most avant-garde American modern dancing the Russians had seen. And the audiences of artists, Bolshoi Ballet dancers and "factory workers from across the street," as Ms. Brown put it, were mystified at first. "There was an absence of narrative," Ms. Brown said of the dances she presented. The scores were not by Tchaikovsky. "If you are raised to believe dance and music go together, and in some cases music is more commanding, then how would you listen to my choreography?" With "Astral Convertible," Ms. Brown and Mr. Rauschenberg have a dance with a set that can be listened to as well as seen.

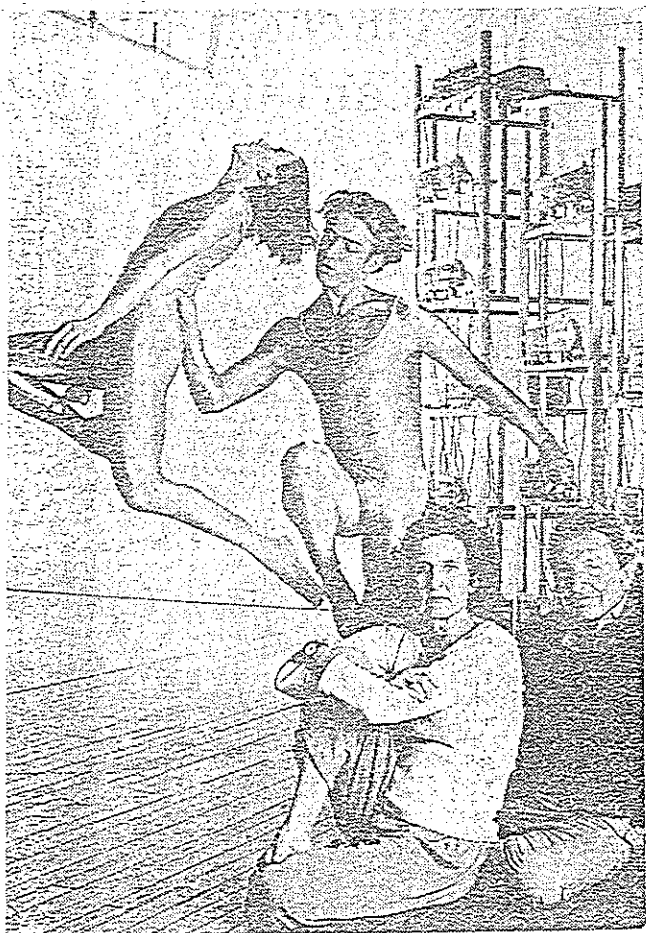
Box-Office Record For 'Metamorphosis'

"Metamorphosis," which stars Mikhail Baryshnikov in the dual role of commercial traveler and gigantic insect, broke the house record at the Barrymore Theater last week.

The play, Steven Berkoff's adaptation of the Franz Kafka story, took in \$259,264, topping the previous high of more than \$221,000 set by "Social Security." The show has a top ticket price of \$42.50.

Early Warhol on Display

A free exhibition, "Success Is a Job in New York: The Early Art and Business of Andy Warhol" is on view through April 29 at the Grey Art Gallery and Study Center at New York University, 33 Washington Place, at Washington Square East. The show includes advertising illustrations, student drawings and limited-edition books. Information: (212) 998-6780.



Trisha Brown, the choreographer, seated with Robert Rauschenberg, her longtime collaborator, as Diane Madden and Lance Gries dance the "Astral Convertible."

Color U.S. art exhibit in Moscow a major success

By **TODD SIMMONS**
Tribune Staff Writer

MOSCOW — Soviet leaders, University of South Florida GraphicStudio officials and artist Robert Rauschenberg parted the curtains Thursday on a major exhibition some here say marks a new era in the Soviet art world.

The Rauschenberg Overseas Culture Interchange opened to more than 1,200 Soviets, journalists and government officials in the famed Tretyakov Art Gallery on the banks of the Moskva River.

The exhibition marks the first effort under an art exchange agreement signed in November in Washington, D.C., by GraphicStudio Director Donald Saff and Tair Salakhov, first secretary of the Soviet Union of Artists.



Rauschenberg

The Soviet Union never has allowed a major exhibition of modern, abstract U.S. art before, Soviets say. Rauschenberg's show is viewed widely as another windfall of Mikhail S. Gorbachev's glasnost policies.

As part of a 30-minute opening ceremony, Rauschenberg presented to Minister of Culture Vasily Zakharov 15 works created for the Soviet Union.

"I'm looking forward to the day when we can declare that it's not a Russian show, it's not an American

show, that all art is international," Rauschenberg said.

In turn, Zakharov promised that the works "will always be prominently displayed in Soviet museums and galleries."

"I believe no more Iron Curtains will divide U.S. and Russian artists," said popular Russian poet Yevgeny Yevtushenko, one of six speakers to mark the opening.

The Rauschenberg Overseas Culture Interchange, a 7-year-old exhibition of more than 1,000 sculptures, photographs, paintings and other pieces, has been shown in Mexico, Venezuela, Cuba, Chile, Japan, China and Tibet. It will travel next to East and West Germany and the Malaysian city of Kuala Lumpur before its Washington, D.C., finale, scheduled for January 1991 at the National Gallery of Art.

The exhibition opens in Moscow at a time when work by long-repressed Soviet artists is being shown for the first time in decades.

Thousands of people crowded another wing of the Tretyakov, where deceased Russian abstractionist Kazimir Malevich's work is on display. Malevich's paintings and drawings have not been viewed here since 1924.

Saff and other USF representatives have been in Moscow since last week, recruiting Soviet artists to participate in the exchange program. Next year, the artists will go to the United States, where their work will be exhibited throughout the nation.

U.S. artists also will go to the Soviet Union to work and study.

ART

Rauschenberg Takes On Moscow

By Amel Wallach

WHEN ROBERT Rauschenberg, the unregenerate bad boy of avant-garde art, went on Soviet TV not too long ago, he offered some revolutionary advice.

He told the Soviet audience that many of the ideas of modernism were born in the Soviet Union in the teens of this century, and "they're the ones that had it slapped out of their hands because of censorship. I said now they've got to make twenty years of mistakes in five years. They've got to do the bad stuff now. That's how an artist grows."

In the past four years, Rauschenberg has been telling artists around the world the things he thinks they need to hear, and learning from them the things he thinks he needs to know. And his medium is "R.O.C.I." (Rauschenberg International Cultural Interchange), a retrospective of his work in 176 crates that has thus far traveled to seven third-world, Eastern and Communist countries. Never to Western Europe: That's been done.

But the Soviet Union has never been done by an artist of Rauschenberg's ilk. And today, R.O.C.I., starring the artist Robert Rauschenberg and the dancer Trisha Brown, opens in Moscow, courtesy of the Union of Soviet Artists and Gosconcert, the official government booking agency. Things have rather changed since the time — could it have been only last year? — when the only art that counted in the Soviet Union was socialist realist art. And Rauschenberg is going to have everything to do with egging on the dizzying changes in Moscow that he possibly can.

At least those with a taste for what's avant know something about the latest in painting and sculpture through art magazines and, more recently, an exhibition or two. But dance? The most avant-garde dance that ever played the Soviet Union was Paul Taylor in 1978, and he reaches back to classical forms and dances to classical music. But Rauschenberg insisted on bringing along Brown with her music of random sounds and her dance of often random movement, because since the days of Merce Cunningham, sets for dance and theater have been at the heart of his work. The artist who gathered junk from the New York streets for his first combines, who has preferred cardboard boxes and stuffed goats to stretched canvas, who takes what is overlooked and discarded and makes it beautiful — is there to tell the Union of Artists and any other Soviet who cares to listen that the sanitized sentiments and political uplift the Union has enforced in the past doesn't have a



Robert Rauschenberg with one of his works at U.L.A.E. gallery. J. Conrad Wilkins

whole lot to do with art as it is practiced in much of the rest of the world.

His is a people-to-people, art-to-art ministry. "I think it's much more interesting to keep things open in that way than through critics and local galleries," he says. "I don't want exclusive. I think exclusive is sick."

He sits at a long table facing the ping-pong table on the third floor of the building on lower Broadway that he has owned for nearly three decades. The Cherokee Indian part of his heritage is particularly pronounced this afternoon, as he sits upright and implacable — with pauses for his infectious giggle — downing Jack

Danials and raw bean sprouts. There is on the wall, the poster for his Russian exhibit, in Cyrillic letters. He is telling how he finally made it to Moscow after four frustrating years. He signed a contract to exhibit at M. Knoedler & Co., a gallery that is owned by Armand Hammer. The stipulation was that Hammer would get him to Moscow. And he did. Now Hammer has undertaken the intricate negotiation that would permit a simultaneous R.O.C.I. exhibition in East and West Berlin.

"R.O.C.I." was born on a day in 1976 when Rauschenberg's last retrospective was about to open at the National Collection in Washington. He was climbing the steps to the museum with Charles Yoder, who became project director for R.O.C.I. for its first four years, when he described his plans for a road tour for third-world and non-Western countries only, and he vowed: "We're going to get to China before Wyeth."

Rauschenberg did make it to Peking before Wyeth. But his nemesis made Moscow first. But though Wyeth showed his Helga pictures at the National Gallery in Washington, it was in conjunction with another drawing show, and technically Rauschenberg will be the first living artist to show there when his R.O.C.I. extravaganza opens in 1990. He's even got it written into the contract, he says, that "if I die — this is heavy-duty — that show should be canceled. I don't want to be another dead artist showing there."

"R.O.C.I." at the National Gallery will be the results of Rauschenberg's collaboration with the world. In each of the countries he has visited since 1984 — Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the USSR, and, next stop, East and West Berlin — he's gathered images and materials to incorporate into new work. Some of that new work is presented to the host country; a great deal travels along and becomes part of the show.

Collaboration has always been his medium of preference since the days in the early 1950s

when his first collaborator was his former wife, Susan Weil. "Ideas aren't real estate," he liked to say. "They grow collectively, and that knocks out the egotistical loneliness that generally affects art."

His collaborations with Merce Cunningham redefined a stage set, as when Rauschenberg remained on stage during the performance, completing a canvas. His collaborations with the printmaking studio U.L.A.E. and its late legendary founder Tatyana Grosman stretched the limits of printmaking: Rauschenberg would bring everything from a leaf picked off the ground to a photograph to the task so it was necessary to develop a process for transferring such images to paper. The new works Rauschenberg has made for the Soviet Union are, for the most part, transformed photographic images he shot in Moscow and Samarkand, and these "Soviet/American Array" are on view at U.L.A.E.'s new gallery at 138 Watt St. in Tribeca, through this month.

The Rauschenberg prints inaugurate the gallery, as they should, because his long relationship has outlasted Grosman's death, and U.L.A.E. director Bill Goldston has been intimately involved in getting the R.O.C.I. project off the ground, including printing the catalog sufficiently elegant to astound the Soviets, who are unaccustomed to good photographic reproduction.

And they are bound to be astounded, too, by the sets Trisha Brown commissioned Rauschenberg to make: eight steel towers out of what could be a giant erector set, powered with car batteries and festooned with headlights and tape recorders, that alter the light and sound as the dancers move toward and away from them.

"I think for Bob, the dancer's life, making their life every time they go into a theater, making it live again — this is going to make me cry — that fragility is very much a part of Bob's art," says Brown. "Bob's in motion. The sets he makes for me move." ■

Rauschenberg's impish views attract Arts Magnet students

By Bruce Nixon
OF THE TIMES HERALD STAFF

GEE," ROBERT Rauschenberg said, flashing a mere wisp of a shy smile, "they have aggressive hair, don't they." Trailing a gaggle of Arts Magnet High School students behind him, the master of contemporary collages had just entered the exhibition galleries at the Dallas Museum of Art where his current touring show is on display. The artist stood calmly amidst his work, regarding it with an air of studied detachment.

Rauschenberg was in Dallas earlier this week for events surrounding the recent arrival of "Robert Rauschenberg, Work From Four Series: A Sesquicent-

ennial Exhibition" at the DMA, where it will remain through Feb. 8. On Tuesday afternoon, his duties included addressing these students from Arts Magnet, in the midst of the exhibition, which he did with a certain elfin flair.

Of course, if he hadn't arrived with members of the museum staff, the guards probably would have felt justified in tossing him out on his ear. Rauschenberg, one of the most successful artists in America, looked like the male equivalent of a bag lady, dressed in a loud combination of black-and-white-checked clothing and sneakers, his graying hair slightly askew. If you didn't know he kept a studio and resi-



Mark Williams/Dallas Times Herald

Please see ARTIST, E-4

Robert Rauschenberg discusses his work with Arts Magnet High School students

E-4 Thursday, January 15, 1987

DALLAS TIMES HERALD

ARTIST

From E-1

dence on the Florida coast, you might figure his weather-beaten tan came from panhandling on the windy streets in front of the bus station.

But Rauschenberg wore his eccentricity with perfect, un-self-conscious ease. Photographers and people with video cameras elbowed around him, while clicking shutters punctuated his conversation. A smallish man with sparkling eyes and an easy grin, he stood on the steps and addressed the students — having gently declined to lead them around the

It's harder, once you know how to do more and more things, to do them as freshly and innocently as you did in the beginning.

Robert Rauschenberg

...all explaining individual work — with the attitude and demeanor of a wise gnome. He's 61 but looks older.

Standing at the front of the exhibition, he fielded a variety of questions, condescending to none, and giving painstaking care to many of them. The kids moved in close, listening for technical details of Rauschenberg's unique style.

Rauschenberg more or less invented the distinctive-looking solvent-transfer system he uses to create his collages, and a few students were interested in his materials. The artist patiently explained the evolution of the system.

Although he said he makes some straight collages, Rauschenberg said, "There's the additional information in the transfer, what part of the image yields

Other things motivate him as well. "Insecurity, and a sense of adventure and curiosity," Rauschenberg told the group. "It's harder, once you know how to do more and more things, to do them as freshly and innocently as you did in the beginning. So you keep pushing, and you have to keep your eyes open."

Shaking his head, Rauschenberg said he neither plans his work nor sketches it beforehand. "It just comes when you start moving. Art really is the only thing that interests me, but if I knew what I was doing, I'd quit. Uncertainty and risk always drive you into new ways of thinking about things."

Finally, a student asked the inevitable question about the importance of classical art training. Rauschenberg, after all, by his very role on the contemporary art scene, has been a champion of intuitive creation and spontaneity.

But he wasn't about to be cornered in front of a crowd like this. "Doesn't matter," he grinned. "What's more important, I think, is your environment once you start developing."

After describing the unifying theme of his works as simply change, Rauschenberg made his exit. He wanted to rest, he said.

The students milled around for a while, discussing their reactions.

For Andreas Merrill, Rauschenberg pretty much falls into the Old Master category, especially if you happen to be a guy studying art in high school in 1987. From the way he said it, Old Fogey was more of what he had in mind, although he seemed much impressed with the artist's presence.

"We argued for an hour in class over whether he can actually draw or not," said James Sharper. "That's an important issue." Sharper had been sketching images of Rauschenberg while the artist did

his television interview. Later, the artist declined to autograph the sketch, explaining kindly that these things sometimes had a way of appearing on the marketplace as his own work. Sharper agreed the incident was a valuable lesson in the business of art.

"It was interesting to find out his philosophy on things," Derek Hopp said.

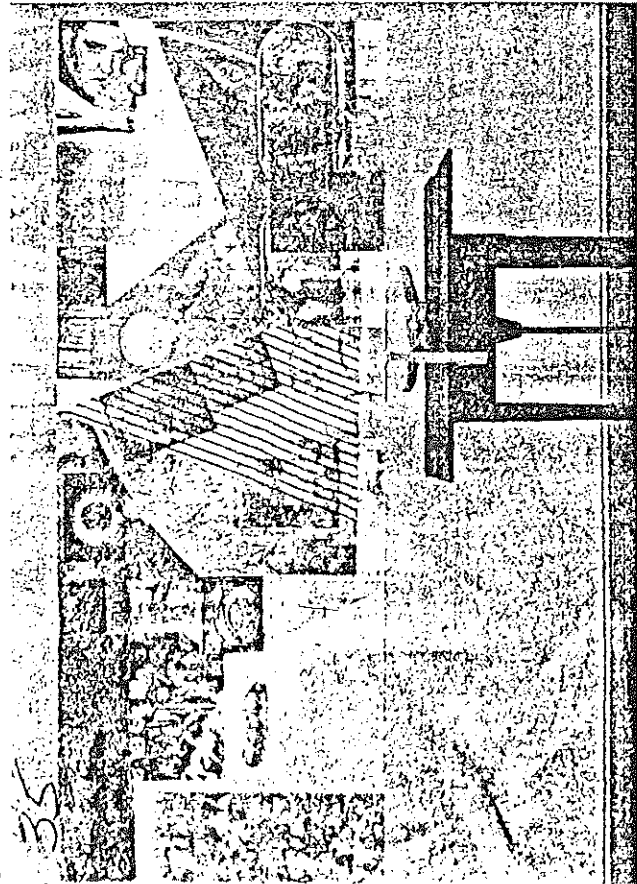
"I was more interested in the technical things," Merrill said. "But it definitely was worth the

time."

"He's really creative," Sharper said, "and I like the idea of him collaborating with dancers and musicians. I'm into that."

"I really wanted to know how he gets his rubbings to look like they do, too, and it's really great to get it straight from the horse's mouth," Sharper said. "Even if you don't really agree with his work, you've still got to admit, hey, that was Robert Rauschenberg standing there."

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The Vain Convoy of Europe Out West from Robert Rauschenberg's Zephyr series.

