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## ART VIEW

JOHN RUSSELL

# Rauschenberg and Johns: Mr. Outside And Mr. Inside

It is by a conspicuous coincidence that a show devoted to Jasper Johns's paintings of "The Seasons" should be on view through March 7 at the Leo Castelli Gallery, 420 West Broadway, while simultaneously there can be seen in the new Lila Acheson Wallace wing at the Metropolitan Museum what may well be the single largest work of contemporary art ever to be mounted in a great American museum. The work in question is "1/4 Mile or 2 Furlong Piece" by Robert Rauschenberg, who rather more than 30 years ago was jointly responsible with Jasper Johns for a historic shift in the ambitions of art. Quite apart from that coincidence, major early paintings by both Rauschenberg and Johns can be seen through March 7 in Part 1 of Leo Castelli's 30th-anniversary show at 142 Greene Street. Quite clearly, therefore, this is a good moment at which to look back at careers that have left a permanent mark upon the history of 20th-century art.

When Jasper Johns and Robert Rauschenberg first came before the public in the mid-1950's, they were widely regarded as vandals, saboteurs and wreckers. When faced with Johns's flags and targets, one well-known New York abstract artist said, "If that's painting, I might as well give up." And when Rauschenberg painted directly onto his own narrow bed and hung it up on the wall, you would have thought from the rumpus that he had violated some kind of loyalty oath. Who were these two, anyway, to dump on the American art scene just as it was beginning to be acclaimed the world over?

But then, with time, it became clear that far from being an act of frivolity that verged on a Federal offense, Johns's "Flags" had brought back into painting a sensuous delicacy of touch that had had few equals since Georges Seurat was painting on cigar boxes in the 1880's. It also became clear that far from aiming to create an ephemeral sensation, he was a partisan of the long, solitary, hermetic haul. His paintings were about multiplicities of meaning, rather than about their ostensible subjects, and it was his ambition, as far as possible, to banish himself from them. (In 1971 he said in an interview that "I have attempted to develop my thinking in a way that the work done is not me.")

Already in 1955, a close look would have disposed of the notion that Johns and Rauschenberg were virtually interchangeable newcomers, bent primarily on outrage.

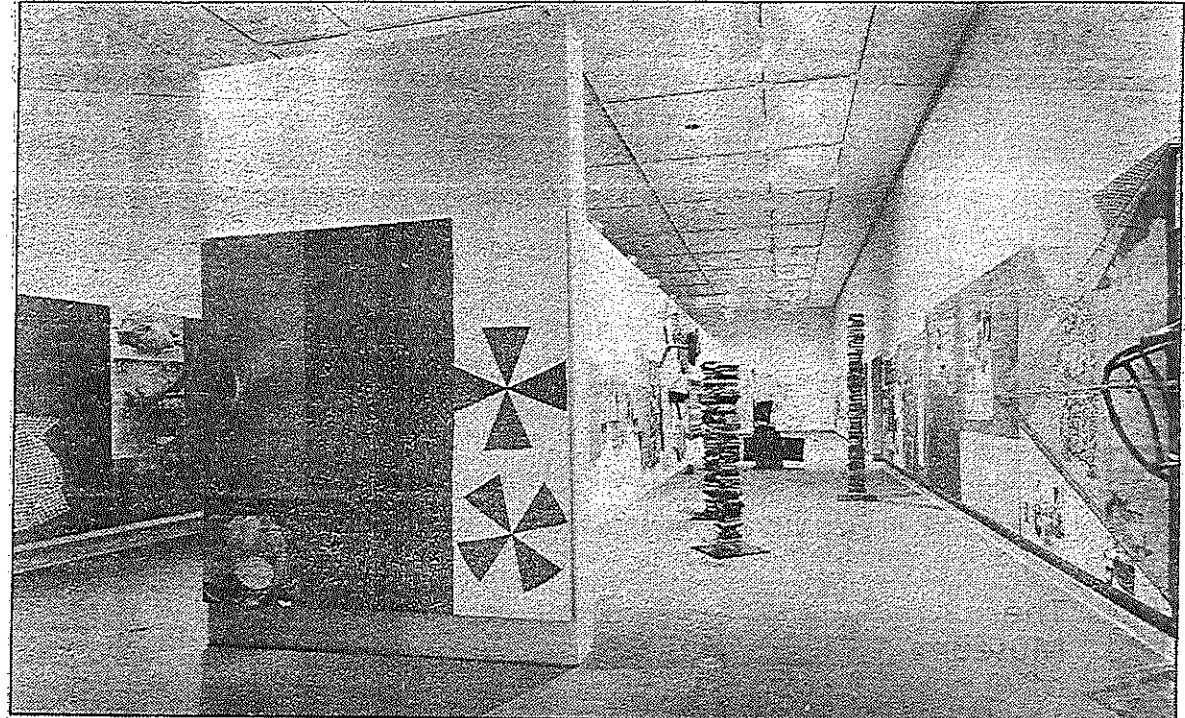
Johns's work was about paradox and introspection. Rauschenberg wanted, on the contrary, to reach out to the whole world and welcome it into his work. (In 1961 he said that "there is no reason not to consider the world as one gigantic painting.")

Then as now, they both seemed to a foreign observer to be deeply, unalterably American. When Johns drew a penetrating poetry of his own from a light bulb, a drawer, a beer can, a wire coathanger, the numbers from 0 through 9 and the alphabet from A through Z, the result had philosophical overtones, but it also had echoes of the plain speaking and plain dealing that John Frederick Peto, for one, had brought to the painting of common objects in the 19th century. In his "combine paintings," in which found objects and ready-made images of every imaginable kind were combined with passages of pure painting, Rauschenberg dealt with the poetics of metropolitan glut in much the same way that Charles Ives in his Fourth Symphony had dealt with the manifold sound structure of New England in an era when music came live, and raw, and unamplified.

As time went by, their differences became ever more marked. Johns developed a complicated code system that often seemed intended to cover his tracks. But, when cracked in however small a degree, that system could have a universal poignancy. As Johns is well known to be a close reader of Hart Crane, we have no trouble relating the outstretched hand and elongated arm that have long been a part of that system to Crane's suicide by drowning. Equally well, many other seemingly cryptic images in Johns's work relate to poetry, to older art and to private perturbations. Though for years turned away at the front door of Johns's work, autobiography soon found a way in at the back — so much so, that in recent years Johns has developed into one of the great American soliloquists.

Rauschenberg, by contrast, went further and further in the direction of literally letting the whole world into his work. The enormous installation at the Met has in part the character of a travel diary, for Rauschenberg in recent years has been a great globetrotter in the cause of multinational understanding. The result has an aerial fancy, allied to an unbounded generosity of spirit.

