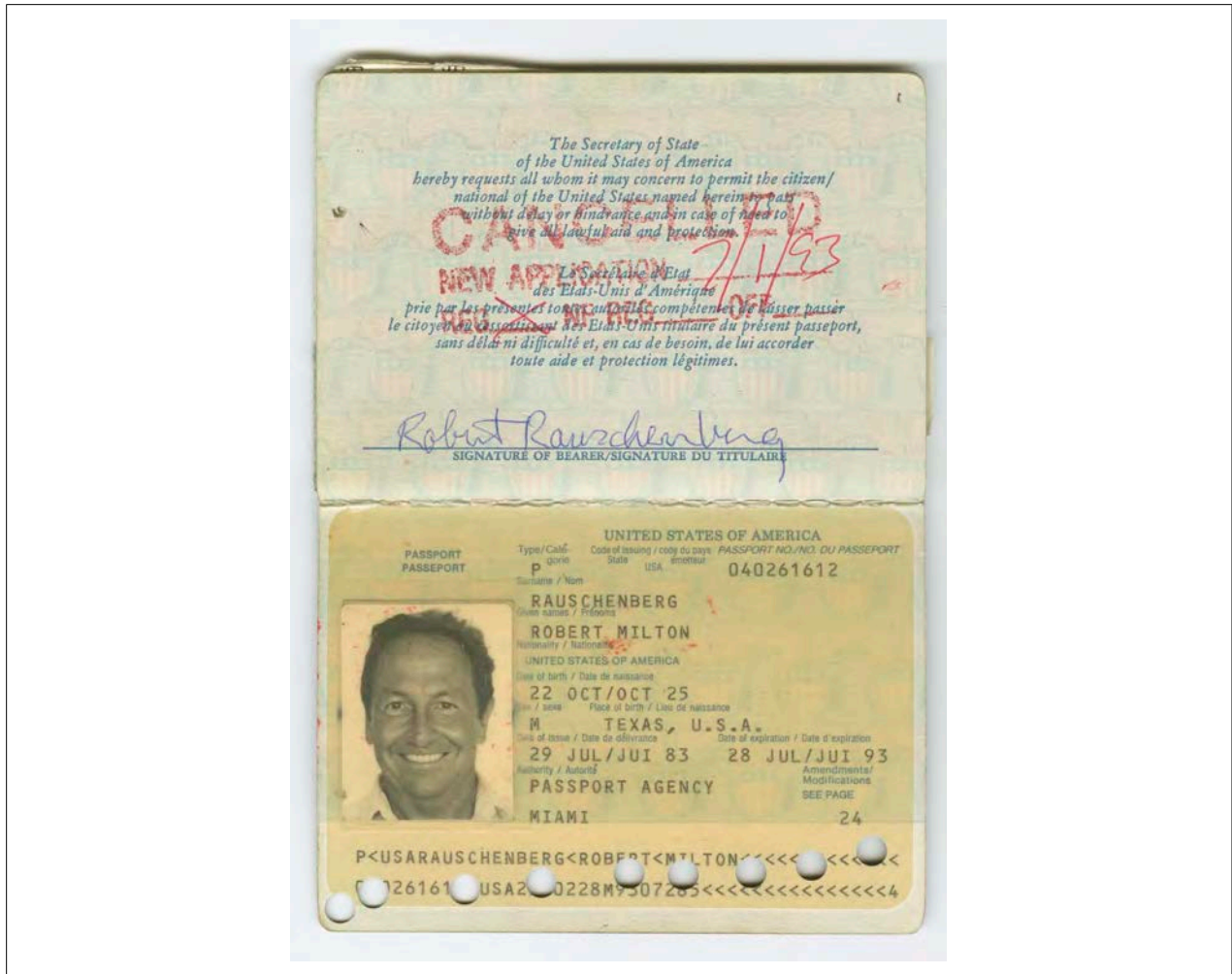


## DOCUMENTATION INFORMATION SHEET: A44



Unique ID	Storage Location	Year	Creator
A44	RRFA-01: Box BM18	July 1983	United States Department of State

### Description

Rauschenberg's U.S. passport issued on July 29, 1983, with an expiration date of July 28, 1993. Includes stamps and visas from the Rauschenberg Overseas Culture Interchange (ROCI) tour and other travels to Spain, France, Sweden, Trinidad

### Physical Details

passport, 24 pages and 11 visa pages, 5 x 3 1/2" closed

### Rights

This item may be in the public domain.

### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION IMAGES: A44 IMAGE 2**