Art isn't repetitive for Rauschenberg

By CAROL SEWELL
Star-Telegram Art Writer

Some viewers find Robert Rauschenberg's art ugly. Others dismiss it as being decorative, while some find it simply outrageous.

But all probably would agree that whatever else it is, Rauschenberg's art is always unexpected. The influential American painter has been operating in the unfamiliar terrain of experiment and discovery for 30 years. And he shows no sign of falling into the trap of repeating himself. The exhibition currently on view at the Dallas Museum of Art attests to that.

This mini-retrospective is one of three exhibitions on Texas art and artists organized by Houston's Contemporary Arts Museum for the state's Sesquicentennial celebration. The Dallas showing is the third of a four-museum tour through Feb. 8. It will be on view through Feb. 8.

Robert Rauschenberg: Work

Robert Rauschenberg: Work From Four Series
DATE: Through Feb. 8, 1986.
PLACE: Dallas [Museum of Art, 1717 N. Harwood; Dallas (214) 922-0220].
DETAILS: Museum hours are 10 a.m.-5 p.m. Tuesday-Saturday (until 9 p.m. Thursday) and noon-5 p.m. Sunday. Admission to the exhibition is \$3 for adults; \$2 for students and senior citizens; \$1 for children under 12, and free after 5 p.m. on Thursdays. Museum members are admitted free at all times. Tickets are available at the DMA box office or through Ticketron outlets.

Rauschenberg art never repeats self

Continued from Page 1

Kabal American Zephyr series, which Rauschenberg began in 1981. These series share common materials — cardboard, fabrics and solvent-transfer images — and they exhibit a common structure, iconography and composition. Most important, they represent the artist at the height of his mature career. Rauschenberg was born and reared in Port Arthur. He returns frequently to the state to exhibit and to experience the Texas energy and imagery that are often a part of his work.

Though he liked to draw, he had virtually no exposure to art as a child. And it has been said that the unesthetic surroundings of his boyhood contributed to his later incorporation of the most ordinary objects of daily life into his outrageous creations.

Rauschenberg first encountered serious painting while serving in the Navy during World War II and decided he could become an artist. After the war he enrolled at Kansas City Art Institute on the GI bill. He later studied briefly at the Academie Julian in Paris. He then enrolled at Black Mountain College in North Carolina to study under the pioneer geometric abstractionist Josef Albers.

The artist began attracting national and international attention in the 1960s with his "combines" or large assemblages of diverse materials that express both his inventiveness and sense of experiment and play. His imagery is always "found" and he follows the idea that any kind of object can be used in a work of art.

The Dallas exhibition focuses narrowly on work completed since Rauschenberg moved permanently to Florida in 1971. In that new environment, the artist began to wean himself from urban imagery. He found a new source near at hand. Cardboard boxes, the ultimate trash, were everywhere. Rauschenberg took these torn and stained discs bearing printed brand names or the addresses of their destinations, flattened them out, mounted them on plywood and hung them on the wall. The result was a series of spare and uncluttered artworks based on the humblest of materials.

In contrast to the solidity of the *Cardboards*, the *Hoarfrost* works are fragile and airy. Their surface beauty should come as a shock to those who consider Rauschenberg's art ugly. Here the artist has used a transfer process to reproduce photographic images on hanging pieces of silk, cotton or chamois cloth.

In *Emerald* (1975), for example, the imagery seems almost to melt into view.

Rauschenberg returns to cardboard with the *Bifocals* series. These free-hanging two-sided paintings are made of fabric collages on cardboard. They fall into a nether world, being neither paintings nor sculptures. Each side forms a part of the whole, yet the viewer is unable to comprehend more than one side at a time.

Almost half the works in the exhibition are from the *Kabal American Zephyr* series. This series is made up of wall- and floor-dependent works inspired by a book, *The Bizarre Imagery of Yoshitoshi; The Herbert R. Cole Collection*, published by the Los Angeles County Museum of Art. The book explores the imagery of a 19th-century Japanese print artist and illustrator.

The *Zephyrs* are composed of highly disparate objects joined in unusual ways. For example, in *Demons of Illness and Poverty Stalking the Lucky Gods*, a cast-off column and wood chair are combined with a futuristic aluminum altar covered with solvent transfer images of the Third World poor.

As a complement to the visiting show, the Dallas museum has organized an exhibition of Rauschenberg prints amassed from Fort Worth and Dallas collections. The print show covers the same period (1971-85) of the artist's career as the concurrent paintings exhibit and illustrates Rauschenberg's innovative approach to printmaking.

Rauschenberg has been as inventive in graphics as he has been in painting, often combining several different techniques within a single print. He has pushed the barrier of what might be considered printmaking by adding collage elements or printing on handmade paper, so that slight variations exist within each edition.

Fort Worth collections represented in the print show include those of E. Randall Hudson III, the Fort Worth Art Museum, Dr. and Mrs. William F. Runyon, Mr. and Mrs. Jack N. Greenman Sr. and the Evelyn Siegel Gallery.

Admission to the print show is free. However, the main Rauschenberg exhibition carries an entry fee for non-museum members: \$3 for adults; \$2 for students and senior citizens, and \$1 for children under 12.

The fee is waived for visitors after 5 p.m. on Thursdays. Advance reserved-time tickets are available through Ticketron or the museum box office.

JAN 7 1987

ART

35 Lost and found: Rauschenberg creates treasures from trash

By Charles Dee Mitchell

There is a very large picture window along the courtyard side of the temporary exhibition space at the Dallas Museum of Art. That in itself is not so remarkable, but it is of note that that window, except for the opening show of James Suris sculpture, has been continuously covered over, creating a typically austere white box, and has only now been reopened for the current show, *Robert Rauschenberg: Work from Four Series*. Rauschenberg's work has always explored the boundaries between art and everyday experience, and it was the artist himself who suggested the DMA let some daylight back in.

I remember reading several years ago that Rauschenberg was among the first generation of artists who, after growing up with abstract modern art, responded aesthetically to peeling, painted walls, the defaced images on unleased billboards, and all the other confused rubble of urban civilization. Other artists have been as messy as Rauschenberg, and there is no shortage of art historical precedents to his work, but even among the Pop artists with whom he was originally associated his attitude towards the things in the world and their look was perhaps the most—actually the word "loving" comes to mind. Rauschenberg takes great pleasure in the world. No one can transform the mundane, ridiculous, and ugly so gracefully into works of art. He has a sureness of touch and an aptness of choice that has served him well for a 30-year career.

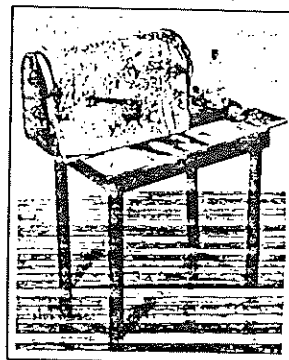
Screenprinting and solvent transfer are techniques common to almost all of Rauschenberg's work. They provide him with a quick means of drawing in images from magazines, newspapers, or any print material and placing it onto whatever surface he chooses. (You may have inadvertently made solvent transfers at home by carefully placing a leaky can of turpentine on a newspaper only to discover later that the Sunday comics have been printed onto a countertop.) In the *Hoarfrost* series, fabrics are covered with such images as scientific illustrations, newsphotos, and magazine ads and veiled by gauzy fabrics that obscure without obliterating the images. The works are melancholy, evoking both the views from grimy city windows and thoughts of chilly death. This melancholy, however, is seriously undermined by the appearance of such collaged objects as the wrapper from a five-pound bag of Purina Dog Chow.

The *Kabal American Zephyr* series consists of outrageous, ungainly contraptions that live up to every aspect of the series' title. They are as labulous as zephyrs, those unlikely flying machines I always associate with the plans for world conquest conceived by the villains of Jules Verne novels. Their titles and juxtaposition of elements are as arcane as any kabalist text, but since Rauschenberg works within our own culture, no one should be too baffled by such objects as *The Brutal Culling of the Wives by Moonlight*, a crushed steel barrel and a bent fender, or even the more elaborate constructions like *The Lurid Attack of the Monsters from the Postal News, Aug. 1875*. These works are definitely in the great American tradition of the crackpot inventor.

An early episode of *The Outer Limits* involved a two-dimensional being from another galaxy zapped to earth via television waves. Its unique property, of course, was that when it turned sideways it disappeared. This bit of TV history

was probably not the inspiration for Rauschenberg's *Bifocal* series, but it came to my mind as I walked around these strict examinations of the crossover point between sculpture and painting. Vertical sheets of cardboard are suspended in plexiglass boxes, and as you walk from one side to the other one series of collaged images disappears, as does almost the entire work itself, and is replaced with another on the other side.

Cardboard is the trashiest, in the sense of the most disposable, by-product of modern culture, and as such it is peculiarly appropriate that Rauschenberg should lavish so much attention on it. The *Cardboard* series at the DMA will



Robert Rauschenberg's Altar of the Infinite Lottery Winner, from his Kabal American Zephyr series.

"Rauschenberg takes great pleasure in the world. No one can transform the mundane, ridiculous, and ugly so gracefully..."

probably be the most difficult works for people to deal with. Much could be written about works such as *Vilon*. The blue color suggests the sky, its overall shape is winged, the printed instruction "Lie Flat Do Not Stand On End" is repeated in the structure of the piece, and yet it is still insistently and unabashedly nothing more than two cardboard boxes stuck on the wall.

Most of the cardboard constructions in the show involve much more elaborate sculptural and colorist maneuvers than does *Vilon*, but it is in these works that Rauschenberg's faith in the expressiveness of his materials really shows. Two concurrent but opposed projects of modern art have been on the one hand to empty the art object of content and more recently to reinvest it with the same. Empty cardboard boxes, arranged on the wall and often tilted after their original products, wittily accomplishes both ends at once. These works have the ability, as does this Rauschenberg show as a whole, to make me strangely glad to live in a world that produces not only art but also Humes Olympic Vitamin Kits, Lady Borden Ice Cream, and Andy Boy Wrapped Lettuce. ■

Robert Rauschenberg: Work From Four Series continues at the DMA through February 8

THE ARTS

The hard, often strange work of artist Robert Rauschenberg pays off big with DMA exhibit

By Bruce Nixon
OF THE TIMES HERALD STAFF

Now that Robert Rauschenberg is an accepted modern master, safely ensconced on the walls of the museums, many of the events of his early career seem almost strange. In the late 1950s and early 1960s, when the Texas-born artist was emerging in the New York scene and was the controversial winner of the 1964 Venice Biennale — he was the first American to do so, and his selection was received with shocked surprise — Rauschenberg was an *enfant terrible*. He challenged the reigning abstract expressionists and also challenged young artists to follow their own impulses unwaveringly.

Rauschenberg is represented in his well-established artistic maturity in "Robert Rauschenberg, Work From Four Series: A Sesquicentennial Exhibition," a traveling show that opens today at the Dallas Museum of Art.

In those early years, when he shared a downtown Manhattan loft with Jasper Johns and much of his work was greeted with hoots and jeers — on the rare occasions that it found sympathetic gallery space at all — Rauschenberg did many oddly wonderful things in the name of art. He took a pencil drawing that was a gift from the artist Willem de Kooning and erased the lines, co-signed the smudgy finished product and declared it a new work. He made all-black paintings and slung a tire around a stuffed goat. Rauschenberg was an upstart, brash and impetuous, an iconoclast whose ideas would influence the development of art in the years to come.

Today, his work is much more familiar, and he's created a kind of signature collage style that still has the power to unsettle the imagination. The artist employs a variety of commonplace objects and images from popular culture, from such sources as newspapers, magazines and junkyards.

Many of his images are silk-screened onto a surface and combined with paint, found objects, fabric and all sorts of other things — even an upturned bed for one picture. Many of these pieces, with things clinging to their surfaces, are abruptly three-dimensional, like wall sculptures. His colors are often the garish, washed-out or synthetic tones

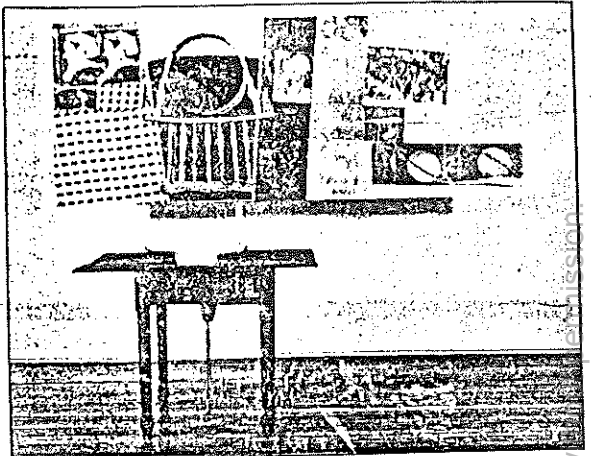
of late 20th-century mass culture — strange yellows, turquoises and reds. His desire has been to bridge the gap separating art and life.

The DMA exhibit features 39 works from the series "Cardboard" (1971), "Hoarfrost" (1974-75), "Bifocal" (1982) and "Kabal American Zephyr" (1981-present). Characteristically, the works are made from cardboard, fabric and solvent-transfer images, paint and assorted found objects. Vigorous and inventive, this is work that combines wit, charm and intelligence, and the kind of eye-catching flair that finally made Rauschenberg such a popular figure in the mainstream of contemporary art. It also appears at an auspicious time in the artist's life — not long after the start of a five-year Rauschenberg traveling show that's making its way around the world, a great cross-cultural undertaking that will include the involvement of local artists.

In the long struggle to create a kind of interface between art and life, some factor in the equation usually has a top-heavy tilt. As far as most people are concerned, art is art and life is life, and while art sometimes manages to represent life, life goes on and art hangs in museums. And yet, since World War II — and especially since the early 1960s — various groups of artists have worked to close the gap. For many of them, this is the primary role of art today, the point to which its whole evolution has led.

Rauschenberg moved toward this destination by a somewhat different route, employing clearly "artistic" techniques to make a point. Like many of the artists of his particular generation, he found freedom in the role of artist by following the example of Duchamp, an enigmatic French modernist whose ventures into sculpting sometimes consisted of simply signing and mounting such found objects as bicycle wheels or toilet bowls. Rauschenberg's "Cardboard" series, for instance, is just that, collage forms created out of old cardboard boxes, spread open and often supplemented with found objects.

Because Rauschenberg probably is the most well-known artist to come out of this state — he was born and reared in Port Arthur by working-class parents — the DMA has found an appropriate figure for its Texas Sesquicentennial show. The muse-



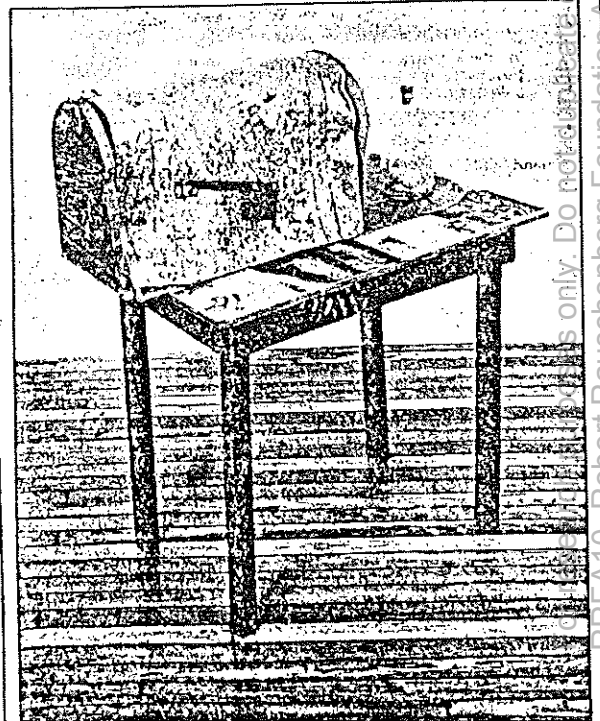
Rauschenberg's 1982 "The Vain Convoy of Europe Out West."

um included the young artist in an early statewide competitive show, and Rauschenberg also was featured in the 1974 "Poets of the Cities" exhibit. The massive "Skyway" mural, commissioned for the 1964 World's Fair in New York, was acquired by the museum recently, restored and now is peering down from a wall in

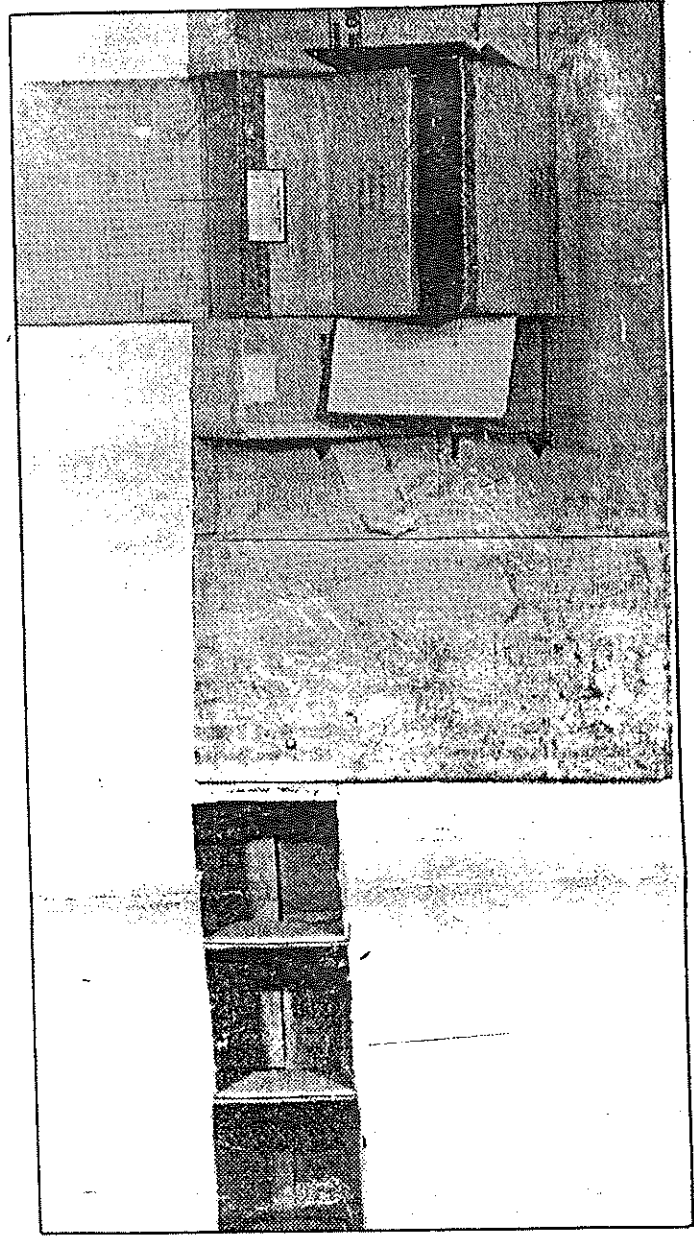
the large vaulted room in the museum.