It moves fast and travels light. Sound plays a key role in it. If it has in it something of a thinking man's Epcot, it also demonstrates that Rauschenberg has lost none of his genius



Peter Aaron/Esto Photographics

Above, Robert Rauschenberg's enormous installation in the new Wallace wing at the Met—it has in part the character of a travel diary. At right "Study for Fall" by Jasper Johns, part of the artist's cycle, "The Seasons," at Leo Castelli's main gallery.



for presentation. His is an art that has always reached out to us. (Sometimes, it has encouraged us to activate it by our very presence.) Veteran admirers of Merce Cunningham and his dance company will remember that when Rauschenberg toured with them in foreign parts as set designer he would improvise his décors from one night to the next, using whatever he found in the unfamiliar street.

The huge piece at the Met still has that quality. Like a supersonic Ariel, Rauschenberg conjures delight from the air and moves on, unseen by us but already wreaking an almost incorporeal magic beside us, above us and sometimes beneath us. Johns, meanwhile, is as if walled up in his studio, surrounded by objects that speak to him the way the scales, the bell, the hammer, the millstone, the pair of compasses, the ladder and the cryptic polyhedron speak to Melancholy as she was evoked by Albrecht Dürer in 1514.

"The Seasons" reminded this visitor on more than one count of Dürer's celebrated engraving. Though based initially upon a painting by Picasso of the Minotaur moving his house, Johns's new cycle is fundamentally a four-part meditation on the mutability (as much as on the multiplicity) of meaning. The use of the four seasons, each in turn, in-

sures for the cycle a classic, "given" structure. We know from the start that — in the words of Hart Crane — we shall "walk the dozen particular decimals of time," with plenty of natural detail to help us to tell January from July.

But the sense of Johns's "Seasons" is not meteorological. As in Dürer's "Melancholy," the four skies are full of flaring, flaming portents. Yet — as in Dürer, again — the real drama is inward. Just as we have somehow to unfrindle the strange collocation of objects that is strewn around the feet of Melancholy, so in "The Seasons" we have to unpuzzle the equally peculiar but not less haunting connotations of the rope, the ladder, the Alpine sign that says "Watch out for falling ice!" and all the other clues that Johns has left around. It is a terrible moment — as poignant as any in recent painting — when the rope is loosened, the ladder breaks and the furniture of memory slides down in disorder. "Fall" is the title of that painting, and it is well named. "Winter" and "Spring" persuade us, however, to walk in step with nature, and to believe that

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# Mr. Outside and Mr. Inside

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catastrophe can be looked in the face and stared down.

When we are through studying these two exhibitions, we may well decide that Johns and Rauschenberg in their art are classic antitheses. Rauschenberg, on this reading, would be the archetypal hands-on man — the person who opens his heart to everyone, without distinction of age, sex, creed, place of origin or pigmentation. In his work, the inner and the outer landscapes are one. He is where he has been, one might almost say. If he can reach out to people the world over, he will do it, irrespective of whether or not it advances his career at home.

Johns, by contrast, is still keen on coming across as the archetypal hands-off man. Much in his nature is

off limits, as far as we are concerned. And although in recent years he has filled in more and more of the map there are times when we land finally at his front door, only to find on the mat the two words "Keep Out." He does not wish to confide, and still less to confess. Yet it could be argued that few painters now working have given us so clear and so truthful an account of themselves.

If that is both a mystery and a paradox, that too is the way he wants it. What he said to John Cage in 1961 is still true of him, 25 years later: "The situation must be yes-and-not either/or. Avoid a polar situation." And, as a matter of fact, the maxim has a universal application. We need both Jasper Johns and Robert Rauschenberg around us, and we are lucky to have lived at a time when both the hands-on man and the hands-off man had so much to give. ■

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## MOSCOW FACES OF CHANGE

# Graphicstudio to help bring Soviet artists into '80s

By TODD SIMMONS  
Tribune Staff Writer

TAMPA — When Don Saff stood in a Moscow art museum earlier this month, flanked by top Russian officials, and opened the first art exhibit under an accord between the University of South Florida and the Soviet Union, he knew that cultural history was being made.

"To have all those people there behind me was remarkable," said the director of USF's acclaimed Graphicstudio. "To have been a linchpin in this process, to see change taking place, to touch change was a high point for me."

Saff and other Graphicstudio officials and USF representatives spent two weeks in Moscow recently working out details of the agreement, recruiting Soviet artists for

an exchange program and opening U.S. artist Robert Rauschenberg's first Soviet exhibition.

But perhaps the most important accomplishment of their stay was the establishment of a Soviet companion to Graphicstudio, USF's art workshop dedicated to the creation and reproduction of modern art.

Soviet officials have reserved a large space for the sister studio in a building near the University of Moscow. "It's exactly what we needed," said Deli Sacilotto, a Graphicstudio administrator.

But before the studio can be opened, Saff needs money — about \$75,000 — for darkroom facilities, vacuum tables and other equipment integral to the photographic and silk-screening processes that will be used in the workshop, he said.

He plans to ask some of the state's top officials for assistance.

"We need help from Gov. (Bob) Martinez, from (Secretary of State) Jim Smith, from (state university system) Chancellor Charles Reed," Saff said. "Someone needs to take a look at this as something more than a local thing."

"At this point, all we have is an agreement with no funding."

Through the new studio, Graphicstudio technicians would be able to bring culturally impoverished Soviet artists into the 1980s, Saff said.

Until Soviet leader Mikhail S. Gorbachev's perestroika policies began to go into effect four years ago, artists there had long been victims of government repression. The only state-approved artistic philosophy, so-

cialist realism, reduced most painters to creating plain portraits and sculptors to erecting monuments to the Bolshevik revolution.

Only realists could have official exhibitions or openly sell their work. Non-conformists labored in obscurity.

That repression, combined with a severe shortage of art supplies, has held Soviet artists at least 35 years behind the rest of the art world, Saff said.

Their reproduction and creation techniques are similar to those of U.S. artists in the 1950s, he said. Soviets know little about printmaking, a field in which Graphicstudio has established itself as a leader.

"The attitude we're trying to break down, which they found novel, is that artists and printmakers should not work together,"

said Sacilotto. "We had to tell them we aren't interested in working with the traditional printmakers, we want to work with the people who are creating."

If the fund raising is successful, Saff plans to return to Moscow — with the equipment — in April or May. Graphicstudio printing technicians will go with him to show the Soviets how it all works.

Soviet artists will then come to the United States to further their knowledge and exhibit work here.

The program, one of the first ongoing U.S.-Soviet cultural exchanges, may affect many more people than just those artists involved, Saff said.