**DOCUMENTATION IMAGES: A44 IMAGE 3**





**DOCUMENTATION IMAGES: A44 IMAGE 4**



**DOCUMENTATION IMAGES: A44 IMAGE 5**



**DOCUMENTATION IMAGES: A44 IMAGE 6**





**DOCUMENTATION IMAGES: A44 IMAGE 7**



**DOCUMENTATION IMAGES: A44 IMAGE 8**





**DOCUMENTATION IMAGES: A44 IMAGE 9**



**DOCUMENTATION IMAGES: A44 IMAGE 10**



**DOCUMENTATION IMAGES: A44 IMAGE 11**





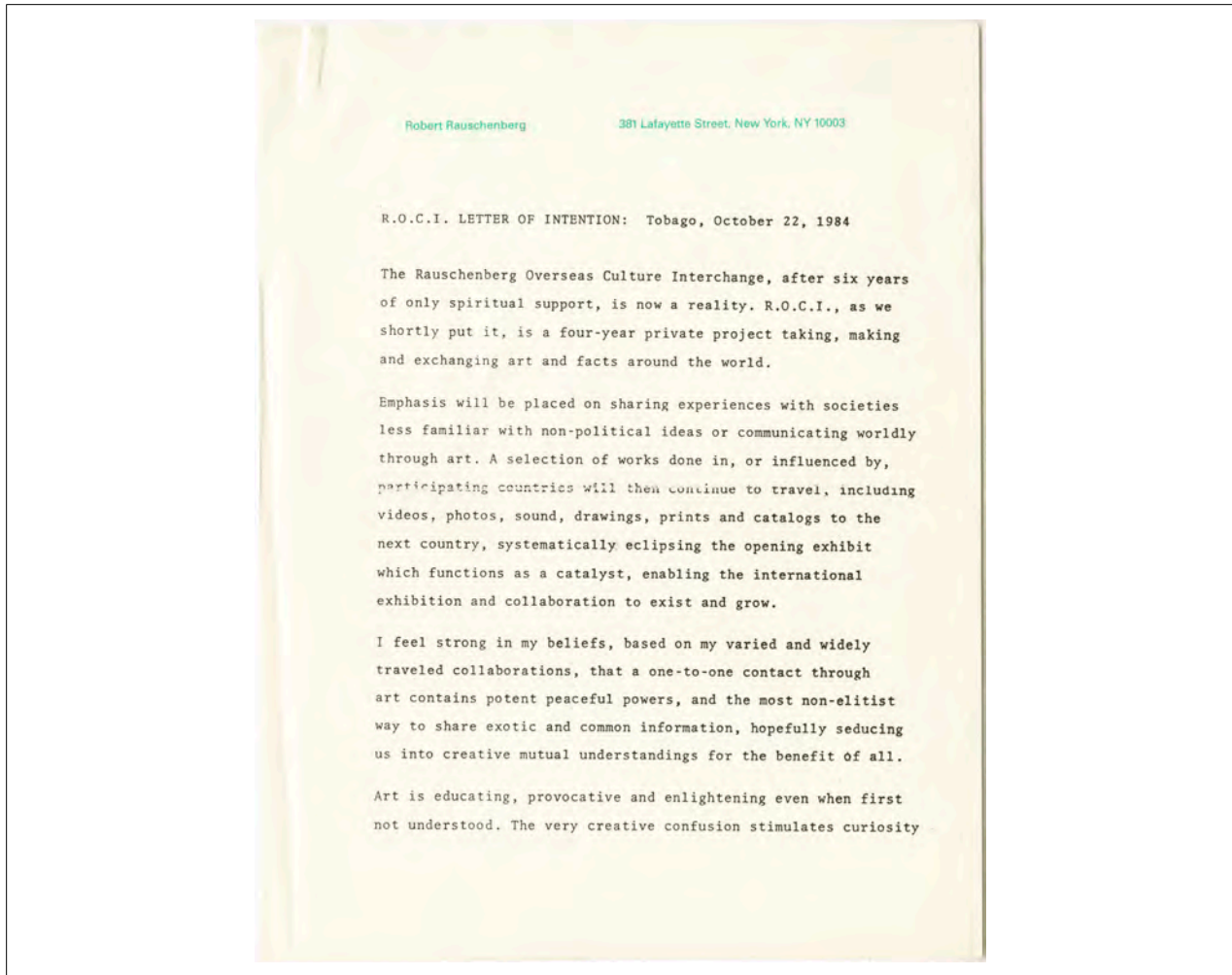
**DOCUMENTATION IMAGES: A44 IMAGE 12**



**DOCUMENTATION IMAGES: A44 IMAGE 13**



## DOCUMENTATION INFORMATION SHEET: A56



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A56	RRFA-05: Box 4, Folder 1	October 22, 1984	Robert Rauschenberg

### *Description*

Rauschenberg's ROCI Letter of Intention, also known as "Tobago Statement," written in Tobago, October 22, 1984

### *Physical Details*

Typed document, 2 pages

### *Rights*

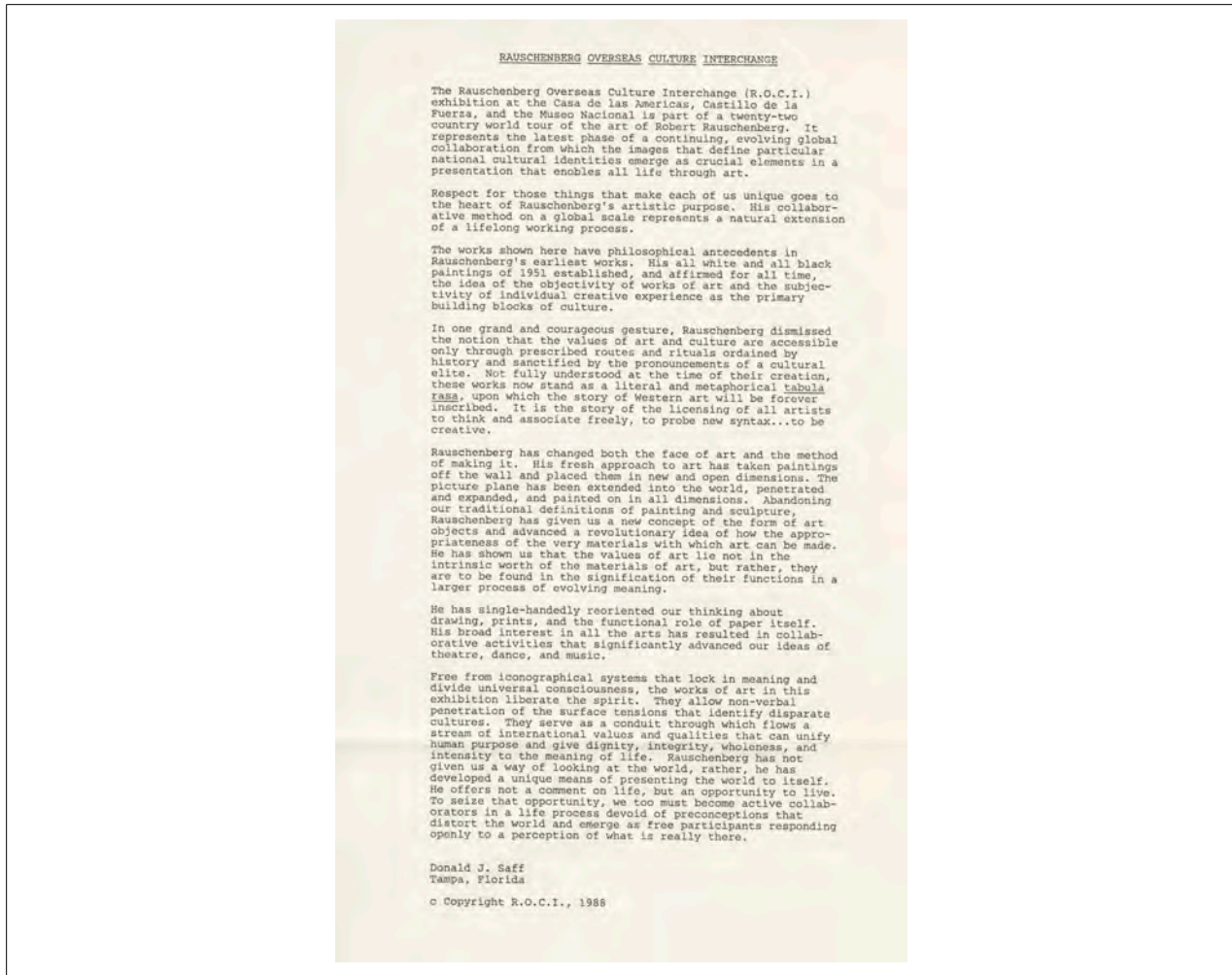
Copyright is held by the Robert Rauschenberg Foundation.