"Robert Rauschenberg, Work From Four Series" will continue through Feb. 8.

MORE ART: For the weekly art listings, please turn to Page 41.



"Altar of the Infinite Lottery Winner," 1981, is on display at the DMA.



"Olympic/Lady Borden" cardboard by Rauschenberg.

Robert Rauschenberg

Robert Rauschenberg, beginning with his years as an upstart on the New York art scene in the 1960s, has been concerned with closing the gap between art and life. Indeed, for Rauschenberg and many of his peers, this is the role of art in our time. Although his ideas are derived from a variety of sources, the Texas-born artist eventually forged a distinctive individual style that may come as close as anything to accomplishing that.

Rauschenberg's mature work is well-represented in "Robert Rauschenberg, Work From Four Series: A Sesquicentennial Exhibition," at the Dallas Museum of Art. Rauschenberg employs a collage technique that involves solvent-transfer images from a variety of pop sources, painting, found objects, a vast array of materials and a semi-sculptural approach. His remarkable compositional sense and innate empathy for his materials are the keys that put it all together, elevating these mundane, otherwise insignificant objects into a way of looking at the world as an endlessly, eternally complex and beautiful place. The exhibit continues through Feb. 8 at the museum, Ross and Harwood.

By Ann Nixon (staff writer)

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DA 0716: Robert Rauschenberg Federal Art Archives

Arts & Entertainment

January 18, 1987 The Dallas Morning News

The Dallas Morning News

By Janet Kutner
Art Critic of The News

Robert Rauschenberg has been called "the enfant terrible of American modernism" and "a renegade," but he also has been dubbed "the most living artist" and "a protean genius."

One of the most daring and brilliant talents of our time, Rauschenberg has pioneered in many fields, including painting, sculpture, printmaking, photography and performance. Having received countless awards and accolades over the past 20

Rauschenberg on the road

'The most living artist' is on a grand tour to foster world peace and understanding

years, the 61-year-old Texas native now has turned his attention worldwide.

Since the National Museum of American Art gave Rauschenberg a major retrospective in 1976, he has devoted much of his time and income to artists' rights and other projects that provide artists with benefits they cannot obtain elsewhere.

In his most ambitious project to date — the Rauschenberg Overseas Culture Interchange (R.O.C.I.) — he has extended his interests to the broad inter- Please see RAUSCHENBERG on Page 6C.



Robert Rauschenberg often uses commonplace objects in his art, like the fan that makes the flag flutter in this work at the Dallas Museum of Art. The Dallas Morning News, Dec. 1986

Rauschenberg is on the road, using art to break down barriers

Continued from Page 1C.
national community of artists.

In town last week for a reception honoring his "Work from Four Series" exhibit at the Dallas Museum of Art, Rauschenberg discussed some of his current concerns.

The Overseas Culture Interchange, a privately funded, \$6 million, five-year project, began as a dream, but it is now nearing completion. By the time Washington's National Gallery of Art premieres its R.O.C.I. exhibition in 1988 or 1989, Rauschenberg will have visited 22 countries in which he used local materials and collaborated with local artists and artisans to make works that celebrate the cultural identity of each place.

Rauschenberg's stated objective is "to promote world peace and understanding through art." The goal is in keeping with his longtime belief in art's ability to break down social and cultural barriers.

Rauschenberg's works have consistently fulfilled his expressed desire to bridge the gap between art and life. Many pieces, including the famous series of "Combine" paintings that he began in the mid-'50s, actually incorporate ordinary objects that he has found in the world around him.

The "Kabal American Zephyr" series of works in the DMA show are made of bicycle wheels, chairs, logs and other objects that Rauschenberg has put together in ingenious ways. Nothing is too lowly to escape his attention. He finds beauty in used tires, a rusty wheelbarrow, flattened cardboard boxes and a rural mailbox.

Rauschenberg finds materials and images wherever he goes. Oranges relate to Florida, whose Captiva Island has been his home base for 18 years. The rural mailbox alludes to southern Texas, where he was born (in Port Arthur). A "Men Working" sign echoes New York City, where he has maintained a studio since 1949.

Even when his art cannot be tied to a place, it can be linked to the mood of its times. The DMA's Rauschenberg painting Skyway was commissioned for the New York State Pavilion at the 1964-'65 World's Fair. It incorporates photographic images of John F. Kennedy and other world figures of the time along with then-current advertising.

With the R.O.C.I. project, Rauschenberg is reaching into a myriad of foreign cultures, learning about

them as he immerses himself in their daily routines. His Interaction with the artists and artisans of each country is in line with his frequent collaborations with composers and choreographers in this country.

In the 1977 *Brazos River*, his first "televised work of art," he collaborated with New York choreographer-dancer Viola Farber and composer David Tudor to make a 60-minute film produced by KERA Channel 13 and the Fort Worth Art Museum.

Three Rauschenbergs from the R.O.C.I. project have been shown at the National Gallery over the last 18 months, and R.O.C.I. exhibits have already appeared in Mexico, Chile, Venezuela, China, Tibet and Japan. In each exhibit outside the United States, works made by local artists are shown along with those by Rauschenberg.

Rauschenberg held the first international exhibit in Mexico because "we thought that if we had forgotten something, if we needed a screwdriver or a hammer, we could jump over to Texas and buy it. It actually worked out that way, so Mexico proved a good place for our out-of-town tryouts."

Chile, the next stop, "was not so easy," he says.

"We had a revolution and two earthquakes, one of which really damaged the museum. So part of what we did there was to rebuild the museum to make it functional," he says. "It is a state museum, and the students kept screaming, 'The only truth is in the church,' and, 'Why can't you have the show in the church?'"

"But we told them it didn't make sense for us to do that, because we are apolitical... (and) areligious."

Even without unforeseen circumstances, moving the R.O.C.I. exhibit from country to country is an awesome task. The show includes paintings and sculpture, as well as drawings, prints, photographs and videos.

"We're now traveling with up to 300 works, and the show gets bigger as we move along," Rauschenberg says. Periodically, some of the earlier works must be culled.

The costs are considerable, and R.O.C.I. experienced a major financial setback in December 1984 when Los Angeles collector Frederick W. Weisman withdrew his financial support on the same day that Rauschenberg announced the project's scope in a ceremony held at the United Nations.



The Dallas Morning News: David Wood

Robert Rauschenberg with a 1981 work, *The Ancient Incident*, from his "Kabal American Zephyr" series.

"His withdrawal was totally devastating, and it also meant that I was grossly in debt," Rauschenberg says. "The only reason I had sponsors was because I wasn't rich enough to do it by myself."

As it turned out, Rauschenberg had greatly underestimated his own earning power.

"Since R.O.C.I. started I have earned — and spent on R.O.C.I. — over \$3 million," Rauschenberg says. "I kept waiting for some great corporate sponsor to ride up on a white horse, but it just didn't happen. The costs in every country averaged out to at least half a million dollars when you count crating and shipping and insurance."

"The problem now is not so

much money as the established bureaucracy of the participating countries.

"The museum bureaucracy has become pretty much international," Rauschenberg says. "For example, in Sri Lanka, why in the world would their museums be closed on Monday?" (as has become traditional in European and American museums).

"Australia wants us, and we want Australia, because it is such a rich, underexposed country," Rauschenberg says. "But the museum there can't take us for three years, and in three years, we will already have had the National Gallery exhibit and I'd like to be through with the project."

"But I won't quit until we get to Kenya, Africa, and to Moscow — or some smaller city in Russia."

Fortunately, the rewards are greater than the frustrations. "The people — they are the most rewarding part," Rauschenberg says, "not just the artists and artisans who participate in the project, but the people who come see the exhibits."

"In China they had never seen anything like it," he says. "At the end of the second week they had had something like 76,000 people. I have heard from several sources that now the sophisticates in China, if you can call them that, refer to art as 'before Rauschenberg' or 'after Rauschenberg.'"

He experienced the overwhelming response to his work firsthand during his frequent visits to the exhibit to look after details of the installation.

"Hundreds of people passionately asked me questions (about the art)," he says. "In Tibet, where the exhibit went next, 'the people couldn't separate the things by their artists from my things,' he says. "And Tibet was my most difficult spot to try to digest or assimilate some cultural truth into my work."

"But my myth — that we have a lot in common — turned out to be true," Rauschenberg says. "Their praise and almost worship of a common object is something we share,

as is their sense that the spiritual is not necessarily in the rare."

It took nearly two years for Rauschenberg to arrange his visit to Tibet, which is part of the People's Republic of China.

"You can't just move in, you have to move in through Chinese contacts," Rauschenberg says.

"This was the first time that they had ever had an art show," he says. "The whole time that China has controlled the country, the Tibetans have managed not to let the Chinese move in culturally."

"To see these people dressed in rags, carrying half a cow under one arm and two babies under the other, paying for two pennies or something like that to get in, was very moving," he says.

"If you had seen them any place else you would have given them the money, but the experience taught me humility. You can be very crude feeling sorry in the wrong places."

Rauschenberg's sensitivity to others has prompted many humanitarian endeavors. He has championed the cause of artists' rights, and his contemporaries, as well as younger artists, have benefited from his concern.

In 1976 he campaigned on Capitol Hill for a national bill to reinstate a law that would make artists eligible to receive tax deductions for donating their own works to museums and other non-profit institutions.

In 1977 he established a medical assistance fund through Change Inc., a non-profit organization that he founded in 1970 to provide emergency funds for artists.

He has frequently assisted in fund-raising projects for arts organizations and has served as an active member of many boards, including that of the Association Internationale de Defence des Artistes-U.S.A., a group that defends the rights of artists. Please see RAUSCHENBERG on Page 7C.

For research purposes
RRFA10 Robert Rauschenberg

Arts & Entertainment

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The Dallas Morning News

The Dallas Morning News

Section F

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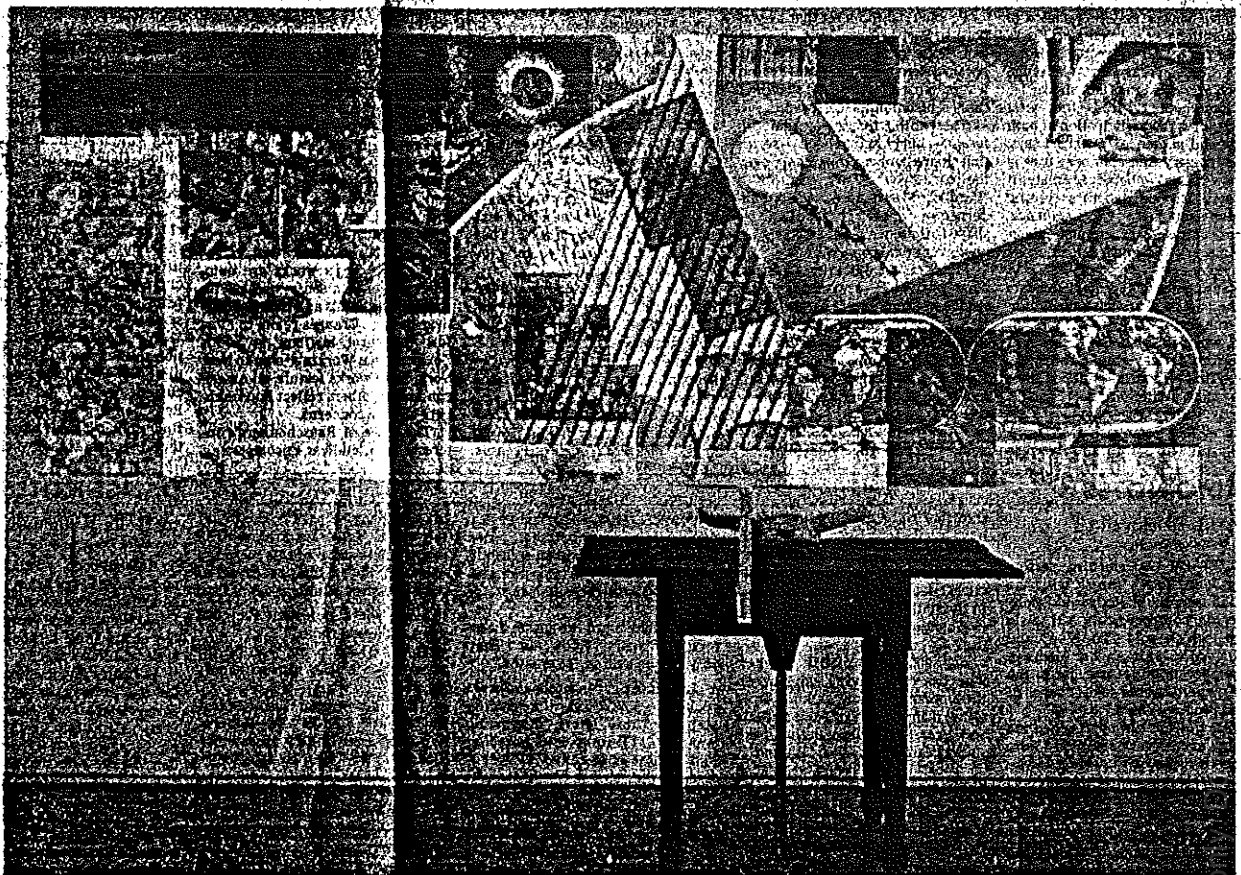
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Rauschenberg's art explodes with life



Robert Rauschenberg's *The Vain Convoy of Europe Out West (Kabal American Zephyr)*.

By Janet Kutner

Art Critic of The News

Let yourself go.

That's the basic requirement for enjoying the Robert Rauschenberg show that opens Sunday at the Dallas Museum of Art. As upbeat as it is offbeat, Rauschenberg's art begs to be interpreted on a free-and-easy level.

His work is by no means simple. But he takes his materials and motifs from the everyday world, and observers will readily recognize many of his works' components.

The magic, of course, is pure Rauschenberg. What other artist could create poetic wall pieces from cheap cardboard boxes? Who else could transform a fire hose and a warning light into a sexy sculpture?

Now 61 and one of the most famous artists in the world, Rauschenberg might easily rest on his laurels.

Works at DMA find magic in the mundane

ART REVIEW

But he continues to push his own vision, making works that fulfill his expressed desire to bridge the gap between art and life.

Rauschenberg considers his — and the viewer's — interaction with the artwork its most important subject matter. In some instances, he uses mirrored surfaces so that the viewer actually becomes part of the artwork by being reflected in it. More often, the observer is led into

the work through interpreting its imagery.

Some viewers may become perplexed when confronted with a composition that does not immediately present a specific, unequivocal image. But Rauschenberg's art never reveals all of its nuances.

Like life itself, his art is complex — and full of images. The freer the viewer feels to explore these images, the greater chance he has to share in the joy of discovery.

Above all else, Rauschenberg's art is a celebration of life itself. The juxtaposition and layering of diverse, often conflicting images merely reflect life's rich texture.

Nothing is too lowly to escape Rauschenberg's attention. He finds beauty in used tires, a rusty wheelbarrow, crushed tin cans, outmoded wallpaper, cheap carpet, a

Please see RAUSCHENBERG on Page 2F.

'Mosquito Coast' tries, but it hasn't much bite



RRA110: Robert Rauschenberg Foundation Archives

Rauschenberg works bridge the gap between art and life

Continued from Page 1F.

man's shirt sleeve, a dog-food container and a rural mailbox. By placing these mundane objects in a new and more abstract context, he allows the viewer to see them in a different light, and thereby to appreciate their potential beauty.

"Rauschenberg's pieces of art are so filled with life... that the uninitiated viewer may be tempted to dismiss them as not being art," says Linda L. Cathcart, director of Houston's Contemporary Arts Museum, which organized the DMA show.

"Rauschenberg finds that vital art requires the participation of both artist and audience," Cathcart says. "The imagery Rauschenberg uses is always 'found' — he never creates it himself. This engenders a specific kind of excitement. As his audience, we are left both to speculate about his imagery and to participate in its completeness."

Rauschenberg's accomplishments of the past 20 years have made him the subject of frequent articles. In 1976 when the National Museum of American Art gave him a retrospective, *Time* magazine dubbed him "the most living artist." In 1983, shortly after Rauschenberg announced his plan to embark on a privately funded, \$6 million, five-year

tour to 22 countries in which he would make artworks with local materials, *CEO* magazine said he was "as famous and as controversial as any artist can hope to be."

Rauschenberg has maintained a studio in New York City since 1949, and Florida's Captiva Island has been his home base for the past 18 years.

People tend to forget that he was born in Port Arthur, Texas. He is, in fact, Texas' most prominent contemporary talent, and the DMA exhibit was organized by the CAM as part of the sesquicentennial celebration.