"Art, which appears so safe and innocuous, can be such a formidable tool in the cause of humanity," he said.

# 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.

Reporter's Notebook

# Traffic Is Heavy on the Art Auction Route

By RITA REIF

Art buyers have shuttled between Christie's and Sotheby's in Manhattan for more than a week, viewing and bidding on more postwar, modern and Impressionist art valued at more money than has ever been presented at auction. The numbers are staggering. Sotheby's presented 792 artworks estimated at between \$166.6 million and \$220.2 million and by Saturday night had sold \$231.2 million — the highest total in history for such sales. Christie's offered 722 works valued at a total of \$113.8 million to \$155 million. By Saturday, Christie's sales of contemporary art totaled \$42.9 million.

There was gridlock in front of Christie's Sunday night as art enthusiasts and socialites arrived in dark suits, silks and sables to look at works by Picasso, Renoir, Cézanne and Degas that William and Edith Mayer Goetz, pioneer Hollywood collectors of Impressionist and modern art, acquired 40

years ago. Hundreds who arrived by stretch limousine and taxi found there was gridlock upstairs too, as art enthusiasts crowded into the viewing of the Goetzes' and other owners' art, valued at from \$100 million to \$134 million, that were to be offered last night, tonight and tomorrow.

Christo, the artist, and his wife, Jeanne-Claude, swept through the crowd Sunday night, heading for the corner of a Christie's gallery where a Giacometti bronze from the Burton and Emily Hall Tremaine collection was being shown along with other Giacometti works.

Mary Lasker never removed her sable-edged mink coat, so eager was she, she said, to see her favorite Goetz painting — Picasso's portrait of his son Paulo dressed as a clown. The philanthropist and collector said she had admired it often in the Goetzes' living room — "It's so happy" — which she visited for the last time a year ago. Mrs. Goetz, who was widowed in 1969, died in June at the age of

82.

The Goetzes' two daughters, Barbara Windom and Judith Goetz Shepherd, were greeted by Christopher Burge, Christie's president, and then went to look at a Degas ballet dancer. Mrs. Windom said she was surprised that people looked at art in the Christie's previews as if it were in a museum. She and her sister did not, she said. She touched the Degas and jokingly said to Mr. Burge: "We want to pull her hair ribbon one more time."

At noon Friday, as hundreds were filing in and out of Sotheby's to view works by Renoir and Degas being sold that night and Saturday, a man resembling a George Segal plaster sculpture showed up, covered from head to toe in white silicone, wearing a white silicone top hat and carrying a white silicone newspaper.

The man identified himself as Harold Olejarz, a sculptor and performance artist from Tenafly,

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## In New York Art World Auction Traffic Is Heavy

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N.J., and said he made a living driving a limousine. He keeps his "sculpture suits" in the trunk of his car, he said.

When asked if he came to Sotheby's because George Segal's "Self-Portrait" had sold there the night before for a record price of \$242,000, he said: "No. Most artists have a gallery show. I decided to go directly to art buyers and demonstrate my own art."

Ezra and Cecile Zilkha carefully inspected the Impressionists and modern paintings at the Christie's preview. When asked what he thought of the prices paid last week — including \$17 million for a Jasper Johns painting — Mr. Zilkha, an art collector, investor and former banker, said: "I think it is crazy. When things get too excessive, something not-so-good will happen."

Yesterday, the man collecting the \$17 million, François de Menil — an architect and a member of the Texas art-collecting family — who bought "False Start" and Andy Warhol's "Marilyn Monroe (Twenty Times)" from Mr. Scull, said he was "still recovering." Not only did the Johns bring a record price, but the Warhol did also, going for \$3.96 million. "The Jasper was purchased in 1981 and the Marylins in 1980," Mr. de Menil said. "I'd rather not say what I paid, but it was considerably less than what I received."

Michael Findlay, who is in charge of fine-art sales at Christie's, said yesterday that he was delighted to find that three different groups arrived at Christie's on Saturday morning to look at what was still to be auctioned after having sold art at good prices on Friday night at Sotheby's.

"The money is not staying very long in their pockets," Mr. Findlay said.

Mystery buyers show up every season or so at art auctions and pay huge sums. This season's unknown buyer did not remain so for long — and by choice. Hans Thulin, a 40-year-old Swedish real-estate investor, flew in from Stockholm to be in New York on Wednesday night. He bought Jasper Johns's "White Flag" at Christie's, for a record \$7 million. He bid for the ghostlike "Flag" over the telephone through Lillemor Malmstrom, the director of Christie's Stockholm office, who was present at the sale.

On Thursday Mr. Thulin flew to Miami, and that night was on the telephone again from Boca Raton. **This time he bid through Lucy Mitchell-Inness, Sotheby's head of contemporary art sales, to buy Robert Rauschenberg's "Rebus" for a record \$6.3 million, the highest price ever paid at auction for a work by this artist.**

"I'm very happy; I got two good cornerstones on which I will build my collection," he said. "My goal is to pick 2 of the 10 best American artists."

Mr. Thulin said he was a self-made man. After his university education, "I started out with empty hands," he said. "You can do anything in Sweden today but you can't die, because they take everything away from you in taxes when you do."

Leo Castelli checked his files after the Johns "False Start" was auctioned Thursday night for \$17 million at Sotheby's. He found that he had sold the painting to Robert C. Scull in February 1960 for \$3,150 — of which Johns was paid \$1,575.

Bidding these days is done by art buyers who for the most part are far away from the public eye: in dark-

ened rooms overlooking the salesrooms, from limousines parked outside the auction house, from telephone booths in the lobby and from corporate board rooms all over the world.

Last week, Susan Rolfe of Christie's took bids from one man who was attending a funeral at Frank E. Campbell's on Madison Avenue. Another bidder at Christie's contemporary sale was due at a dinner at an East Side restaurant. "We got him on the phone — and he bought the work," said Mr. Findlay.

### Chevalier Tribute

A screening of the 1947 film "Le Silence Est d'Or," featuring Maurice Chevalier, is to open a four-day tribute to the performer at 2 P.M. tomorrow at the French Institute, 22 East 60th Street. Twelve films are in the series, which is to cover more than 30 years of his career. The series is to run through Sunday (there are no films on Thursday). Most of the films are in English except for the opening-day film, which is in French with English subtitles. Tickets to each screening are \$5 (\$3.50 for students and the elderly); a series ticket is \$40. Information: (212) 355-6160.

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# Rauschenberg Show Opens New Era in Berlin

NEW YORK TIMES, MARCH 10, 1990

By HENRY KAMM

Special to The New York Times

EAST BERLIN, March 9 — Robert Rauschenberg, the American artist, advanced East and West German cultural unification by a giant step today through an exhibition in the historic Alte Museum. For the first time, a major exhibition spanned the division of the city.