### *Original Source*

Chun-Wuei Su Chien papers. Robert Rauschenberg Foundation Archives, New York



## DOCUMENTATION INFORMATION SHEET: A84



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A84	RRFA-10; Box 19	1988	Donald Saff

### *Description*

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

### *Physical Details*

typscript on paper, 8 1/2 x 14"

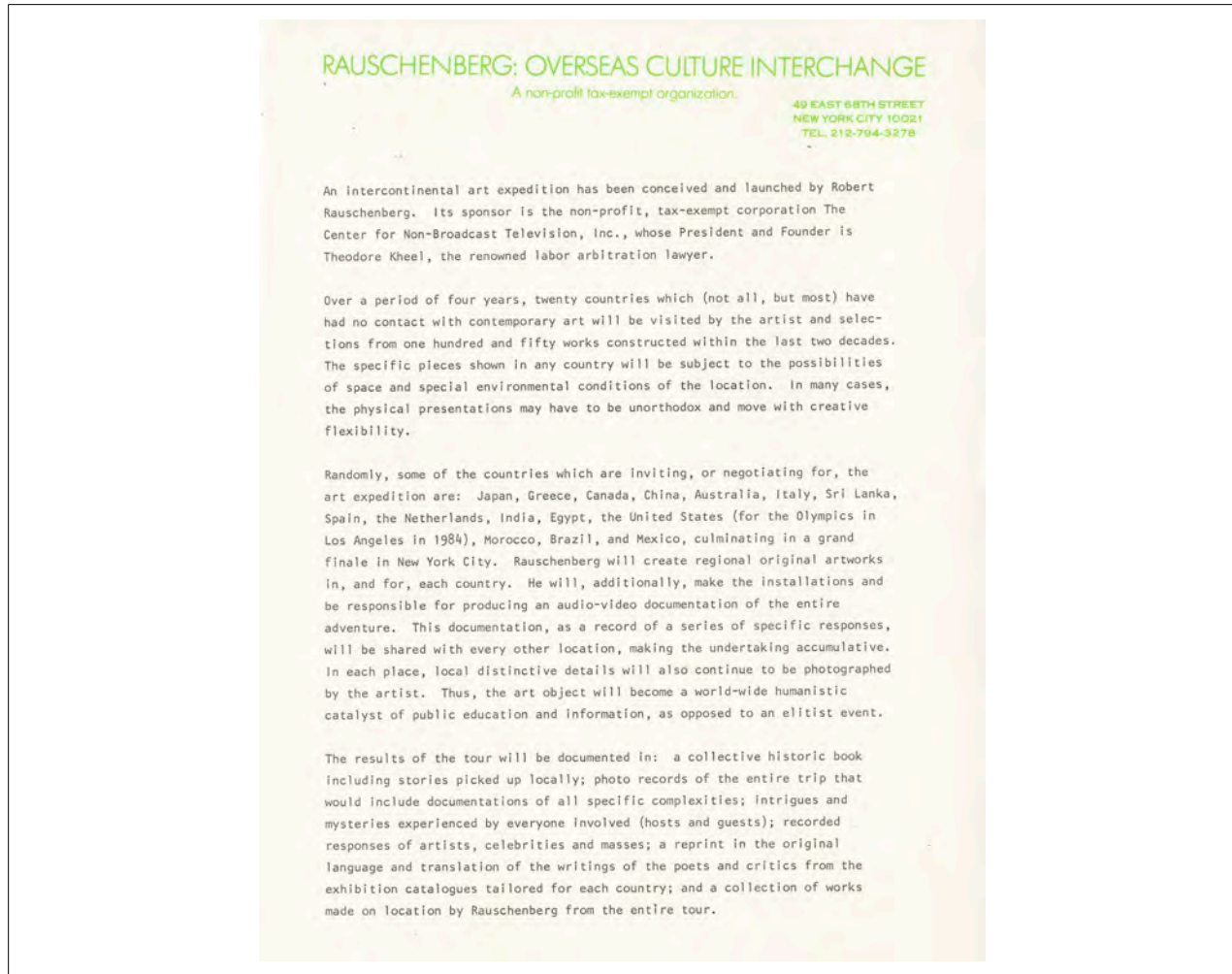
### *Rights*

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### *Original Source*

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

## DOCUMENTATION INFORMATION SHEET: A85



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A85	RRFA-10; Box 28	undated	Unattributed / ROCI

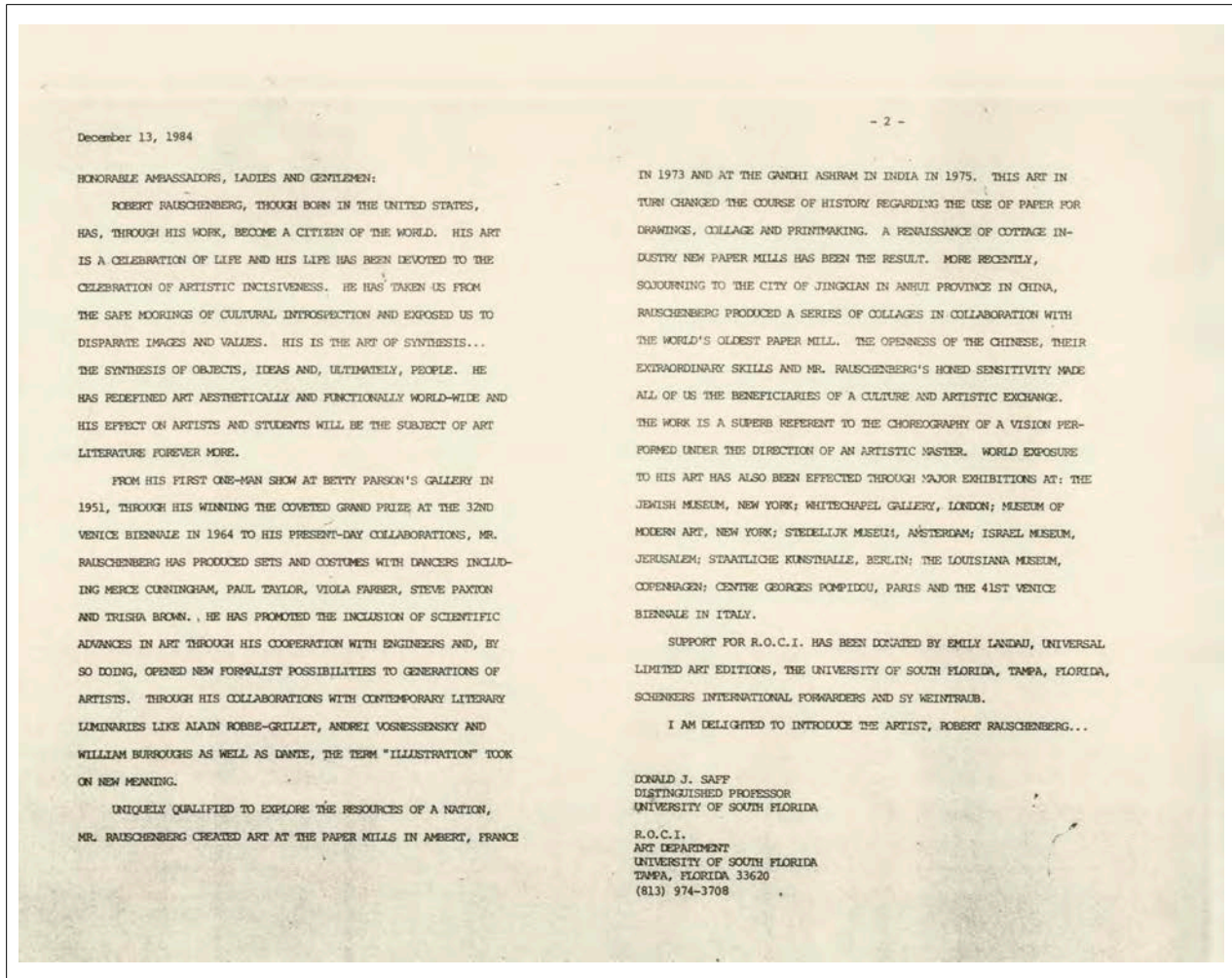
**Description**  
ROCI overview statement, undated