The exhibit focuses on four different — but closely related — series that Rauschenberg has done over the past 15 years. Works in the 1971 "Cardboard" series are made of unadorned cardboard boxes that he shaped, flattened and arranged in unconventional compositions.

Pieces in the "Hoarfrost" series, done in 1974-75, are made of unstretched and layered "veils" of gauze, silk and other fabrics, with elusive, overlapping images in silk-screen, solvent-transfer and collage. The "Bifocal" works, done in 1982, are free-hanging paintings with images on both sides. Works in the "Kabel, American Zephyr" series are made of bicycle wheels, chairs, wood

Performance information

Exhibition Information: "Robert Rauschenberg, Work from Four Series: A Sesquicentennial Exhibition," Dec. 21 through Feb. 8 at the Dallas Museum of Art, 1717 N. Harwood. Open 10 a.m. to 5 p.m. Tuesday through Saturday (until 9 p.m. Thursday) and noon to 5 p.m. Sunday. Closed Monday and Christmas Day. Admission is \$2 for adults; \$2 for students and senior citizens, \$1 for children under 12. DMA members are admitted free, and the exhibit is free to the public after 5 p.m. Thursdays. For information, call 922-0220.

logs, tires and other disparate objects joined in unusual and often very erotic ways.

The four series share common materials, such as the cardboard, fabric and transfer images. They also relate in terms of structure, imagery and composition.

A floral pattern found in one series may recur in a totally different context in another. Similar shapes and forms appear throughout.

Irony of a playful sort pervades the exhibit, manifesting itself in the juxtaposition of an American flag and a crushed cardboard box reading "Made in Great Britain," or in the title of a work, such as *Pegasus*

First Visit to America in the Shade of the Flatiron Building

The more the viewer allows his eyes to drift aimlessly across Rauschenberg's images, the more freely he can associate with the works. Suddenly he may pick up on words that relate to nearby images, or images that unexpectedly relate to one another.

A picture of a refrigerator-freezer appears near a cardboard box reading "Live Fish Rush." A box labeled "Leg Lift Incline Bench" appears near the images of tiny body-builders that are superimposed across a sheet of floral paper.

Cross-country skiers, motorcycles, a phallic view of the Flatiron Building, wallpaper covered with tiny billiard balls and a mirror that reflects the viewer's legs appear on a wall piece titled *Parade of the Wicked Thoughts of the Priest*.

Rauschenberg's works are autobiographical in a sense, because he finds the materials and images wherever he goes. Oranges relate to Florida, the rural mailbox to South Texas, a "Men Working" sign to New York. Some works feature all-American images; others reflect Rauschenberg's global concerns.

The scope of Rauschenberg's interests seems endless, encompassing

everything from nature to technology and from history to fiction.

"He draws on the American tradition of abstraction using images from immediate sources," Cathcart says.

"Abstraction, he has found out, need not be rigid or rule-bound, or even exclude representation. For Robert Rauschenberg, there is no limit in size, scale, content, imagery or comparison with the real world necessary to make his art. Nor should there be any limits to our enjoyment of it."

The DMA has enhanced the pleasure of the show by uncovering the long window in its Temporary Exhibition Gallery; the natural light makes some of the more delicate works look positively ethereal.

The DMA also organized a Rauschenberg print show to complement the "Four Series" exhibit. Drawn entirely from Dallas collections, including that of the DMA, the exhibit features 23 works done during the same 1971-to-1985 period.

The show serves as an introduction to the larger Rauschenberg exhibit because objects from daily life, current events and images from Rauschenberg's own experiences find their way into his prints, as they do into his other works.

The DMA is also offering a 22-minute video presentation made by Rauschenberg and an introductory slide show on the exhibit. But Rauschenberg is no stranger to local audiences. He has been represented in exhibits at both the Dallas Museum of Fine Art (now the DMA) and at the Fort Worth Art Museum.

In 1977, he collaborated with New York dancer-choreographer Viola Farber and avant-garde composer David Tudor on *Brazos River*, a video project produced by KERA-TV (Channel 13) in conjunction with the FWAM.

Last summer the DMA purchased Rauschenberg's monumental wall-piece *Skyway*, which had been on long-term loan from the artist. The landmark work was originally commissioned by the renowned New York architect Philip Johnson to hang on the exterior of the New York State Pavilion that he designed for the Flushing Meadow World's Fair of 1964-65.

The "Works from Four Series" exhibit is supported by grants from the National Endowment for the Arts and the Texas Commission on the Arts. Additional funds were provided by the Charles Engelhard Foundation, Mr. and Mrs. Faye Saro and Conoco, a DuPont company.

RADIO NOTES

By M.I. Blackwell
Staff Writer of The News

KZEW-FM (98) morning personality John Rody's future with the station is in doubt. Rody said Friday that his contract with A.H. Belo Corp., which sold "The Zoo" and KRQX-AM (570) to Anchor Media in November, does not transfer to the new owner. Anchor takes charge of the stations on Jan. 1.

"Anchor has not approached me (or my agent) yet," said Rody, who signed a three-year contract in November, four days after the sale was announced. "It's conceivable that I could end up on another station in town. Everything is in a state of flux. All I know is that I'm not fired today."

But KZEW general manager Gene Bolvin said it would be business as usual at the station next year. "The attorneys are looking

into that right now. I'm looking to have business as usual on Jan. 1, as it was on Dec. 31. Talent contracts, I assume, will be picked up by Anchor. I don't anticipate any changes in the staff whatsoever."

Changes, however, are forthcoming.

Say goodbyes to Mike Rhyner, who has been Rody's sidekick on the morning show, taking over some of the duties of John LaBella and, later, Steve Clean. Both left the station earlier this year. Rhyner is on vacation and won't return to KZEW.

Also heading for the exit door is traffic reporter Pam Nolan. The station will get rush-hour traffic information from Metro Traffic.

Program director Rob Barnett, heard from 2 to 5 p.m. Sundays, is gone, too. The Zoo had slipped further behind cross-town rival rock

station KTXQ-FM (102.1) under Barnett's administration, which lasted 18 months. Q102 is ranked eighth in the market, and KZEW is 15th, according to Arbitron summer statistics.

"I've had eight program directors in 10 years," Rody said. "They only stay an average 18 months."

Expect to hear less talk and more rock on KZEW in the coming months. Those short, interesting and insightful interviews heard on Rody's show will be axed.

Who won The Dallas Morning News-sponsored "Top of the Morning DJ contest?" There were five winners, but the top vote-getter (out of more than 121,000 votes cast) was KMEZ-FM's (100.3) morning announcer, Tim Kase.

"I'm humble and proud at the

same time to a point of bouncing off the walls," Kase said Friday. "The real winners in all of this were the charities. Every charity involved got a lot of free publicity out of this."

It also made a statement for good music and good radio.

Kase's \$5,000 prize will be donated to the Downtown Family Shelter.

The other winners, in descending order: KTXQ's Bo Roberts, \$1,000 to Foster Child Advocate Services; KZEW's John Rody, \$500 to Wish Upon A Star; WBAP-AM's Hal Jay and Dick Siegel, \$250 to Texas Scottish Rite Hospital, and KPLX's Terry Dorsey, \$100 to Stars for Children.

The participants were given the checks during halftime ceremonies Friday night at the Dallas Mavericks-Denver Nuggets basketball game at Reunion Arena.

DANCE NOTES

by Holly Williams
Special to The News

Russian-born choreographer and dancer Serge Lifar, who served as ballet master of the Paris Opera Ballet for almost 30 years, died Monday at his home in Lausanne, Switzerland. Lifar was 81.

Born in Kiev, Russia, in 1905, Lifar was a member of impresario Serge Diaghilev's Ballets Russes from 1923 to 1929. In this company he became an international star, dancing in works by Michel Fokine and the young George Balanchine.

"He was a wonderful dancer, very artistic, very beautiful mover — an artist, you know," recalls Nathalie Krassovska, a Dallas ballet teacher who danced with Lifar in the early 1930s. Lifar was her first dance partner when, at 15, she went with him on a three-month tour to Rio de Janeiro.

"At one time, in Europe, he was like Rudolf Nureyev or Mikhail Baryshnikov are right now. He was a great star, a great man. "I was very young," she says. "For me it was a big thing, you know, to dance with the great Lifar. It was a step forward in my career." With him, Krassovska danced Fokine's *Le Spectre de la Rose* and Les Sylphides, and Promethee, which Lifar choreographed.

In addition to the numerous works he choreographed for the Paris Opera Ballet, Lifar published many books on dance, including *Le Manifeste du Choreographe*, *Diaghilev: History of Russian Ballet* and *Traite de Danse Academique*.

"One important thing about him," remembers Krassovska, "is that he was so generous with poor dancers, when he was with the Paris Opera Ballet."

LA FOLLE'S

DALLAS THE ATTY

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NOW ONLY \$1.00!

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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 onward 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 — 2,927,632 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.' Those 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 1285 Avenue of the Americas.

N.Y. Times 12-30-84

Art People | Douglas C. McGill ^{12/28}

Borofsky still counting and painting.

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Rauschenberg



Rick Bagnaud

ROBERT RAUSCHENBERG

Rauschenberg's art goes international

The scene: The ultra-posh Delegates' Dining Room in the United Nation's New York headquarters. A twilight view of the East River and Queens with lights blinking on to the horizon. A bar and a buffet fit for a king. And a *maitre d'hotel* in white gloves and tails announcing the guests as they entered.

The guests: Several hundred diplomats, art patrons, artists and directors of galleries and major museums.

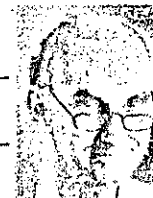
The speaker: Internationally acclaimed contemporary artist Robert Rauschenberg, 59. He was introduced by Donald J. Saff, former dean and now distinguished professor of art at the University of South Florida. Dr. August Freundlich, present dean of USF's College of Fine Arts, represented the university.

The occasion: A reception to announce the Rauschenberg Overseas Culture Interchange (ROCI). During the next five years, ROCI will place exhibitions of Rauschenberg's latest creations in cultural capitals of 22 to 30 countries.

THUS WAS FORMALLY revealed that Rauschenberg's favorite project — one alluded to or proposed in art periodicals for many months and one that will eclipse all his previous endeavors — is now under way.

The announcement also made evident, at last, the depth of the long, collaborative relationship between Rauschenberg and

CHARLES
BENKOW



the University of South Florida in Tampa.

ROCI, ("Rocky" says the artist) is a private initiative by Rauschenberg for which he has neither sought nor will accept government support. In addition to other private and corporate donations, primary support comes from the Frederick R. Weisman Foundation, Universal Limited Art Editions, Schenkers International Forwarders Inc. and Rauschenberg patrons Emily Landau and Sy Weintraub.

As "home base" for ROCI, and with Don Saff as ROCI's artistic director, USF's part in the project will be considerable.

Please see ART. 7-E

St. Petersburg Times (St. Petersburg, Florida) - 02/10/85

providing communications liaison with participating nations as well as technical and studio services as necessary. Saff left Tampa Jan. 22 to visit and make arrangements in several countries.

The first ROCI installation of 150 pieces developed in the last two years will open in April in Mexico City. Then in July it goes to Chile, then on to Venezuela, China, Japan, Sri Lanka, Thailand, Australia, Spain and Italy, for examples.

During the period of each exhibition, Rauschenberg will work with artists and artisans of the host nation, as he did in China in 1982. Based upon that experience and previous working-visits in Japan, Sweden, Israel, India and Thailand, Rauschenberg has come to believe, he has said, that such sharing of technical skills and learning about each other's aesthetics and traditions should increase mutual understanding among peoples. The touring exhibition will gain an increasingly international flavor as selections of art created on these sojourns are added to the show.

Rauschenberg had his first New York show in 1951. He was dubbed *enfant terrible* of pop-art when his first "combines," paintings incorporating assemblages of actual objects — stuffed goats and chickens, tires, rocks, ropes, ad illustrations, whatever — appeared in 1953 to shake and shock the international art world. One of these, *Bed*, enraged the organizers of Italy's Spoleto Festival in 1958, yet in 1964 he was the first American ever to win the grand prize at the Venice (Italy) Biennale, at that time the foremost international art competition.

THE REST is history, amply surveyed in Calvin Tompkins' book *Off the Wall*, except that Rauschenberg is so prolific and inventive that his reputation and esteem among peers never faded. The world's major museums own his work. He has won prizes in Los Angeles, Oslo, Jerusalem and all art capitals in between plus the 1984 Grammy Award for best album cover for *Talking Heads*.

ROCI is the largest, not the first, of Rauschenberg's extramural projects. EAT (Experiments in Art and Technology) was set up in 1966 to promote cooperation between artists and engineers. His non-profit Change Inc. has provided emergency funds for artists since 1970.

Rauschenberg's close alliance with the state university in Tampa has grown from a 1972 invitation from Don Saff, then dean of fine arts, to use USF's Graphicstudio. Saff established the non-profit print atelier in 1968 as a place where professional artists could be in-residence to create original editions in a pressure-free atmosphere

with fulltime assistance from master printmakers. Graphicstudio is supported by private subscriptions.

The studio quickly became important and well-known — among artists. Some best known participants are Philip Pearlstein, Ed Ruscha, Anuszkiewicz, Charles Hinman and Arakawa. Rauschenberg, who already owned a home on Florida's Captiva Island, returned again and again to work at Graphicstudio as have Jim Dine and James Rosenquist. Yet, the many editions created here have been marketed by the artists and their dealers with little credit to the university. That is excepting one show, "Graphicstudio USF," containing works by the first 21 artists, at the Brooklyn Museum in the summer of 1978.

In 1982, Graphicstudio provided all the technical and mechanical requirements for Rauschenberg's *Chinese Summerhall*, believed to be the world's longest color photograph on a single sheet of paper — 28 inches high, 100 feet long. USF provided the camera, film and processing and Saff went with Rauschenberg to China. Graphicstudio achieved two perfect *Chinese Summerhall* prints; one for the university's collection, the other for Rauschenberg who exhibited in New York.

THE VISITING artists ought to have directed public attention, given more credit, to Graphicstudio, says USF fine arts dean Freundlich. "Artists do think this is a very special place but," he adds, "I expect that is something more easily acknowledged within the nation's art community than recognized by the larger public and local community."

Saff's and Graphicstudio's relationship to ROCI is set up by USF as a "Type I — that is, locally based — academic research project," Freundlich explains. "The university provost (Gregory O'Brien) and I have discussed this at length. He agrees that the university needs to support the activities of such distinguished professors as Don Saff and projects with such potential as ROCI's. Graphicstudio and (its director) David Yager will be involved in production of materials that come out of this country. And, although Don will be very much involved in traveling, he will not be totally detached from his duties here; for example, he will continue to counsel graduate students."

So, whether ROCI ultimately brings international attention to the state university in Tampa, at least the United Nations diplomatic corps and luminaries on the American art scene know. At the reception, Rauschenberg gave each U.N. nation a signed, numbered limited edition lithograph.

Thinking big: The Rauschenberg collage

By HELEN L. KOHEN
Art Critic

TAMPA — Years ago, artist Robert Rauschenberg thought he might like to photograph every inch of America. A whimsical idea, the concept still serves his art-making philosophy, defining the expansive nature of his artistic ambitions even as it reiterates what he knows so well: That art can be made from nothing more than a few inches of reality. His skill at assembling and positioning those inches — his mastery of combines and collage — is why he is famous, and why he is considered one of the foremost living artists in the world.

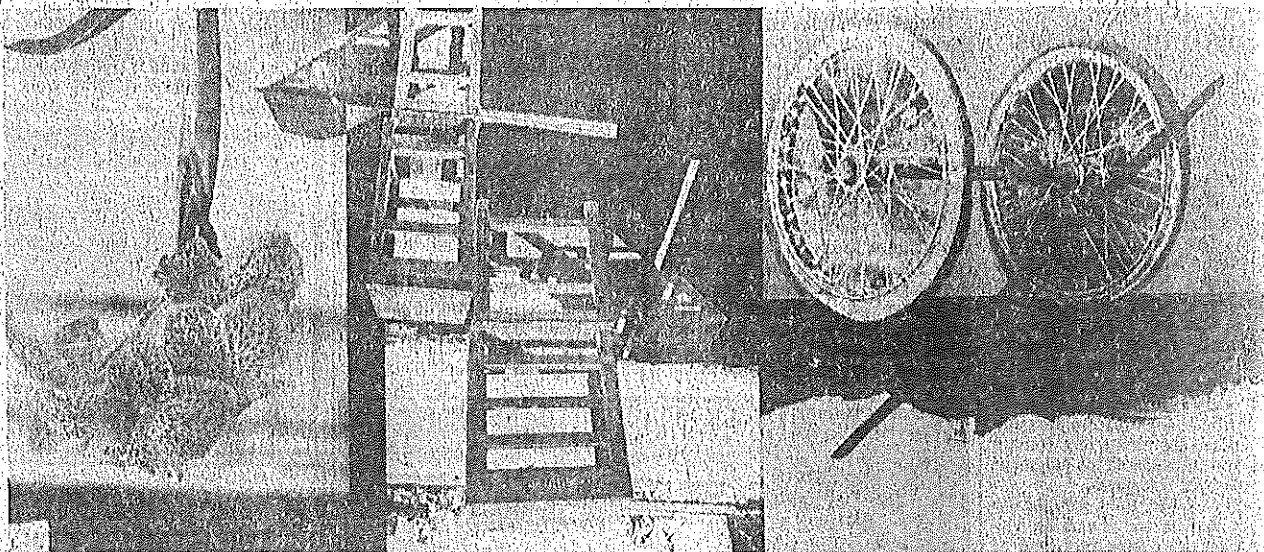
What Rauschenberg does is important. The recent unveiling of his latest collage, actually a 100-foot photograph called *Chinese Summerhall*, is important. Short of going to China, however, to the source of the images used, the place most closely associated with Rauschenberg's newest artistic coup is Tampa.