The complications that preceded the official opening, which will take place on Saturday, could serve as a metaphor for the recent history of Berlin and its divided country, said Wolfgang Polak, director of the official East German body that organizes exchanges of exhibitions.

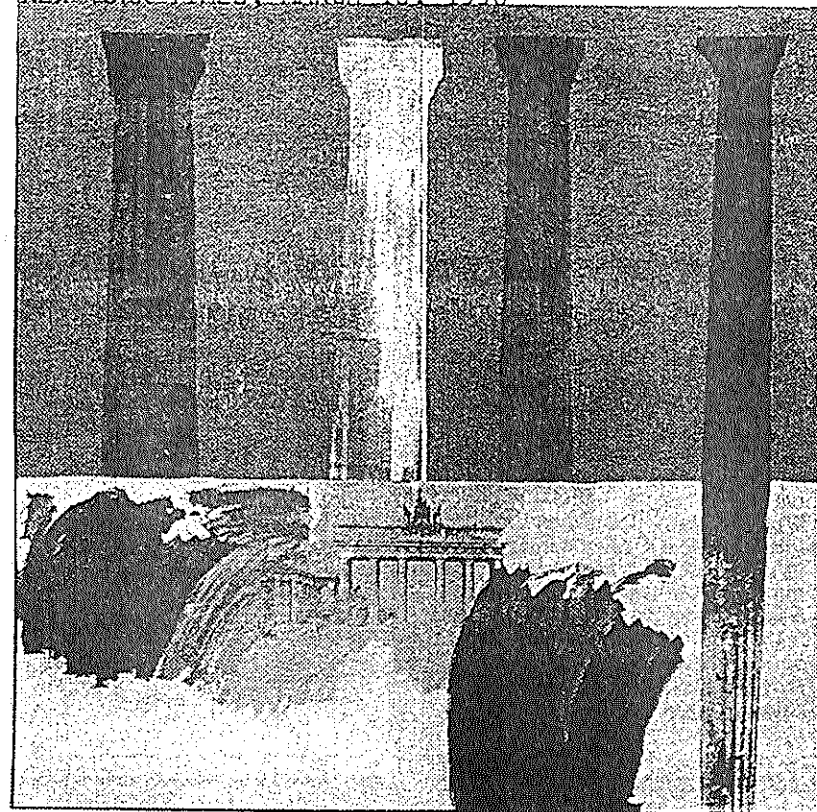
The exhibition was delayed for several years because Erich Honecker, the Communist leader, deposed last October, opposed Mr. Rauschenberg's wish to stage simultaneous shows of his work in the two halves of the city. Only after the Berlin wall fell last November was agreement reached.

Today, Dieter Ruckhaberle, director of the West Berlin State Kunsthalle, which was to have been the venue for the other half of the display, announced that for the first time a show was being staged for all of Berlin. He formally renounced the mounting of a parallel exhibition.

## 'This City Is Open Now'

"It is no longer necessary," Mr. Ruckhaberle said at a press preview of the show, which will run until April 1. "This city is open now. Let the West Berliners come over here to see it."

Mr. Polak said: "Bob Rauschenberg's project for parallel shows, with an open wall to let people on both



Robert Rauschenberg's "Bach's Rocks," an acrylic, enamel and fabric collage on plywood, includes an image of the Brandenburg Gate.

sides see them, didn't work. An artist — who would be surprised at this? — couldn't breach the wall; a citizens' movement did. But I want to thank him for his readiness not to abandon the project despite many failures."

When the wall was opened Nov. 9, Mr. Polak recalled, he was on an officially sponsored tour of the United States. Symbolically, he said, it was within sight of the Statue of Liberty that agreement was reached to mount the show in the just-liberated part of the city. He and Donald Saff, director of the Rauschenberg Overseas Culture Interchange project, shook hands on the idea while Mr. Saff was showing him the view of New York from the Staten Island ferry.

The project is a constantly changing collection of Mr. Rauschenberg's works that has already been shown in Mexico, Chile, Venezuela, China (including Tibet), Japan, Cuba and the Soviet Union. The artist said today that after runs in Malaysia and Senegal, the project would conclude with a show at the National Gallery in Washington, tentatively set for next year.

"We worked a very long time for this show," Mr. Polak said. Interest began with a Rauschenberg retrospective in West Berlin about a decade ago. He said artistic circles here were enthusiastic when the Americans proposed the parallel shows, and even the Culture Ministry and Communist Party cultural officials backed the idea.

"But other institutions resisted because of the East-West aspect," Mr. Polak said, referring to the political leadership. The effort was renewed after East German cultural officials saw the Moscow show last year. West Berlin's cultural authorities offered to finance both exhibitions. Mr. Rauschenberg prompted Armand Hammer, the industrialist who has close relations with Soviet and other Communist leaders, to write a personal appeal to Mr. Honecker last summer.

## Compromise Is Offered

The East German leader finally offered a compromise, Mr. Polak and Mr. Ruckhaberle said. He proposed an overlap of two to five days instead of parallel exhibitions. But Mr. Rauschenberg insisted on simultaneous shows, with equal access for East and West Berliners, Mr. Ruckhaberle said. In view of East German unwillingness to open the wall for art lovers, or any other category of visitor except on individual application, this put the project once again to rest until Mr. Honecker and the wall fell.

The day after the wall fell, said Thomas Bühler, a West Berlin painter who is curator of the show, Mr. Rauschenberg asked his help in renewing efforts to mount the exhibition. With the decision made, Mr. Rauschenberg said, he rushed here to photograph scenes that he incorporated into his multi-media works, as well as into a number of nonstop videos that are part of the show.

The artist composes works reflecting the local scene for each of the exhibitions. One, called "German Stroll," consisting of acrylic, metal leaf and fabric collage on three plywood panels, will be presented to the National Gallery here. Several of the works bear satiric titles like "Kitchen Widow" and "Bach's Rocks." The latter — acrylic, enamel and fabric collage on plywood — includes an image of the city's Brandenburg Gate.

For Mr. Polak and other East German museum officials and critics, the Rauschenberg exhibition is a milestone, the beginning of a new era.

"I don't see Berlin again as the capital of the nation," Mr. Polak said. "That's unimportant. They want Berlin to be a metropolis of art and culture, a hub of the artistic world."

# Rauschenberg's Tour de Force

By MARY LYNN KOTZ

**F**OR ROBERT RAUSCHENBERG all the world's a canvas — and a palette. Up to his elbows in paper pulp in China, in mud-manure straw clay in India, in red-brown tribal face-paint in a Venezuelan village on the Amazon or a mixture of sands from Israel, Mr. Rauschenberg takes materials and images, techniques and information from cultures around the globe and uses them in his art.