**Physical Details**  
typescript on paper, 8 1/2 x 11"

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

**DOCUMENTATION INFORMATION SHEET: A86**



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A86	RRFA-10: Box 29	December 13, 1984	Donald Saff

**Description**  
 Statement by Donald Saff introducing Rauschenberg and the ROCI project at the United Nations, New York, December 13, 1984

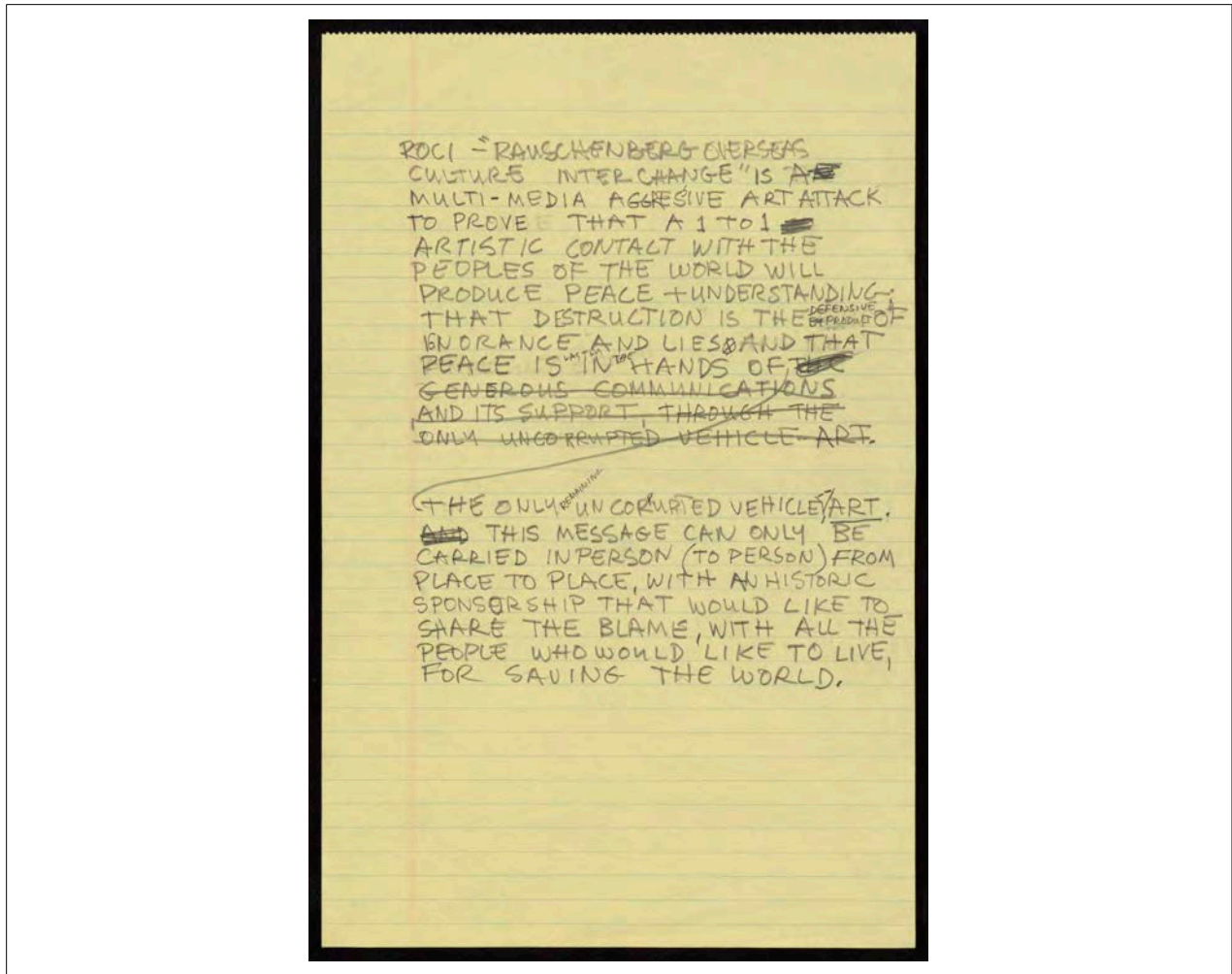
**Physical Details**  
 printed paper, 11 x 8 1/2"

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



## DOCUMENTATION INFORMATION SHEET: A143



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A143	RRFA-01: Box WN6	1982	Robert Rauschenberg

### *Description*

Robert Rauschenberg's handwritten draft of a statement about Rauschenberg Overseas Culture Interchange (ROCI)

### *Physical Details*

graphite on paper, 13 1/4 x 8 1/2"