It is a long way from China — though the University of South Florida (USF) located there, and its Graphicstudio, are familiar enough to Rauschenberg. He has worked there several times, beginning in 1972. The 100-foot photograph is a project conceived by Graphicstudio. Indeed, the Hassleblad camera Rauschenberg took to China last summer, the one he used to take the views assembled in the completed collage, was provided by Graphicstudio. And, printing that monster photograph, a feat untried prior to their efforts, was accomplished by Graphicstudio.

So it was not as a stranger that Rauschenberg came to Graphicstudio II. The idea was new, however, and a challenge for both the artist and the fabricator. To begin, Rauschenberg had never before published color photographs, so these, for the 100-foot piece, would be his first. No one had ever printed a work on photographic paper of the specified dimensions, nor is it expected that the experience will be repeated. Kodak had to custom-make rolls of it, 28 inches high by 100 feet long, just for the project.

Once Rauschenberg had returned from China, and the negatives had been printed to size and chosen, he arranged them with tape on a wall to mock-up what the finished piece would look like. Even after he had decided which prints were to be enlarged, turned, manipulated and cropped, and had confirmed their placement along what amounted to a 100-foot-long blank canvas, the difficult, technical chores were yet to come. The problems of printing a long, narrow montage of negatives as one photograph fell to a crew, who worked in the virtual dark for weeks to produce one print exactly as Rauschenberg wanted it. There were seven throwaways to show for the perfectionism.

Currently, the only existing print of *Chinese Summerhall* is on view through Saturday at New York City's Castelli Gallery, where it is rigged on special cables to float its full length down the length of the gallery. That gallery is, fortunately, a full one foot longer than the art-



Detail of Robert Rauschenberg's 100-foot photograph, 'Chinese Summerhall.'

work. *Chinese Summerhall* is not a photographic masterpiece. It will not be celebrated for the quality of its individual images. It is, however, a remarkably coherent collage of images that reads both as the private travelogue of Rauschenberg and as a work of art.

From the distance it is a strip of abstract design, punctuated by the slickness of the color reproduction that produces hues in isolated hot-spots. Up close it soon becomes clear that these are not the pictures your typical tourist would assemble, yet they tell, better than the amateur's hundreds of slides and hours of chatter, what life is like in China, how it looks, how it makes one feel, even how it smells.

Alternating distance shots with closeups, texture with color, overlapping some images and leaving great holes of white around others, turning some, and creating collages within collages, Rauschenberg distills the essence of his own dream, to photograph inch by inch.

Meant to be read from left to

right, the placement of images affords the work a formality we might not have expected: a beginning, a middle and an end. It starts with straight-up sights, twists and turns at a tourist's pace through interior and exterior views, and finishes off with a train and some chickens, both images set on their sides.

The images themselves tend to be quirky, and that we do expect. People do not figure importantly in any of the views, a strange thing for a work about the most populous country in the world. Their presence is understood, however, by the things and places that are pictured, from soda bottles and glasses lined up in a pattern, to the slimy green puddle of water and garbage.

And Rauschenberg-the-tourist is there, the unseen in the hotel room for Westerners, where a red telephone and a vaguely deco lamp vie for prominence between the obligatory twin beds.

Along with publishing Rauschenberg's historic photograph (there will be five eventually, two for the

artist, two for USF and one not yet spoken for), Graphicstudio II is also publishing 28 of his individual images of China, enlarged to 28 inches square from uncut negatives. The lot will be seen in France this summer, following a late spring exhibition at the Walker Art Center in Minneapolis.

An experimental art workshop that combines the expertise of a professional atelier with the free exchange of ideas consistent with a university setting, Graphicstudio is actually in its second manifestation, currently adding "II" to its name. First established in 1968, at the height of the American rebirth of interest in the graphic arts, the USF facility published more than 100 projects in the decade of its existence, including lithographs, sculpture multiples and a photographic portfolio. The artists who came to use the facilities read like the Who's Who of that era of the print explosion: Rauschenberg and James Rosenquist, Jim Dine, Arakawa, Philip Pearlstein, Richard Anuszkiewicz, Larry Bell and Lee Friedlander.

More or less stalled for several years, activities at Graphicstudio resumed in 1980, with new public funding making it possible for Alice Aycock to construct her monumental sculpture, *How to Catch an Manufacture Ghosts*, on the USF campus, while private subscriptions funded her first efforts at making an etching there.

Hollis Sigler has since been on campus, and more recently, Rauschenberg and Dine. Although the presence of working artists is boon to students, the educational value of Graphicstudio is just one of its plus features. It serves the community as well, allowing a limited number of patrons a feasible way to both support its special projects and acquire works of art for themselves.

Recognizing Tampa as even an outpost of that great, chic art scene takes some doing. The connection is very real, however, and not newly bonded. Graphicstudio and USF are taken seriously among artists, dealers and collectors. They are just not very well known close to home.

For research purposes only. Data from RRFA10. Robert Rauschenberg

Javits probably
will be
depicted as a
vigorous
lawmaker, his
wife said.



Javits subject of work

NEW YORK (AP) — Artist Robert Rauschenberg has been chosen to do a free-form work depicting the late Sen. Jacob Javits that will stand permanently in the \$462 million Javits Convention Center.

Javits' widow, Marion, called Rauschenberg one of the unique artists of our time, the Daily News reported Sunday. Javits, a four-term senator from New York, died March 7 at age 81.

Tampa Tribune
April 14, 1986



"End of the Game," by Alexandra Kleinbard of Tallahassee, shows a lush, threatening Florida environment.

Florida exports

USF art show puts state on cultural map

By JOANNE MILANI
Tribune Art Critic

TAMPA — For the rest of the world, the name "Florida" conjures up visions of sunshine, Disney World, oranges, space flights and "Miami Vice." If the show that opens at the USF Art Museum today has anything to do with it, the name "Florida" also will come to mean "fine art."

The exhibition, which includes 49 paintings, sculptures and videos by 22 Florida artists, will be shown in Marseilles, France; Geneva, Switzerland; Hasselt, Belgium; and Barcelona, Spain, as well as in seven Florida cities.

"The idea is to show that there is art being produced in Florida that is as good as art being produced anywhere," said Margaret Miller, director of the USF Art Museum and one of the three curators who put the exhibition together. "The exhibition can be seen as a signifier of what is happening in culture in Florida generally."

The genesis of the show came from former Secretary of State George Firestone. The Department of State oversees Florida's Division of Cultural Affairs. In 1985, Firestone approached Miller with the concept of assembling an exhibition that would showcase Florida artists, and that

Art Review

MADE IN FLORIDA

- **What:** Exhibition of paintings, sculptures and videos by 22 Florida artists
- **Where:** University of South Florida Art Museum, West Holly Drive, Tampa campus
- **When:** Through June 17. Hours are 10 a.m. to 5 p.m. Tuesday-Friday, 1 to 4 p.m. Saturday and Sunday, open until 8 p.m. on Wednesday
- **Tickets:** Admission is free. Call (813) 974-2849 for information

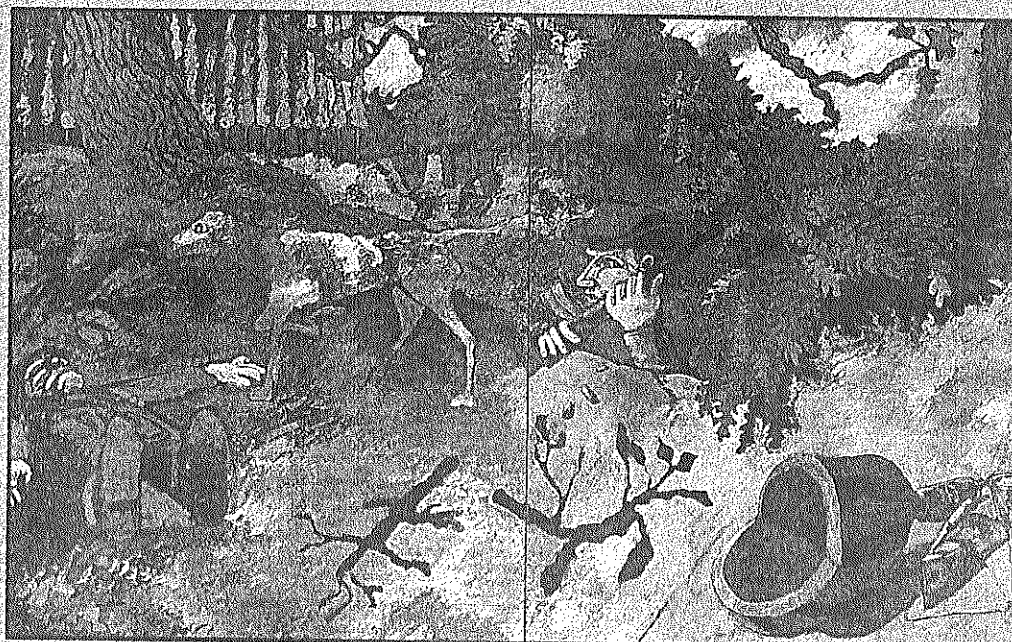
would demonstrate that Florida was no longer a cultural backwater.

With a grant from Fine Arts Council of Florida's International Cultural Exchange Program and an additional grant from Barnett Banks Inc., Miller, along with Joseph Jacobs, curator of modern art at Sarasota's Ringling Museum of Art, and David Courtney, director of the Ritter Art Gallery at Florida Atlantic University in Boca Raton, put together a show that will stop at 11 venues in the next three years.

See FLORIDA, Page 6-1



Miami artist Gilberto Ruiz uses a spinning face that is powered by electricity in his painting, "Moda," above. At right, Tallahassee artist Robert Fichter portrays a nightmare in the land of Mickey Mouse in his two-paneled painting "Pleasant Hunting."



Florida artists take show on the road

From Page 1-1

Tampa Tribune

4/12/89

Show returns

After premiering in Tampa and touring Europe, the show is scheduled to be seen in Jacksonville, Miami, Lakeland, Melbourne, Pensacola and Orlando. In exchange, the four European museums are preparing exhibitions of their current art to four Florida museums.

The three curators spent six months selecting artists for the show. They restricted their search to artists who have been actively working and maintaining studios in the state for a considerable period of time. They also wanted artists who were not isolated in their awareness, and who were dealing with the most current issues in art today.

"We wanted artists whose works have a resonance with the 1980s," said Miller. "And we wanted artists who seemed to be globally conscious."

The artists in the show include a number of "old masters" such as Robert Rauschenberg, James Rosenquist, Richard Anuskiewicz, John Chamberlain and Duane Hanson. These are men who made international reputations in the 1960s and who still are developing and continuing to produce ground-breaking art.

The exhibition also showcases emerging artists, and established, but less well known, talents such as Carlos Alfonzo, Harriet Bell, Robert Calvo, Robert Fichter, John Henry, Lyman Kipp, Alexandra Kleinbard, Mernet Larsen, Robert Petersen, Jim Roche, Gilberto Ruiz, Donald Saff, Deborah Schneider, Robert Thiele, Tyler Turkle, Theo Wujcik and Purvis Young.

The curators did not try to represent every Florida locale in their choices: six of the artists come from Miami, five are from Tallahassee, three are from Tampa and two are from Sarasota.

No 'Florida' category

If you are wondering if there is such a thing as a distinctly "Florida art," the contents of this exhibition will convince you that there is no such category. The show resonates with diversity, pluralism and individuality.

If anything unites the work in "Made in Florida," it is the preponderance of hot colors and varied textures, characteristics that do not necessarily set it apart from art made anywhere else in the world.

The sculpture and videos of noted Tallahassee artist Jim Roche probably contain the most local color. Created expressly for the exhibition, Roche's 36-foot-long sculpture unfolds like a giant screen. Titled "Say What You Will," the panels are covered with 1,152 vanity license plates and more than 5,000 reflectors.

For Roche, the tags echo the diversity of the huge influx of people continually coming into the state. There's a tag for persons of every persuasion from "Save the South: Teach a Yankee to Drive" and "To Get to Heaven, Take a Right and Go Straight" to "Make Love Not War — Stop Me for Details." Others are not suitable for quotation in a family newspaper.

As suggestive and aggressive as they are, the wisecracking tags are an integral part of American humor and our automobile-driven culture.

The fast track in everyday America is also an integral part of the work of John Chamberlain and Robert Rauschenberg.

Thirty years ago, Chamberlain made expressive sculptures from smashed automobile parts. His work complimented the energy and power of the abstract expressionist paintings of the time. Today, his work is just as vital. With its curved, folding and splashed surfaces, his wall sculpture "Tux Lux" is one of the most sensuous pieces in the show.

Art in Moscow

The international phenomenon, Robert Rauschenberg, who works on Captiva Island and whose art is currently on view in Moscow's Tretyakov Gallery, is represented by a sculpture made from the smashed hull of a boat. With its scratched and bent surface, it seems similar to the Chamberlain sculpture at first.

Rauschenberg's emphasis, however, always has been on the strong presence of the real-world object, while the Sarasota-based Chamberlain always has been able to make you forget momentarily that his objects had an earlier identity.

Rosenquist, the one-time pop artist who began his career by using the oversized vocabulary of billboards, has made a transition to more subtle, but equally stunning canvases. With hot colors and cut-out images superimposed over each other, his untitled painting has recognizable figures that fade in and out with various degrees of clarity.

His dazzling composition echoes the huge cartoons by Flemish artist Peter Paul Rubens that are found in Sarasota's Ringling Museum.

The paintings of Tallahassee's Robert Fichter also have a tangled, baroque feeling with their combinations of fantasy and fear. In "Pleasant Hunting," a candy-colored dog points to a man killed in a hunting accident while the killer hides behind a rock. A violently sliced watermelon, an empty wine bottle (a dead soldier) and a knife reinforce a nightmare in the land of Mickey Mouse.

Florida reminder

More ominous winds blow over the land of sunshine in Alexandra Kleinbard's "End of the Game." While a Cracker grandmother waves from her rocker, a grand piano disappears into a sinkhole like a rotting boat abandoned in the Everglades. Wild animals are lurking just beyond the hurricane-battered homestead. Thus is a reminder that, in Florida, the jungle is always ready to reclaim what the developers can't.

The Tampa Bay area is represented by the elegant bronze sculptures of Donald Saff, the highly evolved abstractions of Mernet Larsen and a canvas by Theo Wujcik that explores masses and volumes depicted in a two-dimensional format.

Robert Calvo of Belleair makes wall sculptures that refer to history, to the ability of abstract mathematical formulas to reflect reality and to man's tendency to project architectural constructions on the ground as well as in space.

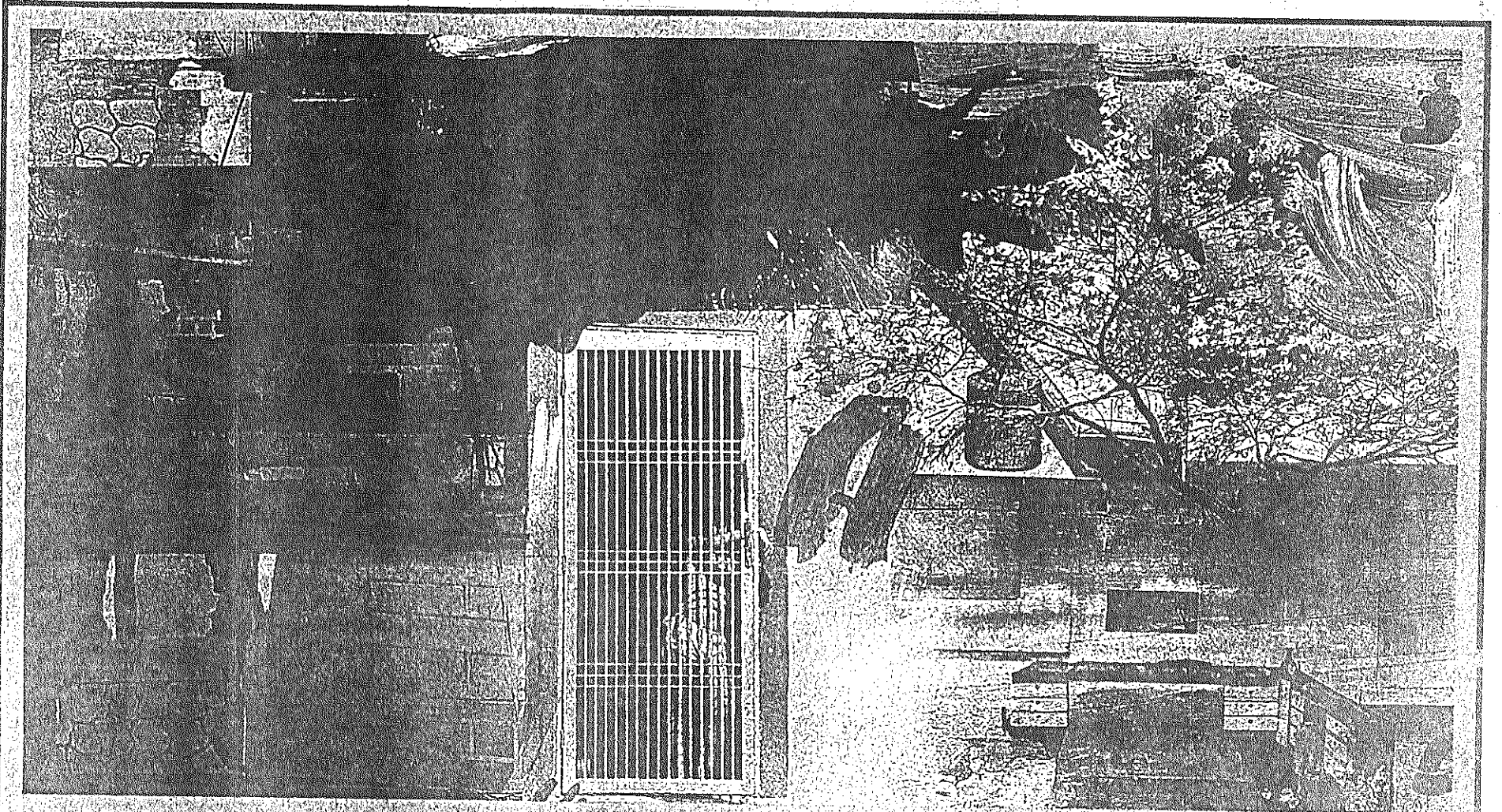
Miami is a hotbed of talent, producing works as varied as the spare, hermetic sculptures of Robert Thiele to the hot salsa tackiness of Latin street smarts found in Gilberto Ruiz's work. Ruiz rigs up a spinning face in his painting, "Moda," and frames another painting with pompons and twinkling lights.