"In the early years, I found everything I needed on the streets of New York," Mr. Rauschenberg said in November at the Tokyo opening of his exhibition, called R.O.C.I./Japan, for which an Osaka showing is planned this summer. "People threw all sorts of things away, right around the corner. Now, my studio's gotten a lot bigger." His "studio" is the 22 countries of R.O.C.I., the Rauschenberg Overseas Culture Interchange, now at midpoint on a global tour de force. R.O.C.I. (pronounced "Rocky") is an ambitious nonprofit project conceived by Mr. Rauschenberg in the early 1980's to forge communication with other nations through the language of art.

"He is trying to introduce the world to itself," said Dr. Donald Saff, artistic director of R.O.C.I. With an advance staff, Mr. Rauschenberg goes into a country to work with local artists and artisans. After producing the art, he returns to a major museum in that country to exhibit the work done there and in other R.O.C.I. nations, in what amounts to a mammoth artistic chain letter displayed at a huge public exhibition. In Japan, he worked in the town of Shigaraki with a group of chemists at the factory of Otsuka Chemical — a firm that perfected a method for producing permanent screen-printed images on clay — to create daring new ceramic paintings.

R.O.C.I.'s logo is the Oriental symbol of the turtle that carries the world on its back. ("Rocky," is also the name of Mr. Rauschenberg's 27-year-old pet turtle.) Since R.O.C.I.'s birth in Mexico City in 1985 with 230 pieces, it has attracted millions of viewers in Mexico, China, Tibet, Chile, and Japan. (In China, 70,000 showed up during the first week alone.) After its Osaka show this summer, R.O.C.I. will travel next to Sri Lanka, other Far Eastern countries, and then around the world.

Each R.O.C.I. exhibition is accompanied by

Mary Lynn Kotz is the author of "Rauschenberg Himself," to be published by Harry N. Abrams.

## He conceived the global tour to forge communication with other nations.

a catalogue written by leading poets, writers and journalists of that country, such as the writers Octavio Paz in Mexico and José Donoso in Chile. In each country, Mr. Rauschenberg leaves as a gift to the people of that nation a work of his art made there. He also sends a piece to the National Gallery of Art in Washington for a major exhibition planned for 1990.

Integral to each R.O.C.I. exhibition are hundreds of his black-and-white photographs, parts of which also become silk-screened images in his paintings. They are accompanied by continuously running color videotapes on 10 to 15 video monitors ("video vérité" as Dr. Saff describes it) — scenes and sounds of the countries as seen through Mr. Rauschenberg's eyes.

Mr. Rauschenberg has committed a vast portion of his own resources to the venture. "My pockets are empty," he told the Tokyo audience, not entirely in jest. "But to be government-sponsored would defeat the idea of the project. It has to be from people to people. We want to communicate our human kinship. I trust art to do that. Certainly politics isn't doing a very good job."

In the Tokyo exhibition, one of the most vivid images was a giant Japanese fish kite of hot pink cloth floating in a sea of poured blue and white acrylic paint. Bright collages are made of rich silks from Japan. From other cultures there are vibrant sweeps of turquoise, purple, orange and yellow swirling over and around silk-screened photographs of faces and things, humble or grand, from Mexico to Sri Lanka.

In Mr. Rauschenberg's body of work there is a distinct line of demarcation between art produced before and after he began his serious journeys about the globe. In the images, first-hand observation now broadens the the irony and the social commentary that have always permeated Mr. Rauschenberg's work.

For the last 10 years, Mr. Rauschenberg has been working in countries where an American artist is a rare creature. Using native materials or learning ancient techniques from local artisans, he has produced, for example, immense pieces imprinted with flamboyant colors and a multiplicity of religious symbols from Mexico; paper sculptures from China that are translucent, luminous



Robert Rauschenberg working recently on a piece in Naples.

and at the same time rigid; gleaming copper-plate wall pieces emblazoned with images of a dove, a crucifix or a bird from Chile, and delicate drawings made in a hotel room in Sri Lanka. The body of work changes and grows as it moves to major shows in different countries.

"To communicate is the goal," says Mr. Rauschenberg. "And yet the energy that emerges from this most basic collaboration is rewarding in itself." Collaboration is Mr. Rauschenberg's *modus operandi*. From his joint efforts in the late 1940's with his former wife, Susan Weil, to multimedia performance art with Merce Cunningham and John Cage in the 1960's, to suites of prints and sculptures in studios at Universal Limited Art Editions on Long Island, Gemini G.E.L. in Los Angeles and GraficStudio in Tampa, Fla., he has always worked closely with others. In his own working compound in Captiva, Fla., he is surrounded by young artist-assistants.

Even his art "collaborates." He mixes media, objects and images, causing them to relate to each other in a new way. In a new piece called "Awn," for example, an awning he bought from a Mexican street merchant is the field for a silk-screened image of an ancient stone dog. From economic necessity as much as esthetic curiosity ("I couldn't afford canvas"), Mr. Rauschenberg began — and continues — to work with such commonplace objects as weathered boards, a chair, a shirt, a piece of brick wall.

Collaboration is what Mr. Rauschenberg expects of his viewers as well. Many of his pieces have moving parts; others are activated by the viewer simply walking by, causing a silky scrim or a row of light-as-air Mexican wheat bags to waft gently. Some pieces have mirrors, so the viewer is actually a part of the work. As Mr. Rauschenberg told his Japanese audience: "I want to make you work hard. I don't want to give you any 'an-

swers.'"

The international participation — the deep connections Mr. Rauschenberg has made with Chileans and Tibetans, Moroccans and Venezuelans, is taking his life and art in an expanded, profound direction. Related images, materials and concepts from his R.O.C.I. experiences also appear in "Quarter-Mile or Two Furlong Piece," his 750-foot-long painting in the new special exhibitions gallery of the 20th-century wing at New York's Metropolitan Museum. His global images, translated into other new series, have made their way to Europe this spring with major openings last month in Dusseldorf, West Germany, and Naples, and another show currently in Stockholm. His photographs are a basis for much of his imagery, and for his work in this hybrid field Mr. Rauschenberg received last week the International Center of Photography Award in Art for a visual artist who has made an important use of photography in mixed media.

Mr. Rauschenberg's aim, he says, is to show viewers around the world new ways of seeing and appreciating the cultures often overlooked by Western art.

In India, at the Gandhi Ashram in Ahmedabad, the artist's collaborators were a throng of papermakers of the untouchable caste, descendants of the people with whom Mahatma Gandhi founded the Ashram. Bamboo and fabric were integrated into the paper itself with thin strings, and then laminated.