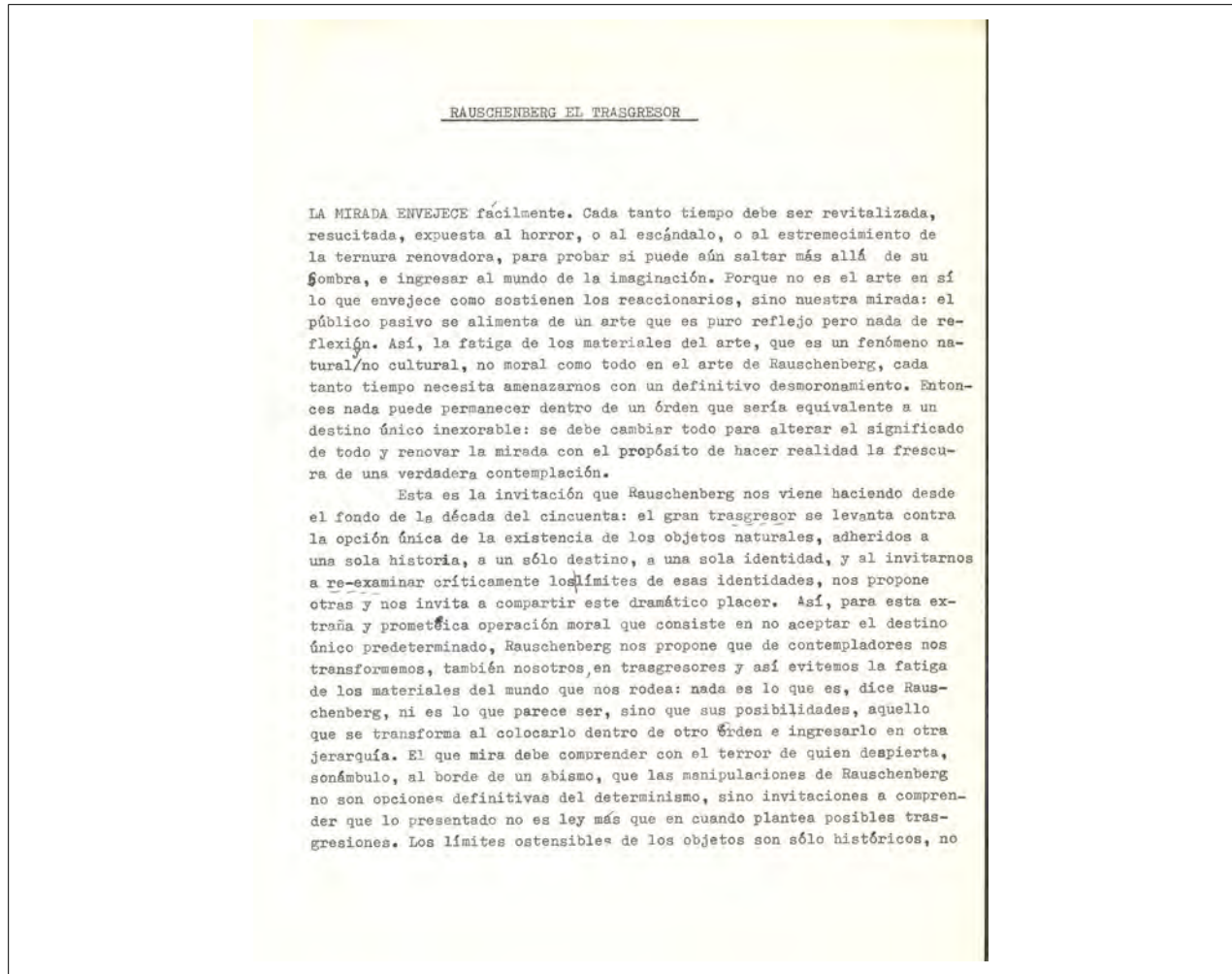
### *Rights*

Copyright is held by the Robert Rauschenberg Foundation.

### *Original Source*

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

## DOCUMENTATION INFORMATION SHEET: A176



Unique ID	Storage Location	Year	Creator
A176	RRFA-10: Box 16, Folder 17	1985	Jose Donoso

### Description

Draft of "Rauschenberg: El Trasgresor" essay by Jose Donoso for *ROCI: Rauschenberg Overseas Culture Interchange: Mexico, Chile, Venezuela* catalog

### Physical Details

typewritten on paper with handwritten annotations, 2 sheets, 11 x 8 1/2"

### Rights

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### Original Source

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

**DOCUMENTATION IMAGES: A176 IMAGE 2**

2

trascendentes, a lo sumo constituyen un catastro de posibilidades que el contemplador, antes de transformarse en trasgresor, encuentra en ellos. Rauschenberg nos invita a asistir a la operación moral, infinitamente humana, de reinventar límites variables para los objetos que hasta su advenimiento sólo conocían una posibilidad fija.

Para realizar esta función, en la que intervienen el misterio y la poesía, Rauschenberg se apropia de un léxico plástico movible, desarmable, descartable, perecedero, con cuya elegancia generalmente se le identifica. Es un léxico en que los objetos son para superficie receptora de la mirada, rera vez objetos en que la mirada se hunde en busca de esencias, en las que Rauschenberg no cree si no están conferidas por el orden en que se coloca el objeto. Estas superficies en que los objetos naturales se transforman al descontextualizarlos, constituyen el material de que se nutre la plástica del artista porque no son duras y esenciales, sino flexibles y mutables, no significado y uso, sino espacio que se presenta para que la imaginación lo disfraza de otra cosa: toda superficie da nacimiento a otra superficie y a otra, y por lo tanto a otra identidad discutible y a otra, y a otra máscara y a otra. Lo que existe inmerso en el orden preestablecido de la historia, hay que salvarlo transformándolo mediante la mirada en pura superficie creativa, apta para ser trasgredida por medio de cualquier cambio que extienda su destino.

El léxico plástico de Rauschenberg es lo que los espectadores más notan. Pero no debemos olvidarnos que ese léxico, tan suyo y que a través de él ha llegado a ser el léxico plástico de una época, no sería léxico sino garabatos, si no estableciera un orden propio cada vez, o propusiera varios, o muchos órdenes. No es un orden natural, porque todo en Rauschenberg es artificio que ha llegado a su apogeo. Lo artificial, o mejor, el artificio, es el objeto replantado por la imaginación dentro de un orden auto generado: es otro género de orden, que lleva un campo de significado alrededor suyo, frágil como todo en arte, que si mueve un centímetro, si se altera un arruga, si se cambia un tono, se rompe y se pierde la elocuencia del objeto creado: la creación es una gramática plástica, a la vez que de un léxico, que es lo que permite que el objeto - o el elemento que es lo mismo - sea lo que este gran trasgresor quiso que fuera más allá de sus límites naturales, para que de este modo renazca la mirada rejuvenecida.