One of the most astounding talents to come out of Miami is Carlos Alfonzo, whose passionate canvases reflect the works of Picasso and Jackson Pollock as well as his own tormented feelings as a Cuban exile.

What will the Europeans think of Floridians after seeing this show? They'll probably think that we live in a semitropical jungle while we battle sinkholes, hurricanes and traffic.

They'll think that we are expressive as well as contemplative, that we are by turns violent and intelligent, and that we worry about consuming our environment as well as being consumed by that environment.

Who says that art doesn't imitate life?



Robert Rauschenberg's acrylic-on-wood panel, "Saturday," was part of the Venezuela exhibition of his Overseas Culture Interchange show. Illustration and photograph provided by USF Graphicstudio

RAUSCHENBERG

Artist's view isn't colored by convention

By TODD SIMMONS
Tribune Staff Writer

CAPTIVA ISLAND — All eyes are on Robert Rauschenberg.

Tan and lean, his head crowned with a tangle of curly gray hair, he prowls around a table the size of a swimming pool, surrounded by a pack of technicians. They've gone to great pains to arrange this offering to one of the art world's living gods.

On the table, where countless other Rauschenberg creations have been born, lie two squares of aluminum. On each is a rubbery orange swirl of silicon and a blue photographic image of a tire, both there at his command.

On the studio wall opposite Rauschenberg is a third piece of aluminum, this one curved and bent and affixed with the same blue tire and serpentine stripe. Its polished surface reflects the arsenal of lights trained on it.

Rauschenberg and the others have been collaborating on these pieces for months.

Now nearing completion, the sculptures may become part of his ongoing Rauschenberg Overseas Culture Interchange show, which travels May 24 to Malaysia.

Remarkably, the squares are tame work by Rauschenberg standards.

Some of his better-known pieces feature a mattress splattered with paint and a polka-dotted pig with neckties draped across its back.

During an early '60s performance piece named "Pelican," he donned roller skates and pulled a giant umbrella behind



Rauschenberg signs editions at his Captiva Island home. At left is Marcia Brown, curator at USF's Graphicstudio.

him.

He stares hard at the aluminum, occasionally asking a question, making an observation, seemingly deep in thought.

Then, the fun begins. He directs a technician to bend one of the flat squares.

The young man pulls on work gloves and begins, making a diagonal fold, then another and starting on a third.

Rauschenberg frowns. "You're going parallel."

That's a warning. The technician pauses and starts again. With a twist of the square, he makes a fold different from the other two.

"Yes," Rauschenberg says, grinning and taking a sip of bourbon and a step backward. "You have to go at it with no preconceptions."

That is exactly what Rauschenberg has been doing for the past 40 years.

White paintings

It wasn't always fancy art galleries and island studios for the 64-year-old artist.

Born Oct. 22, 1925, in the tiny burg of Port Arthur, Texas, he spent a lot of his childhood in the local Church of Christ and, at one point, considered becoming a preacher.

He eventually decided against it — "I decided I wasn't going to spend all my energy looking for evil" — and in the middle of World War II joined the Navy. He became a psychiatric technician in a military hospital — a hellish job in which he dealt daily with sailors mentally broken in combat.

Discharged after the war, he went back to Texas to recuperate at a friend's isolated fishing shack and decided he was through with psychiatry.

"It's one thing to talk to a piece of tin, and it's another thing to have your heart broken by every patient you talk to," he recounted in a 1986 interview with art writer Barbara Rose, "and to deal with the frustration of wishing you could do something about the world so that this wouldn't have happened."

He turned to art, enrolling in Kansas City Art Institute in 1946. A year later, he left for Paris. He studied at a couple of schools and painted, but the young, raw Texan didn't mesh with the sophisticated French art scene, dominated by legends such as Picasso and Matisse.

He left the following year for Black Mountain College in North Carolina to study with renowned painter and teacher Josef Albers.

Working under Albers' strict tutelage and alongside talents such as Willem de Kooning and Robert Motherwell, Rauschenberg's talent began to blossom.

Albers repeatedly told his students that colors and materials all should be valued equally. Rauschenberg credits his later series of "white paintings" — canvases painted plain white — to that formative period.

"He (Albers) taught me such respect for all colors that it took years before I could use more than two colors at once," he said.

Rauschenberg began to be noticed in the United States as early as 1951, when he first began to exhibit his paintings.

Critics found him interesting, yet labeled him a "pop" artist, perhaps because of his attraction to performance art and his quirky collages and sculptures — "combine" pieces.

But in 1964, he proved he was much more, winning the grand prize at Italy's Venice Biennial, the oldest and one of the most prestigious international exhibitions. The award is the Pulitzer Prize of the art world.

See RAUSCHENBERG, Page 2H

Rauschenberg ready to break the rules

■ From Page 1H

His career took off, his work earning big money and new acclaim. He toured Europe with the Merce Cunningham Dance Company as a designer and founded his own art collaborative, Experiments in Art and Technology.

Nearly 26 years later, his star hasn't stopped rising. His shows still draw headlines and critical acclaim. One of his works, "Rebus," sold last year in New York for \$8.1 million.

An article in January's Vanity Fair magazine identifies him solely as "Rauschenberg" — evidently granting him the same status as one-name luminaries such as da Vinci and Monet.

There's more. His traveling show will complete its epic six-year journey next January at the National Gallery of Art in Washington. There, Rauschenberg will become the first living artist ever to have a one-person show at the National Gallery.

Art and peace

Rauschenberg sits up straight in a dining-room chair, speaking slowly, deliberately. Outside, a December wind whistles through sea oats, blowing white sand across the wooden patio and sending a chill through the open sliding glass doors.

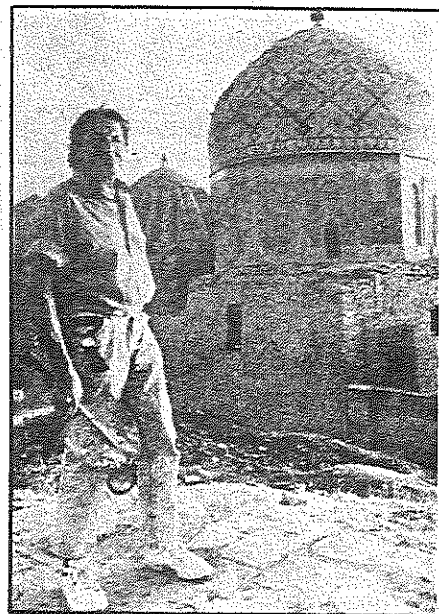
What's on his mind is the Rauschenberg Overseas Culture Interchange (ROCI), an idea he hatched 10 years ago as a means to bring disparate and wary world societies together.

Art, he says, is magical: Its powerful energies can melt tensions, create bonds, make the impossible possible.

Rauschenberg wanted to unleash those energies through a traveling exhibition of work based on his experiences in other countries.

By bringing that art to "politically, emotionally, spiritually and emotionally sensitive" cultures, he could expose them to other societies in amicable, non-threatening ways.

He discussed the ROCI plan with friends, but it remained only an idea until a visit to China in 1982. There, Rauschenberg worked with



Robert Rauschenberg has traveled the world with his Overseas Cultural Interchange.

peasants at the world's oldest paper mill in the government-isolated Xuan province.

"I felt — I don't know — guilty, responsible for the oppression there," Rauschenberg says. "If there was anything art could do to make it possible for these people not to have to get five people to decide whether you could go 15 kilometers to visit your mother or grandmother, it had to be done."

He and Don Saff, director of the University of South Florida's Graphicstudio and a frequent collaborator, began working on the idea, looking for financial backers.

"I went through a list of big corporations and made a list of those that I thought weren't doing anything. And we started sending out letters. How could these people be against art and peace?" he asks, incredulous at the thought even now.

"I was even going to paint a Pan Am plane. Thank God that didn't come about. I had a list of rather whorey things that I would be willing to do."

Few understood the project; no one volunteered to finance it. Undaunted, Rauschenberg decided to pay for it himself.

He traveled to Mexico, embarking on what would become the blueprint for the ROCI tour. He spent

■ **Name:** Robert Rauschenberg

■ **Description:** The 64-year-old artist is known for performance art, collages and sculptures.

■ **Accomplishments:** He studied with Josef Albers. In 1964, Rauschenberg won the grand prize at Italy's Venice Biennale, one of the most prestigious international exhibitions. He's concluding a five-year traveling exhibition of work based on his experiences in other countries. Next January, Rauschenberg will become the first living artist ever to have a one-person show at the National Gallery in Washington.

■ **Quote:** "Somehow it may seem subversive, but I've spent most of my life trying to make everyone look at everything."

days there absorbing the atmosphere, the culture, taking photographs and making sketches.

He centered the Mexico show on "found" objects he brought back — everything from clothing to cardboard boxes.

"I look for the immediate condition: the way the sun shines, the way it doesn't, the attitudes of the people," he said. "It's an artistic strain, because you have to go to each country totally vulnerable and exposed."

The first show opened in April 1985 in Mexico City with a fanfare of international publicity. Articles in the Washington Post, USA Today, The New York Times and other publications heralded the project; the exhibition itself met with critical praise. ROCI was born.

Since then, it has made stops in Cuba, China, Peru, Moscow, Tibet, Chile, Japan and Venezuela. East Germany's coming up, then Malaysia.

While new works are added for

each stop, others are dropped, keeping the traveling show at about 200 pieces.

Rauschenberg's early decision to finance ROCI hasn't been cheap. In Moscow, for example, he bought white drywall-like coverings for the Tretyakov Museum's dingy yellow walls and \$25,000 worth of track lighting — then left it all behind when the show finished its month-long run.

To make ends meet, he periodically has sold parts of his personal collection: early Jasper Johnses, Andy Warhols and Cy Twombleys. It has been costly, he says, acknowledging that he's glad this is its final year.

"I have no idea (how much work) I thought it would have been. But it's been more, no matter what I would have thought, it's been a lot more," he says.

"But so have been the rewards — politically, spiritually. I don't think ROCI's been one place that it hasn't changed entire attitudes about people and their lives. I don't say that braggartly. It's just been the case."

In China, 10,000 people a day streamed through the National Art Gallery to see the show. This in a country where abstract art such as Rauschenberg's — or any work that breaks with state-sanctioned "socialist realism" — can land you in jail.

In Moscow, the Soviet Artists Union uses its contract with Rauschenberg — its first with a Western artist — as a blueprint for dealing with foreigners.

In Cuba, he spent three days at Fidel Castro's Pine Island estate and ended up inviting him to the United States.

"I said, 'I'm sure you could bring your own boat.' And he said, 'That's the first time in 29 years that I've been invited to America,'" Rauschenberg says.

Who else would invite the Scourge of Latin America over to the States in the name of peace? In such matters, Rauschenberg follows his heart. That trait is central to his personality and essential to his art.

Each Rauschenberg work is a new experience, an exercise in spontaneous genius unguided by convention or logic.

Helter-skelter compositions, dramatic, colliding colors, brooms and boxes, cellos and chairs, pigs and pyramids blend together like Phillip Glass symphonies, the dissonance ringing like unanswered prayers.

Although critics usually swoon over his work, the public's reaction is often mixed. It sometimes confuses people, sometimes moves them — but always makes them think. That, Rauschenberg says, is the point.

"Somehow it may seem subversive, but I've spent most of my life trying to make everyone look at everything," he says.

Beware the stylist

Next year's National Gallery show will be the "coronation" of ROCI, Rauschenberg says — but it won't be the end.

He and gallery officials are working on a deal that could send the show on the road again, and Rauschenberg doesn't rule out the possibility that he'll be involved if that happens.

There is, however, life beyond ROCI, he is quick to point out.

"I'm 64 years old, and I'm full of ideas. Everything has been put on hold for the past few years because ROCI is the priority," he says.

He's eager to hunker down on a performance piece he recently agreed to do with avant-garde

dance impresario Trisha Brown.

And his "In + Out of City Limits" has him taking offbeat photographs of cities such as Los Angeles, New York; Boston; Fort Myers, and Charleston, S.C., and exhibiting them for the cities' residents.

The important thing is to stay fresh, he says, not to get too comfortable with any one color on his palette.

A few minutes later, the conversation is done and Rauschenberg moves to the kitchen where a hot plate of barbecued chicken waits.

As his workshop staff gathers around for the evening meal, he holds court, bourbon in one hand and drumstick in the other like some beach-bronzed, slimmed-down Henry VIII.

The spotlight that shines upon him in public follows him into his own home, as well. He tells jokes and stories. The doting kitchen audience laughs at all the right places.

After the chicken's gone, it's back to the studio, seemingly the only place where Rauschenberg can be silent and alone within himself.

He and his assistants will be there well into the evening, long after the visitors have left the island.

He'll prowls the studio, scowling at more canvases and images, inventing, breaking the rules and beating the preconceptions back in to the night.

Rauschenberg, Tamed And Untamable

by David Galloway

DUESSELDORF, West Germany — Few aspects of the arts in contemporary America are more remarkable than the degree to which the avant-garde becomes co-opted by the establishment. One recalls, as symbolic moments, the Beat Generation glowering from the cover of "Cosmopolitan," a Lichtenstein comic-strip painting as a centerfold of "Life," the Warhol retrospective at the Whitney Museum in 1971.

With increasing speed and efficiency, we transform our naughty Huck Finns into domesticated Tom Sawyers. In part, the process reflects the media's insatiable appetite for novelty, and the ease with which they can diffuse (and often defuse) even the most radical messages.

This metamorphosis is well-illustrated by the case of Robert Rauschenberg, once the premier enfant terrible of contemporary art. In 1955, in what would become one of his most controversial gestures, Rauschenberg took the pillow, sheet and patchwork quilt from his own bed, stapled them to a frame, and lavishly painted the upper half in bold, expressionistic strokes. When the piece was submitted to Spoleto's "Festival of Two Worlds" in 1958, horrified officials installed it in a storage room.

"Bed" was still considered shocking in 1964, when it returned to Italy for the Venice Biennale, though its notoriety had already been partly eclipsed by "Monogram," a stuffed goat girdled by a tire and standing astride the remnants of a collage painting. The popular press clacked about the degradation of art, but Rauschenberg became the third American — after Whistler and Tobey — to receive the Biennale's grand prize for painting. In the years that followed, "Bed" and "Monogram" became two of the most extensively illustrated works of the post-war period, and rapidly acquired a kind of cozy familiarity.

In March of this year Berlin's Staatliche Kunsthalle opened a major retrospective consisting of more than 200 works by Rauschenberg and with a massive catalog heralding the former Huck Finn as "one of the greatest classicists of 20th-century art." On view until mid-July at the Kunsthalle in Duesseldorf, the exhibition will travel to the Louisiana Museum near Copenhagen (October-November), then to Frankfurt (December-January) and Munich (February-March, 1981).

The itinerary is ambitious, and it is a tribute to the Berlin organizers that in a time of notoriously rising insurance and shipping costs they could choreograph a yearlong tour of so many major works. Many are from the collections of Rauschenberg's dealers, Illeana Sonnabend and Leo Castelli; others from the collection of the artist; and a number of key pieces from museums in Duesseldorf, Essen and Cologne.

It is not entirely coincidental that this major tribute to an American artist should be "made in Germany," or that the Museum Ludwig should boast such a definitive piece as "Black Market" (1961), one of the so-called "combine paintings" in which Rauschenberg fused painting, collage and found objects.

Such complex visual statements amply illustrate the artist's desire to act "in the gap between life and art." They also reveal his debts to the modern traditions of Abstract Expressionism and Dadaism — allegiances appreciated by European viewers at a time when many American critics were clumsily trying to slot Rauschenberg into the Pop Art vogue. In contrast to Warhol, whose reputation was made in New York, Rauschenberg was first defined as a major artist in the European context — through the Venice Biennale, his retrospective at London's Whitechapel Gallery in 1964, followed by major exhibitions in Krefeld and Berlin. For years Rauschenberg headed the list of contemporary art investments compiled annually by Germany's economics magazine "Kapital" — until he was nudged from first to second place in 1979 by Joseph Beuys.

What Rauschenberg shared with his Pop contemporaries was an interest in blatantly literal images and objects. "A pair of socks," he once remarked "is no less suitable to make a paint-

fabric." Real objects — a stuffed rooster or an eagle, a telephone directory, street signs — play a definitive role in the combines, and preformed imagery from magazines, newspapers and other non-art sources become dominant in the mid-1960s, when Rauschenberg concentrates on silk-screened paintings.