"For the first time, I wasn't embarrassed by the look of beauty — of elegance," said the artist. "Because when you see someone who has only one rag as their property, but it happens to be beautiful, pink and silk — you see that beauty doesn't have to be separated."

Mr. Rauschenberg became intrigued by the clay of Indian houses. "It's made out of manure — either camel or cow — and mud and straw, and it's a beautiful look — very primitive," he said. "But I had to change the recipe." Soon, another set of Indian collaborators began working with Mr. Rauschenberg to make editions of clay sculptures from his mud inventions.

In Anhui, China, at what is said to be the world's oldest paper mill, Mr. Rauschenberg learned to make delicate, see-through, sculpted paper. He inserted cutouts from everyday graphics — a leg and shoe here, a sliced apple there, an upside-down bicycle — into their ancient, honored paper. Below the bottom of the paper — which was white, edged with gold and embossed with Chinese calligraphy — he hung a brightly colored circle of embroidered silk.

In Israel, he found art weighted with angst. "I told them they need art that can lift their spirits," Mr. Rauschenberg said. He tried to show his Israeli artist friends "new ways of looking" by incorporating common discards into his work there. In the process he became friends with Mayor Teddy Kollek of Jerusalem "who was so proud of his clean streets he was astonished I'd found anything at all."

In Venezuela, the artist met with members

Continued on Page 33



ANTIQUES

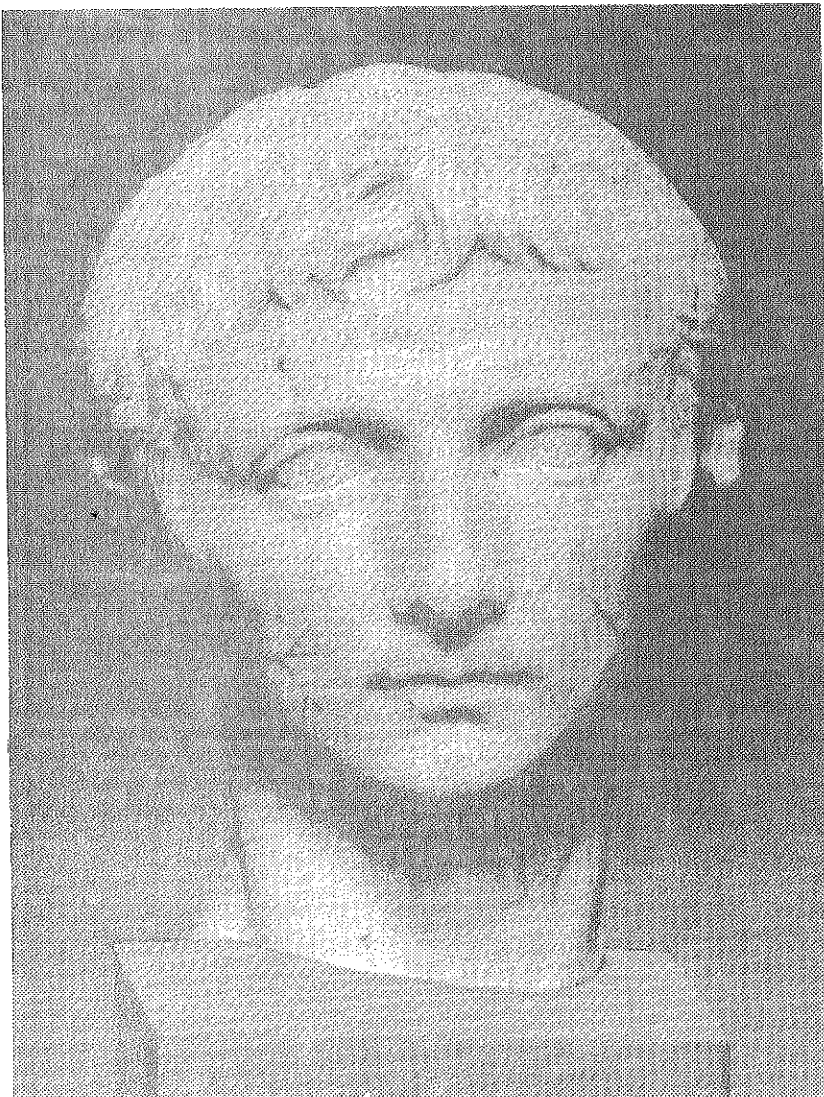
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and lowered costs for this material, which was formerly reserved for the wealthy. Over the next several centuries, glass was available to all classes of people throughout the empire, and craftsmen freely explored every hand technique known, devising new shapes, experimenting with colors and textures, and achieving frequently stunning, but sometimes less than pleasing, results.

The chronological displays worked well here by David Whitehouse, Cornell's deputy director, trace the evolution of glass through the period. But to view the displays as only chronological would be a waste, since so many masterworks are on view in the surface. They come in many forms: as cage-cups, vessels framed in exquisite webs of cut glass; lapis-blue vessels embellished with chalky cameo designs; a paper-thin cup traced with frost-fine leaves and vines; a bowl with lace mosaics locked forever in its layered surface, and a twiddled jar that is a blurred kaleidoscope of color.

The showstoppers are the seven cage-cups, including one that appears to explain the function of all the rest of the oil lamps. This work, previously unknown to scholars, surfaced recently after the catalogue went to press. It was lent from a collector who has not been identified. Cage-cups, which are cut or blown vessels, have always puzzled scholars, who said they seemed impossible to use as drinking vessels — their rims are too thick — and were not likely to have functioned as bowls — several have uneven-cut bases, which means they wobble when set down. The anonymous collector's cage-cup is the only one that retains its original bronze rim and rods, metalwork that proves it was suspended from a ceiling and functioned as an oil lamp.

Among other curiosities are three helmet-shaped dropper flasks, made in the third century A.D., probably to be used as perfume dispensers. All look like eggs decorated with Picasso-like faces, perched on neck-shaped bases. Mold-blown flasks in the shape of human heads range from minimal to grotesque, and one — an iridescent jug depicting a Roman youth — looks like an early 20th-century Christmas tree ornament. A fourth-century green beaker, thickly en-



A bust of the Roman Emperor Augustus made of opaque glass.

crusted with images of sea creatures, anticipates Emile Gallé's Art Nouveau blown-glass feats. Throughout the exhibition are jewel-toned bottles, pitchers, plates and bowls, astonishing in their simplicity. A sapphire blue cinerary urn has a remarkable, thick, ribbon-like handle, and an emerald-green bowl is awash with pin-prick bubbles.

Under Augustus, who ruled from 27 B.C. to A.D. 14, Rome was at peace, the good life flourished, and glass was even produced as souvenirs to be hawked at the circus and gladiator contests. Several mold-blown examples in the show illustrate chariot races and helmeted warriors.