*Mit Freude*



## DOCUMENTATION INFORMATION SHEET: A177



Unique ID	Storage Location	Year	Creator
A177	RRFA-10: Box 16, Folder 17	1985	Jose Donoso

### Description

Typescript of "Rauschenberg: El Trasgresor" essay by Jose Donoso for *ROCI: Rauschenberg Overseas Culture Interchange: Mexico, Chile, Venezuela* catalog

### Physical Details

typescript on paper, 4 sheets, 11 x 8 1/2"

### Rights

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### Original Source

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

## DOCUMENTATION IMAGES: A177 IMAGE 2

-2-

otras y nos invita a compartir este dramático placer. Así, para esta extraña y prometedora operación moral que consiste en no aceptar el destino único predeterminado, Rauschenberg nos propone que de contempladores nos transformemos, también nosotros, en trasgresores y así evitemos la fatiga de los materiales del mundo que nos rodea: nada es lo que es, dice Rauschenberg, ni es lo que parece ser, sino que sus posibilidades, aquello que se transformó al colocarlo dentro de otro orden e ingresarlo en otra jerarquía. El que mira debe comprender con el terror de quien despierta, sonámbulo, al borde de un abismo, que las manipulaciones de Rauschenberg no son opciones definitivas del determinismo, sino invitaciones a comprender que lo presentado no es ley más que en cuando plantea posibles trasgresiones. Los límites ostensibles de los objetos son sólo históricos, no trascendentes, a la suya constituyen un catastro de posibilidades que el contemplador, antes de transformarse en trasgresor, encuentra en ellos. Rauschenberg nos invita a asistir a la operación moral, infinitamente humana, de reinventar límites variables para los objetos que hasta su advenimiento sólo conocían una posibilidad fija.

Para realizar esta función, en la que intervienen el misterio y la poesía, Rauschenberg se apropia de un léxico plástico móvil, desarmable, descartable, perecedero, con cuya

## DOCUMENTATION IMAGES: A177 IMAGE 3

-3-

elegancia generalmente se le identifica. Es un léxico en que los objetos son pura superficie receptora de la mirada, rara vez objetos en que la mirada se hunde en busca de esencias, en las que Rauschenberg no cree si no están conferidas por el orden en que se coloca el objeto. Estas superficies en que los objetos naturales se transforman al descontextualizarlos, constituyen el material de que se nutre la plástica del artista porque no son duras y esenciales, sino flexibles y mutables, no significado y uso, sino espacio que se presenta para que la imaginación lo disfrace de otra cosa: toda superficie da nacimiento a otra superficie y a otra, y por lo tanto a otra identidad discutible y a otra, y a otra máscara y a otra. Lo que existe inmerso en el orden preestablecido de la historia, hay que salvarlo transformándolo mediante la mirada en pura superficie creativa, apta para ser trasgredida por medio de cualquier cambio que extienda su destino.

El léxico plástico de Rauschenberg es lo que los espectadores más notan. Pero no debemos olvidarnos que ese léxico, tan suyo y que a través de él ha llegado a ser el léxico plástico de una época, no sería léxico sino garabatos, si no establecieran un orden propio cada vez, o propusiera varios, o muchos órdenes. No es un orden natural, porque todo en Rauschenberg es artificio que ha llegado a su apogeo. Lo artificial.

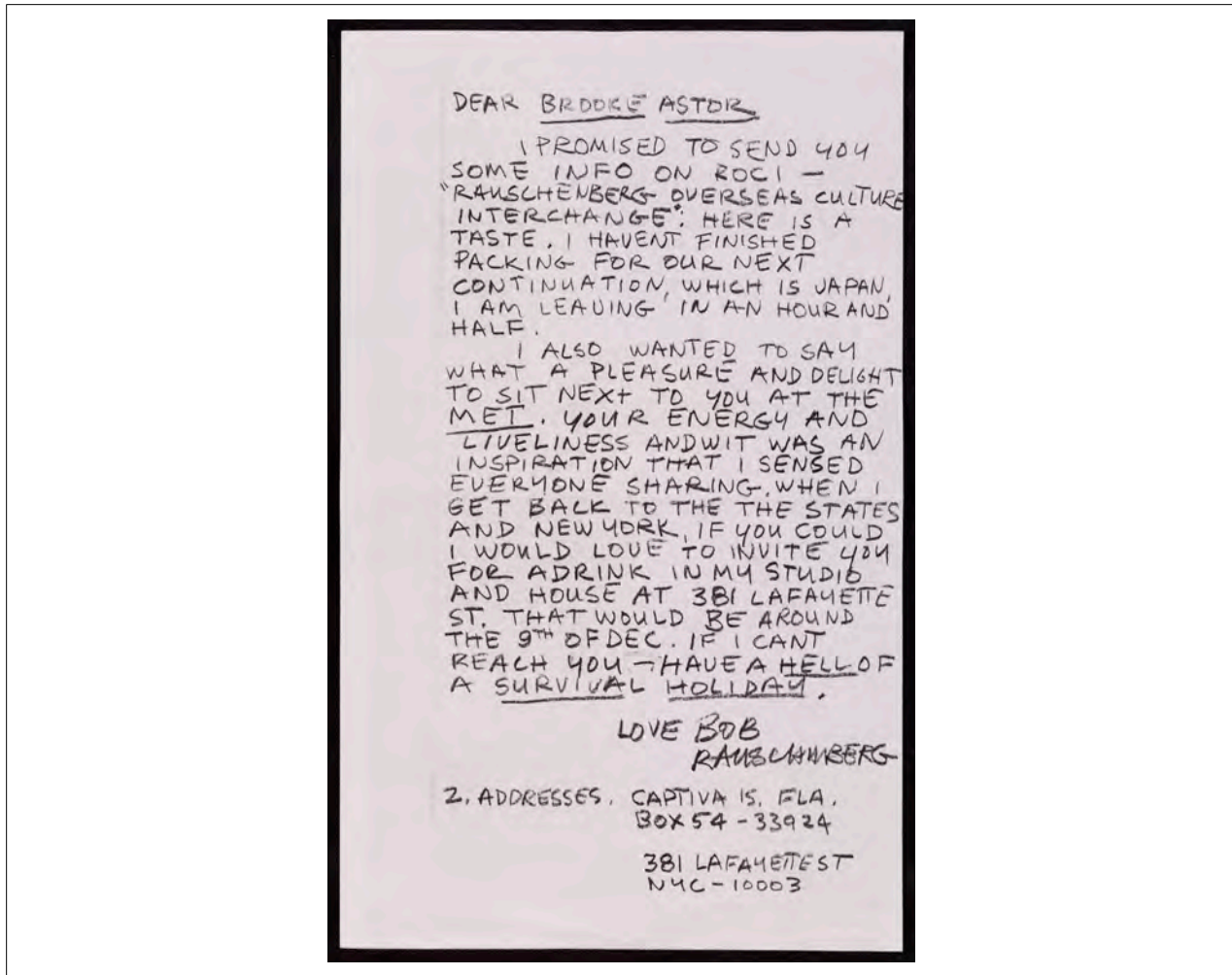


## DOCUMENTATION IMAGES: A177 IMAGE 4

-4-

o mejor, el artificio, es el objeto replanteado por la imaginación dentro de un orden auto generado: es otro género de orden, que lleva un campo de significado alrededor suyo, frágil como todo en arte, que si mueve un centímetro, si se altera una arruga, si se cambia un tono, se rompe y se pierde la elocuencia del objeto creado: la creación es una gramática plástica, a la vez que de un léxico, que es lo que permite que el objeto - o el elemento que es lo mismo - sea lo que este gran trasgresor quiso que fuera más allá de sus límites naturales, para que de este modo renazca la mirada rejuvenecida.