If there are casual resemblances to the Pop vocabulary, there are major differences as well, for where Lichtenstein or Warhol tended to isolate, magnify and thus abstract a single banal image, Rauschenberg's compositions celebrated a multiplicity of visual signs. His vision invited a rendezvous of objects with the most diverse origins, formally organized according to what he termed "an extremely complex random order." In part, the conjunction of imagery sprang logically from the urban experience Rauschenberg explored after returning in New York in 1950. It also owed an immeasurable debt to his own participation in happenings and multimedia events, his long-term collaborations with John Cage and Merce Cunningham.

As an inventory of human gestures, Rauschenberg's imagery is prodigiously broad and inclusive, yet certain clusters emerge to establish recurrent motifs of domestic trivia, urban detritus, technology, athletics and the distortions imposed on the art of the past through techniques of mass reproduction. The formal fusion of those elements is often reminiscent of the work of Kurt Schwitters, who felt that by reusing and recycling urban debris one could also "redeem" it.

For Rauschenberg the process has sometimes had explicit political implications — as in his numerous portraits of John Kennedy, his "Earth Day" poster, his recurrent allusions to militarism. It may also reflect on cultures of the past, as in the masterful series of drawings Rauschenberg made as illustrations to Dante's "Inferno," in which the experience of the poem is directly related to the contemporary urban landscape.

In the Dante drawings, as so often in this sweeping exhibition, one is struck by the artist's breadth of vision and generosity of spirit. It would be too facile to depict the city as an "inferno" of alienation and decay; Rauschenberg shows us that frightening dimension, but also reminds us that the city makes possible an endless range of human achievements.

There is a huge, contagious embrace of life in Rauschenberg's vision — not only in its literal subjects, but in the ecstatic use of material: of traditional paint and canvas as well as an unconventional pair of socks, of gas and mud and tennis shoes, the delicate silks and gauzy cottons of the "Hoarfrost" series, of wooden doors, car parts, radios and clocks. Among the works that emerge with surprising strength and authority from the current retrospective are the "Cardboards" the artist produced in 1971 by flattening, refolding and stapling used cardboard boxes. Reductive, meditative, curiously elegant, they are far more compelling than the glossy fabric collages on mirror and Plexiglas of the late 1970s. Two of the more recent works — "Phoenix" (1977) and "Hog Heaven" (1978) — incorporate rubber tires, and both seem pale quotations from Rauschenberg's own monumental "Monogram."

Normally Rauschenberg quotes himself to better effect, and then not frequently, for others seem ready enough to do the job for him. When he has not directly influenced contemporary art developments, he has frequently anticipated them — in white-on-white paintings (1951), the first use of fabric collage as a basic compositional element (1953), the brilliant conceptual gesture of "Erased de Kooning Drawing" (1953), the incorporation of comic strips in paintings (1955), the development of assemblage, combine and transfer-printing techniques, and an intense involvement with performance events. As the current retrospective repeatedly testifies, his is a polyphonic art, but its many voices are controlled by exacting esthetic and humanistic standards.

A lavishly illustrated 397-page catalog, with texts in German and slightly scrambled English, is available for 20 marks (plus postage) from the Staatliche Kunsthalle, Berlin, or any of the other

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International Herald-Tribune

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Rauschenberg's worldwide art exchange

By Jane Addams Allen
THE WASHINGTON TIMES

I traveled around the world with the Merce Cunningham Dance Company about 25 or 30 years ago and it nearly killed me. I'm only just getting over it."

An ebullient Robert Rauschenberg, 59, in town to promote "Rocky," the affectionate acronym for Rauschenberg Overseas Culture Interchange (R.O.C.I.), said he is already exhausted by the first leg of his five-year project, a traveling, evolving exhibition.

"Let's just say I wouldn't have wanted to start it a day later," said the world-renowned American artist, chuckling. He didn't sound tired at all.

Launched in April at the Museo Rufino Tamayo in Mexico City with approximately 200 of Mr. Rauschenberg's more recent works, the show is intended to promote "world peace and understanding." Before it is over it will have traveled to 22 different countries, among them Sri Lanka, Tibet, China and Venezuela. In each country the artist will add new works based on indigenous handicrafts, customs and culture.

"Altar Peace," a work from the show that was unveiled last night at the National Gallery, will be on display in the East Building of the National Gallery through June 17. It is only the first installment of an ongoing process through which the artist hopes to establish warmer relationships between the peoples of different countries. A combined painting and sculpture, the work incorporates photographs and objects from Mexico, and was created by Mr. Rauschenberg in response to contact with Mexican writers and artists.

Representative examples from

each country of Mr. Rauschenberg's collaborations will be sent to Washington and displayed at the National Gallery, announced the museum's director J. Carter Brown yesterday. Then in 1988-89 the complete extravaganza, including paintings, sculptures, drawings, prints, photographs, videos and sound, will be exhibited at the National Gallery, Mr. Brown said.

"Every two or three or four months, there may very well be a new R.O.C.I. piece," said Jack Cowart, curator of contemporary art at the National Gallery. Mr. Cowart

graphs he takes during his travels.

The artist believes that his art will be more accessible to a world audience than that of many other artists because it employs familiar images.

"My work does lend itself more to curiosity than to intimidation," he said, recalling an incident in which a plumber who worked in his New York loft came back one Sunday, bringing his entire family to see the strange objects the artist had created. "I put familiar objects in unfamiliar situations."

When asked if R.O.C.I. wouldn't be regarded in many of the Third

in video and art works."

Although Mr. Rauschenberg admitted that some critics may accuse him of grandstanding, he is prepared for their onslaught.

"Our preference is for traveling to more sensitive areas, as opposed to an elitist, ego-maniacal trip," he argued, citing his difficulties in persuading disaffected Venezuelan writer José Donoso to cooperate in a show mounted in the Venezuelan National Museum. "I think we're going to get very involved. We are doing this to bring disparate philosophies or attitudes together through art."

While R.O.C.I. has been generally well-received in Mexico, there were some clashing opinions on it, according to Mexican book artist and journalist Felipe Ehrenberg. In a phone interview from Mexico City, he commented that "there was some sort of understandable resentment that a privately funded museum, such as the Tamayo Museum, would show and surround with such drums and trumpets a series of propositions already handled by artists in Mexico years back that hadn't been able to reach public forums."

Mr. Rauschenberg's project is an expensive one. The costs, borne almost entirely by privately raised funds, were originally projected at \$3 million, but his experience in Mexico City, Mr. Rauschenberg said, has led him to multiply that figure a little over threefold.

However, even the process of finding the way around escalating costs has proved to be fruitful for his mission.

"Help with transportation just came through about an hour ago," enthused the irrepressible artist. "The Venezuelan army is flying the works in from Chile. They'll have to stop some of the wars if all of the planes are hauling art around."

"By the time we get to Tibet, which is the fifth stop, we'll be carrying information of about five countries in video and art works."

said that the R.O.C.I. project appealed to the gallery because it seemed very much in line with the museum's program of international cultural exchange. But he hastened to add that the gallery was in no way lowering its standards in agreeing to exhibit work that had not yet been created.

"These pieces are very carefully selected as the very highest quality art, self-consciously from the artist and curatorially from our side," he emphasized. "Some of Bob's best work in past years has been produced in other cultural situations."

Mr. Rauschenberg, an ardent internationalist, is well known for his active involvement with cultural interchange. Besides such collaborations as the production of limited-edition books with French author Alain Robbe-Grillet and Russian poet Andrei Vosnesensky, he has virtually become a world-image collector in his recent work, creating silk-screened collages of photo-

World countries it is scheduled to visit as just one more example of American cultural imperialism, Mr. Rauschenberg sounded an emphatic negative.

"That isn't our attitude," he said. "One of the things that excites local interest in the different countries is the fact that their country will be recognized in other countries," he continued.

One of the most moving aspects of his recent trip to China, he said, was how isolated the people were. Their travel is so restricted, according to Mr. Rauschenberg, that they can't even visit their relatives in the next province, much less travel to other countries. He hopes that his show will in part overcome that isolation by its progressive inclusion of more and more objects, sounds and images.

"By the time we get to Tibet, which is the fifth stop," said Mr. Rauschenberg, "we'll be carrying information of about five countries



Robert Rauschenberg, promoting his "R.O.C.I." program, says he is already footsore from his evolving exhibition that will travel to 22 countries in the interests of "world peace and understanding."

PHOTO BY JANE ADDAMS ALLEN FOR THE WASHINGTON TIMES

Rauschenberg Carrying His Art to Many Lands

By **BARBARA GAMAREKIAN**
Special to The New York Times

WASHINGTON, Aug. 2 — Robert Rauschenberg calls it the "Rocky Road Tour," and he admits that it may indeed get a bit rocky before he reaches the end of his projected five-year, 22-country odyssey.

The artist was recently in Washington to unveil a new work, "Copperhead Grande," at the National Gallery of Art. It was created in Chile, on the second stop of the Rauschenberg Overseas Culture Interchange, an evolving exhibition that began in Mexico in April. The tour, known by its acronym ROCI, has been largely financed by Mr. Rauschenberg himself.

Over the next months and years, Mr. Rauschenberg and his team will travel to such countries as Venezuela, China, Tibet and Japan. "That's where we are just about to run out of my funds," he said. After that, if more money comes in, he says, the tour will continue into Thailand, Cambodia, Sri Lanka and elsewhere.

"We'll be getting to know the culture, work with local painters and writers and poets and artisans, and get to know the characteristics of each region," he explained. Mr. Rauschenberg, who often takes his subject matter from the directly observed

world around him, was one of those artists who during the late 1950's bridged the development of Abstract Expressionism to Pop Art.

Collection Will Change

The ROCI tour began in Mexico City at the Museo Rufino Tamayo with a core collection of 230 Rauschenberg works from the last 10 years. As the collection travels, it will constantly change. New works reflecting the cultures of the countries that Mr. Rauschenberg visits will be added and the older works subtracted. The constantly changing show "will grow on itself like a mold," he said.

From the dozen or so new works that will be created at each stop, one is to be given to the host country and another to the National Gallery. At the end of the world tour, in 1988 or 1989, an exhibition is planned at the National Gallery, a museum that is interested in expanding its collection of 20th century art.

"Yes, we are jumping in with all four feet," J. Carter Brown, director of the National Gallery, said at a reception before a dinner last Wednesday night at the Chilean Embassy in honor of Mr. Rauschenberg. "We are



Rhoda Baer

Robert Rauschenberg in front of his "Copperhead Grande" at the National Gallery of Art in Washington.

a retrospective museum and that means in the year 2085 we hope to give people a good feel for what was going on in 1985. We need to be in a position to show the continuing of the tradition."

Could Cost Up to \$10 Million

The concept of a cultural exchange to promote peace and understanding through art came to Mr. Rauschenberg during a trip to China in 1982. "One of the most distressing things I found was the lack of information there about the rest of the world," he said.

He admits that most of his friends think he is "crazy" to take on such a

mammoth undertaking. "They are horrified at the scale," he said. "We figure if we do it first-class it will cost \$10 million."

He sold one of his paintings, "Warhol," he said, to get the project started, and is now trying to raise additional money from private sources. Some assistance has come from host countries. The Venezuelan Air Force is transporting the exhibition from Santiago to Caracas and the Museo de Arte Contemporáneo de Caracas is picking up the fuel bill.

"Since this is an odyssey to encourage peace," said Mr. Rauschenberg, "the most direct way is to engage all the armies to haul art around."

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 art works. 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 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 onward 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 — 2,927,632 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.' Those people had to wait a few years to get my point, which is that you don't have to have just one style in your 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 Contemporáneo 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 1285 Avenue of the Americas.

N.Y. Times 12-30-84

USF offers facilities, activities to faculty, staff, families

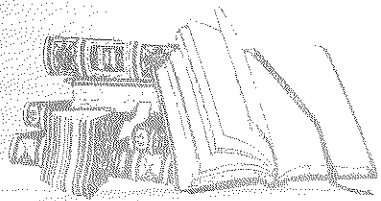
Faculty and staff of the University of South Florida, and their families as well, are entitled to utilize many of the facilities of the University, provided they have the proper identification. The following is a description of many of the "extracurricular" activities and facilities available at and through USF. To use these facilities, employees must have a photo ID card, and their dependents must have a Family ID card.

The Office of Personnel Service provides Family ID cards to USF employees. A Family ID carries the Social Security number of the employee whose family will use it, and he or she is fully responsible for its use. To receive a Family ID card, send a written request to Personnel Services, FAO 196, through intercampus mail. Please include your Social Security number, and your campus return address.

With your employee family ID, you may enjoy any of these facilities:

The Library

Use of the main library is generally available to staff and faculty family members. Besides the main book collection and reference section, the library contains two extraordinary resources:



1. **The Rare Books Department.** Located on the 4th floor of the library, this department houses 19th century American literature, local history materials, rare Floridiana, a massive collection of boys' and girls' juvenile books and a collection of Dime Novels. Nothing in the Rare Books Department may be taken out, but most of the collections are available for inspection or reading in the department. It is open weekdays from 8 a.m.-5 p.m.

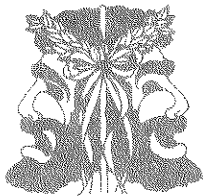
2. **The University Media Center.** UMC collections include filmstrips, slides, audiotapes, media kits, records, school curriculum materials, art prints and books. These materials support individual and group learning experiences.

A Production Room is also available. According to AV Technician Mary Staudt, "The

UMC Production Room is a do-it-yourself graphics/duplicating/photography facility in which USF students, faculty, staff and their families can produce newsletters, posters, booklets and audiovisual materials. The use of most of the equipment is free, although there are nominal charges for some equipment use. We provide technical guidance in the use of equipment and production with the exception of photography."

Fine Arts

A schedule of art exhibits, dances, films, concerts and theater events is available at the ticket counter in the Theater lobby or by writing to the Events Office, TAT 105, USF, Tampa, FL 33620. Watch the *Intercom* calendar for monthly listings of Fine Arts events.



Art Galleries

Four galleries on campus feature the works of USF faculty, students and other artists. The Fine Arts Gallery (SVC), Theater Gallery (TAT Lobby), Teaching Gallery (FAH 110) and U.C. Gallery (CTR 108) all feature changing exhibits. Exhibits and gallery times are listed in the monthly calendar of *Intercom*. Call 974-2848 for more information.

University Center Programs

The UC Programs Office (974-3180, ext. 38) offers leisure-time classes such as kung fu, bartending, aerobic jazz, belly dancing, massage therapy and bridge. Classes are subject to change each semester, so call the office for the curriculum.

In addition to classes, the UC Program Office rents camping equipment. To make reservations, go in person to the Program Office, CTR 217. The modest rental fee must be paid at the time you make your reservation, and you should try to rent equipment at least one week before you need it.

Craft Shop

The Craft Shop, located in the basement of the University Center (974-3180 ext. 30), offers a wide variety of special classes. Craft Shop Director Judy Bradford says, "If you're 16 or over, you can come in on your own, re-

ceive individual instruction, purchase material for a very low cost, work at your own speed and complete your chosen project, all within the Craft Shop area."

Crafts and classes include leather work, printing with linoleum and woodblock batik, and copper enameling. A single fee of \$8 per semester covers any or all of those crafts, the use of tools; and instruction. For \$20 per semester, you can learn photography, and this fee includes the use of the black and white photo lab.

Special group classes are also available in silversmithing, stained glass, basketry, wood carving and ceramics.

The Bike Shop

If your bike needs repair, this is the place to get it done. Student mechanics will help you or you may do the work yourself. Supplies may be purchased at or ordered through the shop. The Bike Shop is located at the east end of the UC basement.

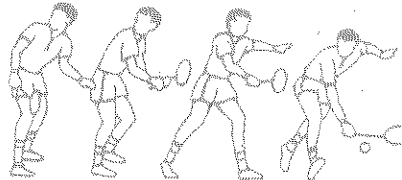
Game Room

At the west end of the UC basement is the Game Room, containing billiard tables, video games and all kinds of board games (such as chess and Trivial Pursuit). Table tennis facilities are available in a nearby room.

You must be 16 or over to use the Game Room. Hourly charges range from 60¢ to \$1.80, depending on the game you play.

Gymnasium

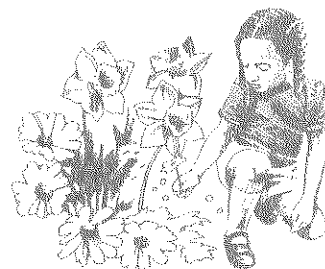
The Gym provides weight rooms, gymnastics rooms, outdoor basketball courts, racquetball and handball courts, tennis courts, an indoor pool, golf club sets, rackets, nets, balls and tandem bikes. Equipment is checked out on a first-come, first-served basis. Check with Gym personnel for the hours that specific facilities are available, particularly the pool.



Available at all times are 2 one-mile cross-country loops (between Fowler Ave. and Oak Ave.), a 1.4 mile Parcourse Fitness Circuit (off Sycamore Drive, opposite the Baptist Student Center), and a 400-meter track at the stadium (no spikes permitted).

USF Botanical Gardens

Located at the west end of the Tampa campus, between 30th Street and Pine Drive, with the entrance on Pine Drive, the Botanical Gardens are open from 8 a.m.-5 p.m. Just drive up and check in with Maintenance. Formal tours may be arranged by calling 974-2677.



Planetarium

Located in the Physics Building, the Planetarium presents shows each Sunday at 2 p.m. (except June-September). Reservations are required, call 974-3010, 9 a.m.-1 p.m. weekdays.

Natural Sciences Museum

This museum, in the Life Sciences Building Annex, room 102, is open weekdays from 9 a.m.-5 p.m. during the fall and spring semesters. Group visits may be arranged by calling 974-2667.