After closing at Corning Oct. 18, the exhibition will travel to the participating museums in London and Cologne and later will be seen at the Capitoline Museums in Rome, which lent several major works. The show is supported, in part, by grants from the National Endowment for the Arts and

the New York State Council on the Arts. A sumptuous 340-page catalogue, with entries by curators from all the museums involved, was produced in collaboration with Olivetti. It costs \$32.25, including postage.

Glass is one of the least expensive areas for collectors of antiquities, according to Richard M. Kersey, an antiquities specialist at Sotheby's. The prices for ancient Roman glass today, as when they were first made, cover a wide range, he said. An attractive perfume bottle might sell for as low as \$200, and the most expensive might be a cage-cup, one of which, formerly owned by Andrew Constable-Maxwell, is among those on view at Corning. This bowl-shaped work was sold in 1979 at Sotheby's in London for \$1,080,000. At an upcoming sale at Sotheby's on May 29, 15 works of Roman glass, made for everyday use, are estimated to bring from about \$300 each to as much as \$1,800 each.

Kopit Tackles TV

Continued from Page 27

novel a scene written by Mr. Kopit, in which the assistant district attorney visits her father for advice (the plan was scrapped when the scene was not included in the finished film).

The two writers had never worked together before, but like most best-selling authors, Mr. Daley's experience with adaptations had been a mixed bag of terrific money and no small degree of artistic frustration. He was eager, he said, to take a chance on Mr. Kopit, who had written a few screenplays that had not been filmed and who was otherwise without film or television experience.

"He would come to something that seemed impossible to translate and did it, and I found that tremendously flattering," Mr. Daley said. "For the author of a book to get this much of his book on screen is a triumph."

Mr. Kopit's decision to take on the assignment had as much to do with hard times in the theater and children approaching college age as it had to do with art. He is not lost to Hollywood, he insisted, saying that he would continue to be devoted to playwriting. He was, however, feeling a certain exhilaration at finally breaking through after a number of projects that never went before the camera.

And he found — somewhat to his



The New York Times/Jim Wilson

The playwright Arthur Kopit

surprise — that in an important way writing "Hands of a Stranger" wasn't all that different from writing a play: The payoff still came from describing people compelled by crisis to change.

"I like the fact that each of the characters ends up 180 degrees from where they were at the beginning," he said, "in situations they wouldn't conceive of themselves being in at the start of this story." □

Rauschenberg

Continued from Page 30

of 10 separate Indian tribes, photographing scenes that appear in many of his new works. Among the Panare Indians there, he crushed berries from the onoto plant into a pigment with which he colored many of the paintings. The result of his work with the Otsuka chemists in Japan — silk-screening images and transferring them to clay — was a collection of bright, enormous free-standing and wall-hung ceramic paintings. Many had mystical and playful titles such as "Pneumonia Lisa" or "Able was I ere I saw Elba," in which a Jacques-Louis David "Napoleon" is aswirl in Rauschenberg pictures.

The impact of Chile's trauma, along with the colors and materials of the Far East, has shaped what is perhaps Mr. Rauschenberg's most dra-

matic departure from his past art. One especially compelling Chilean piece is a standing, three-dimensional construction that was in the R.O.C.I. exhibition in Japan — a man-sized aluminum sculpture shaped like a cross with an embroidered white satin priest's vestment laminated onto both sides. Part of the vestment is patched with peasant cotton. Its title is "Altar Peace Chile."

Mr. Rauschenberg says that "Altar Peace Chile" and the hundreds of other works made for R.O.C.I. are intended as a contribution to peace. This passion to make a personal impact on the state of the world has engaged the artist in mid-life. His entire new body of work for R.O.C.I. was designed to affect "the way people see each other. I try to use my art to communicate that you, yourself, must take responsibility for life on earth." □

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Phone: (212) 606-7254.

Contemporary Art, Part II  
Auction: Tuesday, May 12 at 10:15 am.  
Viewing: Today from 1 to 5 pm; May 11 from 10 am to 3 pm.  
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Viewing: May 3, 1 p.m. to 5 p.m.;  
May 4, 10 a.m. to 5 p.m.; May 5,  
10 a.m. to 12 noon.  
Admission to sale by ticket only  
(call 212/546-1128).

Minimal and Conceptual Art  
from the Collection of the  
Gilman Paper Company  
Auction: Tuesday, May 5 at  
approximately 7:30 p.m.  
Viewing: May 3, 1 p.m. to 5 p.m.;  
May 4, 10 a.m. to 5 p.m.  
Admission to sale by ticket only  
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Contemporary Art  
Auction: Tuesday, May 5 at  
approximately 8:30 p.m.  
Viewing: May 3, 1 p.m. to 5 p.m.;  
May 4, 10 a.m. to 5 p.m.; May 5, 10  
a.m. to 12 noon.  
Admission to sale by ticket only  
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Contemporary Art (Part II)  
Auction: Wednesday, May 6 at 2 p.m.  
Viewing: May 3, 1 p.m. to 5 p.m.;  
May 4, 10 a.m. to 5 p.m.; May 5,  
10 a.m. to 12 noon.

FORTHCOMING  
AUCTIONS

Modern Prints and  
Illustrated Books  
Auction: Monday, May 11 at 2 p.m.  
and Tuesday, May 12 at 10 a.m.  
Viewing: May 7, 12 p.m. to 5 p.m.;  
May 8 & 9, 10 a.m. to 5 p.m.; May 10,  
1 p.m. to 5 p.m.

Printed Books and  
Manuscripts including  
Miniature Books  
Auction: Monday, May 11 at 10 a.m.  
Viewing: May 5, 6, 7, 8 & May 9,  
10 a.m. to 4:30 p.m.

Please note that a prior appointment  
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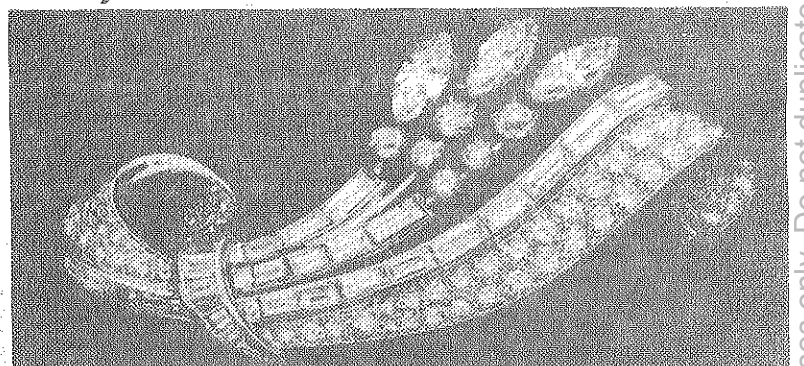
19th and 20th Century  
Photographs  
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and 2 p.m.  
Viewing: May 3, 1 p.m. to 5 p.m.