## DOCUMENTATION INFORMATION SHEET: A247



Unique ID	Storage Location	Year	Creator
A247	RRFA-01: Box WN1	1986	Robert Rauschenberg

### Description

Photocopy of a letter from Robert Rauschenberg to Brooke Astor with an update on ROCI and an invitation to visit 381 Lafayette

### Physical Details

photocopy on paper, 14 x 8 1/2"

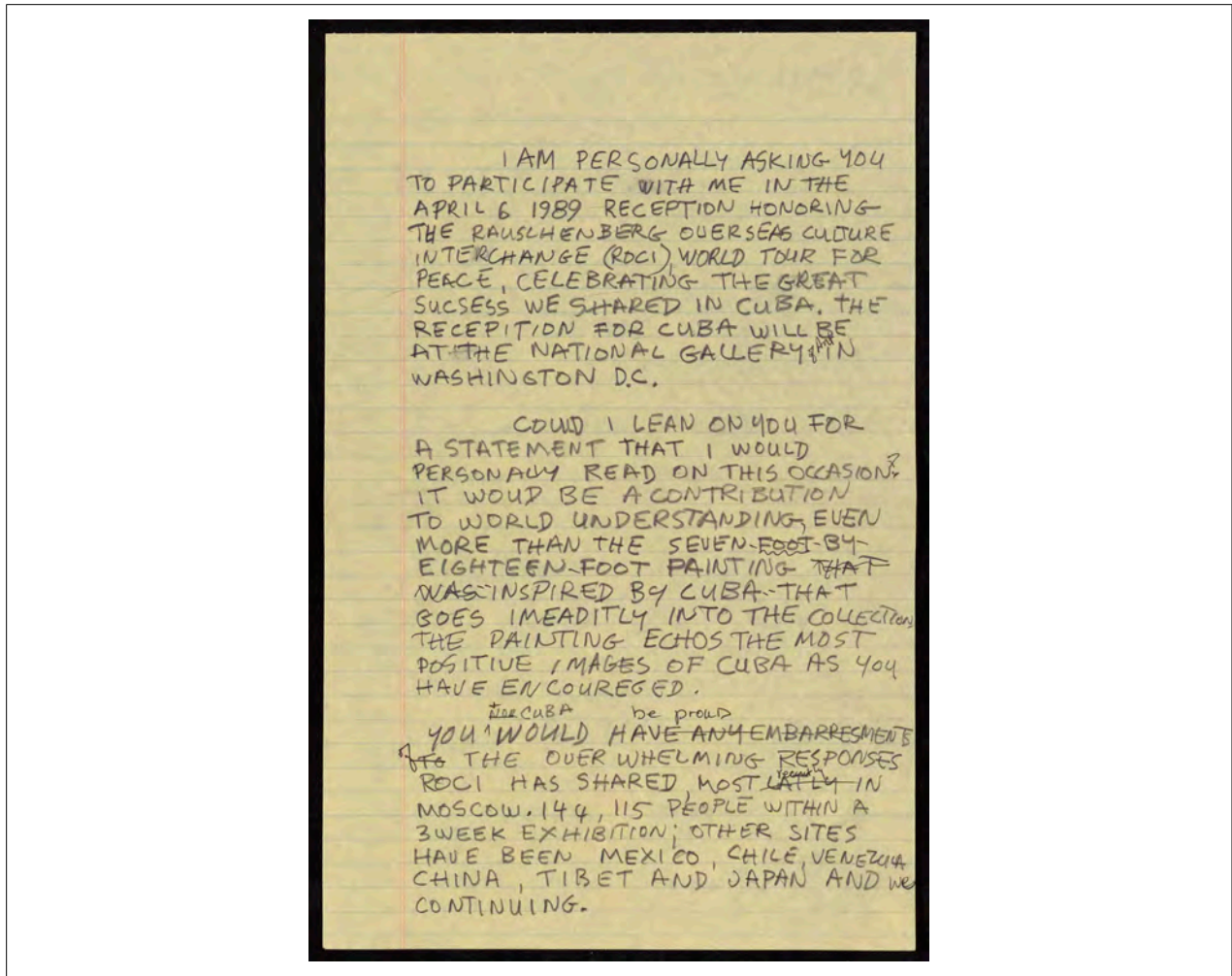
### Rights

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### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A254**