USF Weather Station

Situated on the 4th floor of the Social Sciences Building, the Weather Station is open weekdays. Tours may be arranged by calling 974-2386. Please call in advance, since classes are held there.

Off Campus

Personnel Relations (FAO 011) provides Courtesy Discount Cards, good for modest discounts on the admission prices to the following: Disney World, Circus World, Weeki-Wachee, Busch Gardens, Six Flags, Holiday Inn-Kissimmee, Sea World, Silver Springs and Wild Waters. Discount Cards available may vary from time to time. Cards must be obtained in person.

Canoes may be rented at the Riverfront Park on the Hillsborough River. For information, call Recreational Sports at 974-3177.

Robert Rauschenberg and USF collaborate on five-year international art project

Against the international setting of a United Nations reception, American artist Robert Rauschenberg announced plans for a five-year, 22 nation cultural interchange exhibition which is being organized and supported in part by the University of South Florida.

Rauschenberg will visit 22 nations over a period of five years, during which time he will create regional, original artworks done in or influenced by participating countries with collaboration of artists, writers and artists. The project acronym is R.O.C.I. (Rauschenberg Overseas Culture Interchange).

Artistic director is Don Saff, former dean of the USF College of Fine Arts and founder of Graphicstudio, the USF printing workshop. Saff's responsibilities will include organizing exhibits and exhibition catalogues for participating countries, and meeting with foreign artists and writers.

The opening show will be at the Rufino Tamayo Museum in Mexico City, during April, 1985 and will consist of 150 works constructed within the last two years.

These works will then travel to the next participating country and the international exhibition and collaboration will grow as it progresses to additional sites. Cities sched-

uled after Mexico include: Santiago, Chile (opening July 17); Caracas, Venezuela (opening Sept. 15); Beijing, China (opening Nov. 15) and in one of the major cities in Sichuan Province; and Tokyo. Other countries in the process of involvement with the project include Sri Lanka, Thailand, Australia, Spain and Italy.

R.O.C.I. is a private initiative for which Rauschenberg has neither sought nor will accept government support. He did inform U.S. Ambassador to the U.N. Jeanne Kirkpatrick about the project and was told by her that she strongly approved and will personally support it. Announcement of the project was made by Rauschenberg at a reception Dec. 13 in the United Nations Delegates' Dining Room at its headquarters in New York City, to an audience consisting of ambassadors and representatives of virtually every U.N. member nation, as well as luminaries in public affairs and the arts. Representing the University was August L. Freundlich, dean of the College of Fine Arts.

Saff introduced Rauschenberg with these words: "Robert Rauschenberg, though born in the United States, has through his work become a citizen of the world. His art is a celebration of life and his life has been devoted to the celebration of artistic incise-

ness. He has taken us from the safe moorings of cultural introspection and exposed us to disparate images and values. His is the art of synthesis ... the synthesis of objects, ideas and ultimately of people.



Artist Robert Rauschenberg presents a work to U.N. Secretary General Javier Perez de Cuellar to commemorate the inauguration of his R.O.C.I. project.

"Art is educational, provocative and enlightening even when not first understood. This creative confusion stimulates curiosity and growth, leading to trust and tolerance. To share our intimate eccentricities proudly will bring us all closer. It was not until I realized that it is the celebration of the differences between things that I became an artist who could see. My hope is that R.O.C.I. can make the 'seeing' look and by looking and seeing at one time, bring peace into our vision."

Rauschenberg's choice of Saff and USF for organizational support of the R.O.C.I. project has grown out of past collaborations, the most recent of which took both men to China in 1982 on a photographic mission which produced "Chinese Summerhall," a collage of photographs of the old and new elements in China which was published by Graphicstudio. It is considered to be the longest photograph developed on a one-hundred-foot length of paper. Rauschenberg has also been a guest artist in Graphicstudio in the 1970's.

A signed and numbered lithograph celebrating the inauguration of the R.O.C.I. project was created by Rauschenberg who inscribed and donated a copy to each U.N. member nation.

Artbeat

Cool DATES FOR A HOT SUMMER

Art

Robert Gordy: Monotypes

An exhibit of new monotypes by southern artist Robert Gordy, who recently completed two prints at Graphicstudio. Fine Arts Gallery (SVC), through June 1

Dance

State Dance Association of Florida Workshop

An intensive week of dance classes and performances. USF Dance Centre, June 18-23

Music

Summer Music Camps

Sounds of music will fill the summer air as junior and senior high school students receive professional instruction in a full range of musical experiences.

USF Campus
June 16-28, Junior High Band Camp
June 30-July 12, Sr. High Band Camp
June 30-July 12, Piano Camp

Theatre

Summer TheatreUSF

Take a break from the heat of the summer and attend TheatreUSF's adaptation of a Molière play. "Scapino" is a madcap farce directed by USF grad Phil Hall. Opening night is July 11 and it will continue through August 4.

The College

Spring 1985 Commencement

Some 65 undergraduate and 12 graduate students from the College of Fine Arts are expected to receive diplomas. Sun Dome, April 28



Photos by Joyce Bland

BETTER THAN EVER - the Guarneri String Quartet showed why it is America's Premier String Ensemble, when it performed for the fourteenth consecutive season at USF. Here, guests at a downtown reception enjoy meeting the artists and savoring the ambience.

REACHING FOR THE STARS

Semester II at the USF College of Fine Arts was characterized by high energy. There were distinguished artists and experts on campus, significant accomplishments in all departments, and creative thrusts at several levels including a cultural exchange project initiated by artist Robert Rauschenberg, with support from USF (see page 4).

Everyone reached for the stars this semester: the theatre department's first production was the contemporary Italian comedy, "We Won't Pay! We Won't Pay!" by the politically-charged playwright Dario Fo. The March Mainstage offering, "In a Northern Landscape," was even more ambitious. This play by Timothy Mason (see guest list, page 2) had been introduced by the Louisville Playhouse just two years before.

In music, a bold step was taken as the USF Scholarship Concert moved into the Sun Dome Amphitheatre. The big question—can such an event sound good in such a facility?—was answered affirmatively. During this year's program, Yankee baseball team owner George Steinbrenner received the Seal of the College from Dean August Freundlich, in recognition of a decade of support for the event. (Only producer/director/author Joshua Logan and dancer Gwen Verdon have received this seal previously.)

The USF dance department ushered in the new year by welcoming back

those students who traveled to Egypt to participate in the Cairo Arts Academy festival in December. Shortly after her return, the group's artistic director, Professor Lynne Wimmer, learned she had won a senior Fulbright Lectureship to teach at Instituto de Bellas Artes in Mexico City—a rare honor. Meanwhile, the department's outreach activity continued in high gear, with a touring program in Pinellas County high schools, in Jacksonville, and with a program on Renaissance Dance in Hillsborough junior high schools. Elementary schoolchildren also attended mini-performances on the USF campus.

The art department and galleries got off to a high-flying start with the hand-fabricated kites show by Oscar and Sarah Bailey, which captured the hearts and eyes of area media. They turned out in force at the close of the show, to film the Baileys flying the kites they created. (see Artifacts). Kudos also went to the student participants in the Tenth Annual USF Juried Student Art Exhibition, who earned high praise from critics for the strongly individual creative paths they are forging. A number of this year's Gasparilla Show winners, incidentally, are present or former USF art students.

In mid-March, the College celebrated its annual WEEK OF THE ARTS, and for the fourteenth consecutive year, the renowned Guarneri String Quartet returned to the College

of Fine Arts. They performed on campus March 12 in a program which one area critic called "The most exciting performance I've seen." The Guarneri followed it up with another concert downtown in the Tampa Theatre, which was co-sponsored by the law firm of Trenam, Simmons, Kemker, Scharf, Barkin, Frye & O'Neill. The reception honoring the Quartet which followed was a sparkling affair. (See photos this page).

Other events in this week-long celebration of the arts included the third annual Dean's Award for Service to the Arts, which was given to arts activist Louise Kotler, a member of the Florida Arts Council. A March 11 performance was given by the USF Symphony Orchestra, with guest artist Mark Westcott, piano. Westcott is the newest member of the music faculty and has extensive solo experience with orchestras throughout the world. The event was underwritten by the TECO National Management Association. Other events included a faculty recital featuring soprano Annetta Monroe and pianist Robert Helps, a Percussion Ensemble concert, and a symposium which examined Perspectives on Late 20th Century Art.

Last, but decidedly not least, Phase II at College construction got underway (see Dean's Corner this page for details on Phase II construction.)

Dean's Corner

To our College Friends

It has been exciting to feel the momentum building at the College this year. Outstanding artists have come to campus to share their expertise with students and faculty. The caliber of activity has been energetic. The level of performance has been distinguished. This reaching for the stars is a necessary ingredient of excellence.

By next semester, we should have a date for ground-breaking on Phase II construction for Fine Arts, which includes art studios, gallery storage, administrative space and exhibition areas. More gallery space will be added as funding becomes available, for which we anticipate community support. When completed as projected, this College will be one of the best equipped

See DEAN'S CORNER pg. 4

R.O.C.I.:

A Worldwide ART INITIATIVE

American artist Robert Rauschenberg's five-year, 22-nation exhibition is making history, not only for its immense scope and unique concept, but for its culmination. The final exhibit will mark the first time a one-man show has been granted to a living artist in the National Gallery of Art in Washington D.C.

This precedent recognizes the significance of the Rauschenberg Overseas Culture Interchange, or R.O.C.I. (pronounced rocky)—an ambitious project the artist initiated to promote world peace and understanding.

R.O.C.I., which is supported in part by USF, will encompass exhibitions in the major museums of at least 22 nations, with the opening show taking place April 17, 1985 in Mexico City. The second host city is Santiago, Chile, opening July 17, followed by a Sept. 12 opening in Caracas, Venezuela and a Nov. 15 opening in Beijing, China. Japan, Sri Lanka, Thailand, Australia, Spain and Italy are also slated to host the exhibit.

Rauschenberg plans to create original artwork using regional resources and talents from many of the participating nations. The resulting work will continue on as an integral part of the exhibit.

"I feel strong in my beliefs based on my collaborations around the world, that a one-to-one contact through art contains potent peaceful power," Rauschenberg said. "It was not until I realized that it is the celebration of the differences between things that I became an artist who could see. My hope is that R.O.C.I. can make the 'seeing' look and by looking and seeing at one time, bring peace into our vision."

Rauschenberg's past collaborations with engineers, composers, dancers, writers and visual artists have introduced many innovations into the world of art.

One recent collaborative project took Rauschenberg and Distinguished USF Professor of Art, Donald Saff, to China in 1982. This photographic mission produced "Chinese Summerhall," a collage of photographs showing the old and new elements of China. The 100-foot long photograph, published by Graphicstudio, is considered to be the longest photograph extant.

As former dean of the College and a founding director of Graphicstudio, (the USF printing atelier) Saff's association with Rauschenberg began in the 1970s when he was a guest artist at Graphicstudio. Their professional association continues today with Saff serving as artistic director on the R.O.C.I. project. Saff's duties involve traveling around the world or working from the project's organizational headquarters at USF to arrange for the individual exhibits.

In addition to support from USF, R.O.C.I. has received assistance from numerous sources. R.O.C.I. is a private initiative for which Rauschenberg has neither sought nor will accept government support.

Official announcement of the interchange was made in New York City in December before a group of United Nations delegates and ambassadors representing virtually every U.N. member nation. Saff introduced the artist to the gathering with these words (an excerpt):

"Robert Rauschenberg, though born in the United States, has, through his work, become a citizen of the world. His art is a celebration of life and his life has been devoted to the celebration of artistic incisiveness. . . He has redefined art aesthetically and functionally worldwide and his effect on artists and students will be the subject of art literature forever more."



ARTS ACTIVIST HONORED - Louise Kotler, above, member of the Florida Arts Council, shows delight in receiving the Dean's Award for Service to the Arts and congratulations from Dean August Freundlich, and USF President John Loft Brown (l to r)

Photo by Richard Dunn Roberts

Dean's Corner

Continued from pg. 1

centers of the visual and performing arts in the Southeast.

You are an important part of this momentum. Through your individual enthusiasm and your collective membership in our support groups, you have helped to make this year rewarding.

Recently, I reported to the cultural subcommittee of the Chamber of Commerce on a state-wide conference I attended in Miami, which examined Florida cultural trends. It attracted such national participants as Frank Hodsol, Chairman of the National Endowment for the Arts. It concluded that the arts in Florida are growing and the state has shown leadership in supporting them, but that long-range planning is needed to insure that cultural opportunities will meet the needs of the future.

We are fortunate enough to have entered into several partnering situations this year: there is, first, the Burdines Artist Series Endowment, and there have been in the Week of the Arts some co-sponsorships which extended performing benefits to more citizens. We look forward to doing more of this in the future. We think this college and this community enjoy a special relationship which has a synergistic effect.

Louise Kotler articulated that relationship best, when she received the Dean's Award for service to the arts last March. I close with excerpts of her remarks and an open invitation to you to join us for still another exciting and challenging semester:

"It is the University of South Florida which has provided the impetus and leadership for the growth of the arts on the entire West Coast of Florida. . . It is you on the faculty and administration who have brought your professionalism, your creativity and your vision which you have shared so willingly and with such open generosity with all of us. . . though you may see how far we still have to go, I would like to say, 'remember how far we have come because of you, and how much we need you, and that you can continue—and someday, because of the inspiration born and nurtured here at USF, Florida can be truly a state of the arts where laymen, legislators, educators, businessmen will together feel the need for the arts to be truly part and parcel of our lives.'"

Thank you, Louise, for your kind words and for your support.

August L. Freundlich, Dean College of Fine Arts

Artbeat
College of Fine Arts
University of South Florida
Tampa, Florida 33620

Artist launches worldwide peace project

Bulk Rate
U.S. Postage
PAID
Tampa, FL
Permit. No. 257

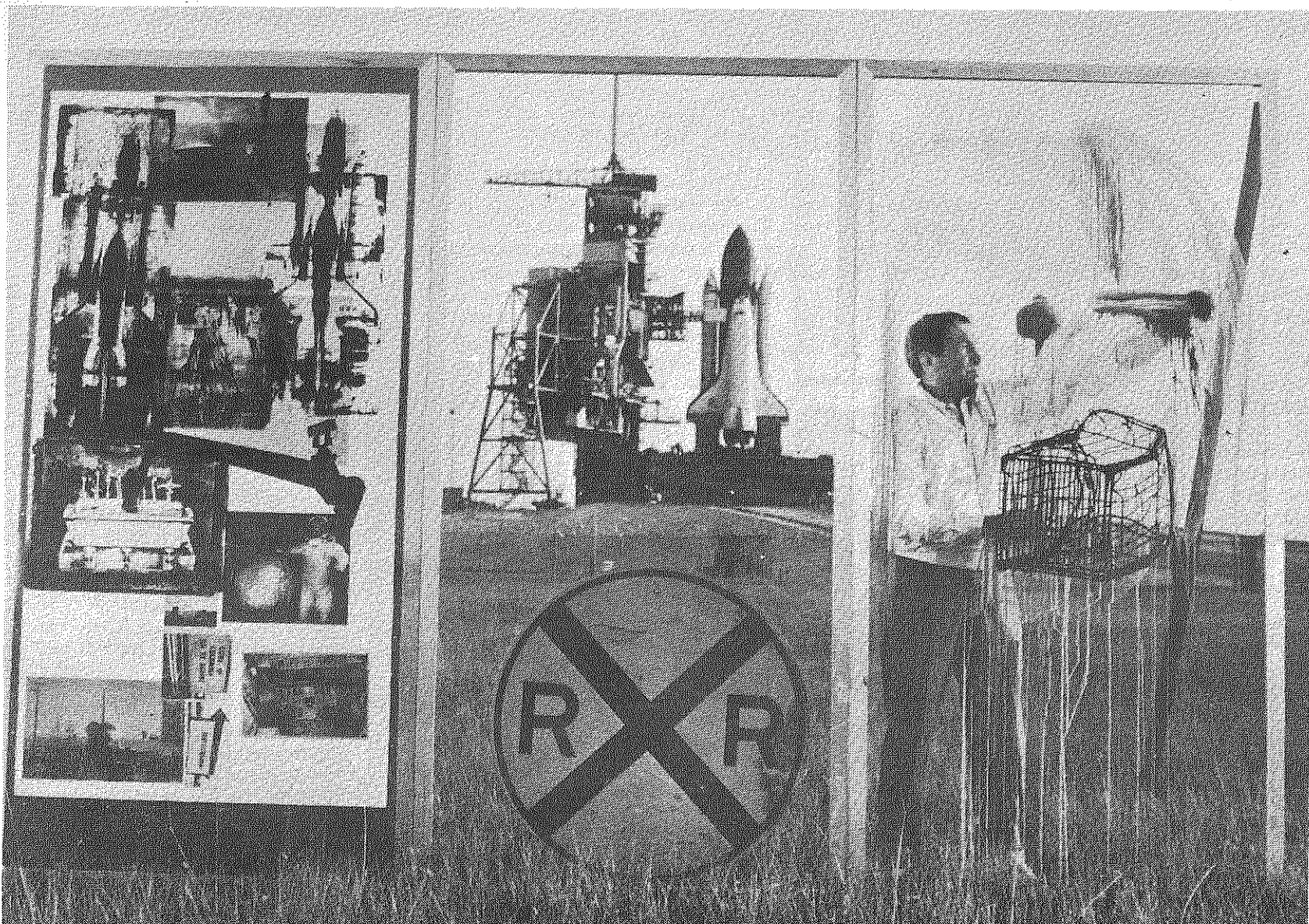


Photo by Theo Westenberg

Artist Robert Rauschenberg frames the space shuttle Discovery on its launch pad, in a work-in-progress at Cape Kennedy (1984).

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