Modern and Contemporary  
Paintings, Drawings,  
Watercolors, Sculpture  
and Prints  
Auction: Wednesday, May 6  
at 10 a.m.  
Viewing: May 3, 1 p.m. to 5 p.m.;  
May 4, 10 a.m. to 5 p.m.; May 5,  
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# RAUSCHENBERG

## Artist 'more reporter than painter'

By Brian Bixler  
FLORIDA TODAY

At a time when America's greatest pop art pioneers are staring retirement age in the face, Robert Rauschenberg is working harder than ever to remain avant-garde's vanguard.

Since his first New York exhibit in 1951, Rauschenberg has enraged, shocked and teased the world with his cluttered images.

His junk sculpture of urban debris — assemblages of stuffed chickens, magazine clippings and Coca-Cola bottles — has ultimately altered our perception of art in the 20th Century, even more, perhaps, than the works of contemporaries Andy Warhol and Jasper Johns.

One of his works, measuring 1/4-mile, has been an ever-changing project for the past nine years, he claims. When New York's Metropolitan Museum of Art displayed a portion of it earlier this decade, people asked, "What would you do with a piece that long?"

"That's the point," is the artist's simple response.

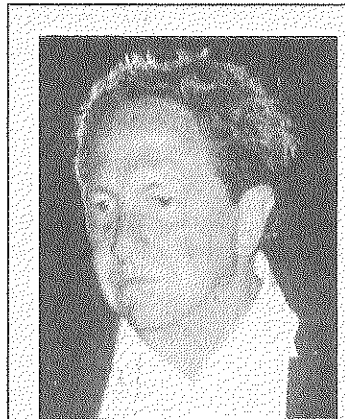
Rauschenberg says times were better in the 1950s when his art was unpopular with the public. "They hated everything," he recalled recently. "I think there's more honesty in that, than a lot of praise that I get."

Today, collectors could pay millions for a Rauschenberg original.

But when they get what they pay for, what's the work all about?

"Well, it's not about anything," Rauschenberg told a group of reporters last week when he visited Atlantic Center for the Arts in New Smyrna Beach. "It's about you and your response to it. It's sheer energy and you being confronted with something you've never seen before. That's my idea of what the responsibility of an artist is."

And Rauschenberg takes that responsibility seriously. In an all-out effort to astound the world with new images, the enigmatic painter/sculptor/photographer is in the midst of a five-year global tour to assemble the largest collection of international art



"(His art is) not about anything. It's about you and your response to it. It's sheer energy and you being confronted with something you've never seen before. That's my idea of what the responsibility of an artist is."

— Robert Rauschenberg

Daniel's and took a comfortable stance in a corner by the door.

When invited to take a seat, he responded: "I have two positions that are my favorites. One's standing up and the other is lying down; and I usually stand up until I fall down."

Animated and sometimes sarcastic, he filled his corner space like an actor using center stage. He wore a costume of Brittonia stone-washed jeans, a printed, long-sleeve shirt rolled up to the elbows and white Asahi sport shoes. A plaid brown handkerchief hung from his pocket and his two-toned hair created a blondish crown atop his head.

The famous painter moved about the room only to freshen his drink, emphasize a point or flick a cigarette ash into the bathroom toilet. Throughout the session he laughed at himself, the way his art laughs at the conventions and conformity of modern society. Prevalent were pauses and "uhms" between thoughts.

But the infectious chuckle, like quick gasps for breath, punctuated most of his words. It sounded like a car engine trying to turn over.

At 63, Rauschenberg's own motor appears to be in fine shape. Spending less time at his 35-acre estate on Captiva Island, he devotes most of his energy to Rauschenberg Overseas Culture Interchange, which has taken him from the mountains of Tibet to the Amazon jungles of Venezuela — and nearly every country in between.

Begun in 1985, ROCl (pronounced "rocky") has the revered Rauschenberg working with other artists of remote nations to share working skills, aesthetics and traditions and to show the results of such collaboration. As he bounces from country to country, the master modernist augments the exhibit. When completed, the project will be of monumental proportions and importance.

"It's probably the broadest, most thoroughly artistic, educational exhibition in the world," he said. "And I'm not bragging. It's a hard thing to do."

In Caracas, he said, Indians

See ARTIST, Next Page



Theresa DeCapua, FLORIDA TODAY

ON DISPLAY: Among pieces by Robert Rauschenberg on display at Atlantic Center for the Arts are, from top, two clay works from his Made in Tampa series, and a photogravure from his Chinese Summerhalls series.

## Reincarnation expert returns for call-in show, reception

Dr. Brian Weiss, author of "Many Lives, Many Masters," the best-selling book on reincarnation, will be a guest on the Burnham-Woods Hour on WTAL-1560 AM from 4 to 6 p.m. Friday.

Weiss, chairman of psychiatry at Mount Sinai Medical Center in Miami Beach and on the staff of the Department of Psychiatry at the University of Miami, was a popular guest on the show in mid-March, prompting his second

Following the radio show, Weiss will appear at the Melbourne Airport Hilton at Rialto Place from 6:30 to 8:30 p.m. for a reception, to which the public is invited.

Also, from 1 to 3 p.m. Saturday, Weiss will autograph copies of "Many Lives, Many Masters" at Waldenbooks in Melbourne Square mall.

To talk to Weiss during the broadcast of the show Friday,

## Bike Ride Plus aids diabetes group

The fourth annual Bike Ride Plus on Saturday benefits the Melbourne Chapter of the American Diabetes Association. The bicycle ride — or walk or run, depending on the method participants choose — will start at 8 a.m. at Lake Washington Shopping Plaza, corner of Wickham Road and Lake Washington Boulevard.

In addition to bicycle riders, the event is open to walkers, runners, roller skaters and others who wish to participate in either a 5-mile or 10-mile course, starting and ending at the plaza.

Participants will obtain pledges of money per-mile-completed on the course, with proceeds going to fight diabetes.

The association hopes to raise \$3,000 through the ride, said Lauri Stieber, area director of the American Diabetes Association for Brevard and Volusia counties. A boost comes with the decision of 35 to 50 members of the Chi Phi fraternity at Florida Institute of Technology to participate, she said.

The event, which is sponsored by SunFlakes Cereal, is held in more than 40 states. World-class cyclist Andy Hampsten is national chairperson.

The local ride will be broadcast on radio station Y-102 in Melbourne. For information, call the association at 259-8306 or 723-8724.