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

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

**Physical Details**  
graphite on paper, 2 sheets, 13 1/4 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



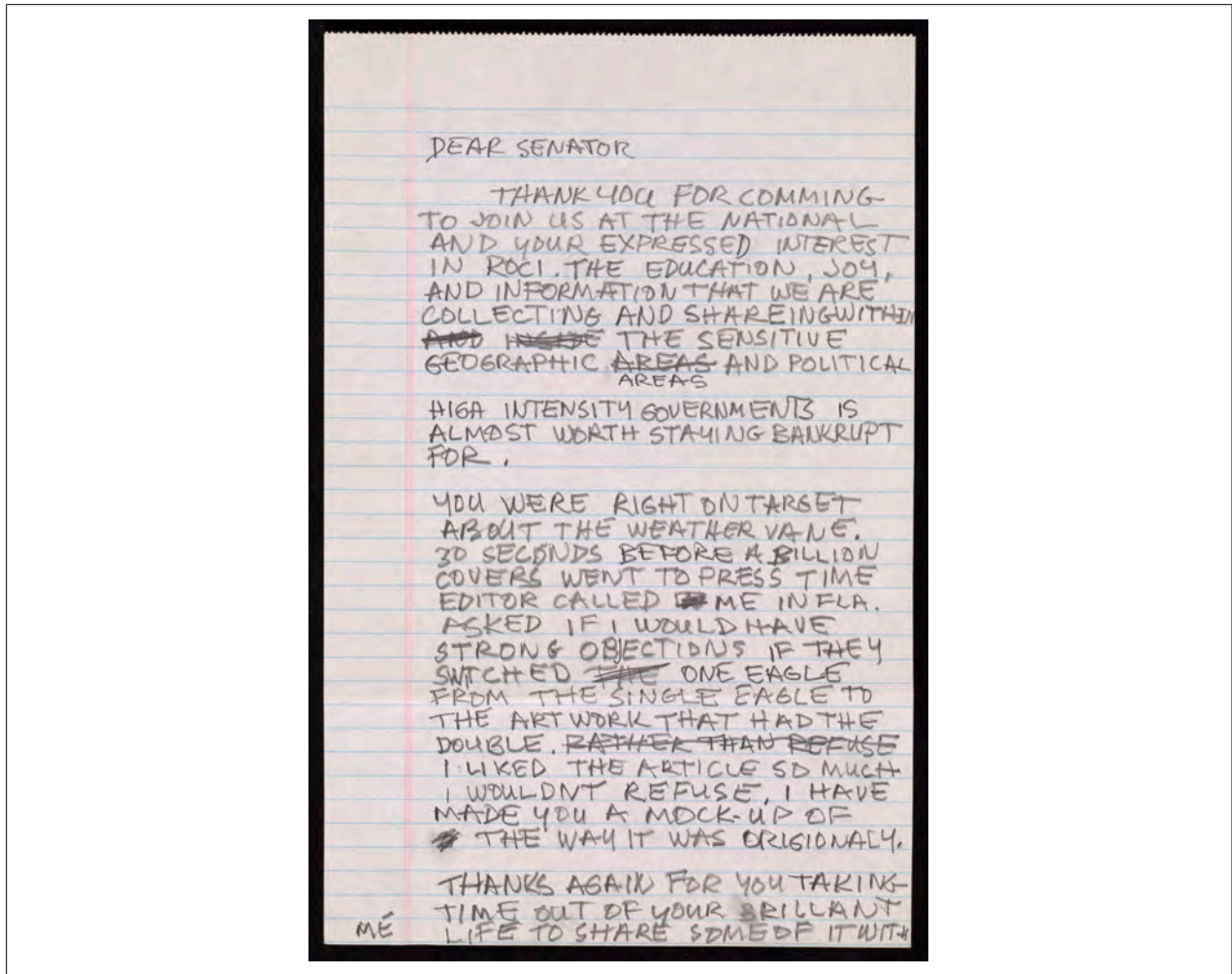
DOCUMENTATION IMAGES: A254 IMAGE 2

→ YOUR SPECIAL HOSPITALITY AS <sup>and</sup>  
~~THAT~~ OF YOUR COUNTRYMEN DID  
NOT GO UNGRATEFUL OR  
UNFELT. WE ALL THANK YOU <sup>for</sup>  
← FROM THE BOTTOMS OF OUR  
HOT HEARTS,

PLEASE CONSIDER A STATEMENT.  
THE WORLD WILL BE BETTER  
FOR IT — SO WILL YOU AND  
SO WILL I

WITH DEAREST FRIENDSHIP

**DOCUMENTATION INFORMATION SHEET: A283**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A283	RRFA-01: Box WN1	1987	Robert Rauschenberg

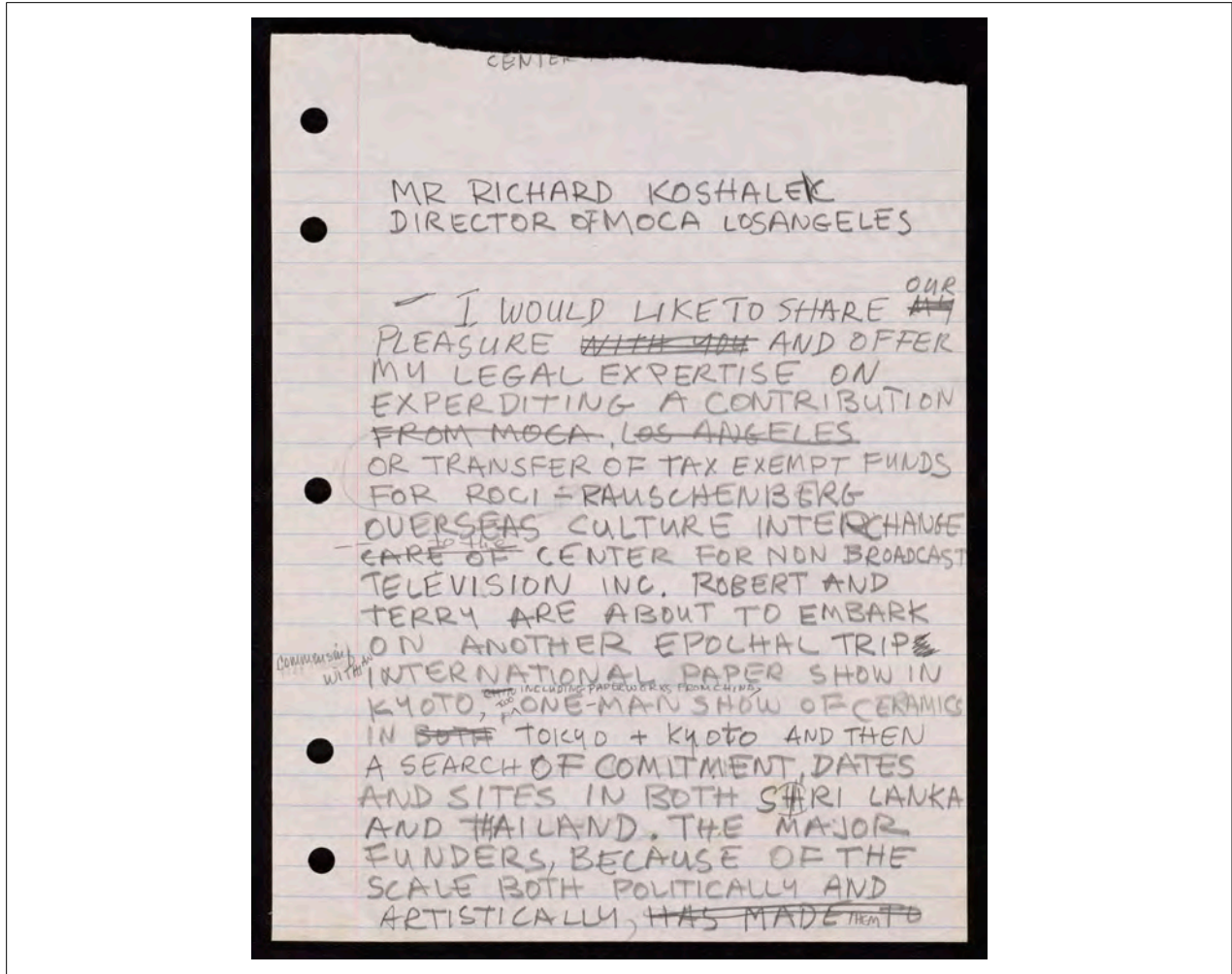
**Description**  
Robert Rauschenberg's handwritten draft of a letter to Edward Kennedy (Ted Kennedy) regarding ROCI and Rauschenberg's recent Time Magazine cover

**Physical Details**  
graphite on paper, 13 1/4 x 8 1/2"

**Rights**  
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**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A286**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A286	RRFA-01: Box WN1	circa 1983	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of a letter to Richard Koshalek at MoCA, Los Angeles regarding funds for ROCI (sent from Theodore W. Kheel?)

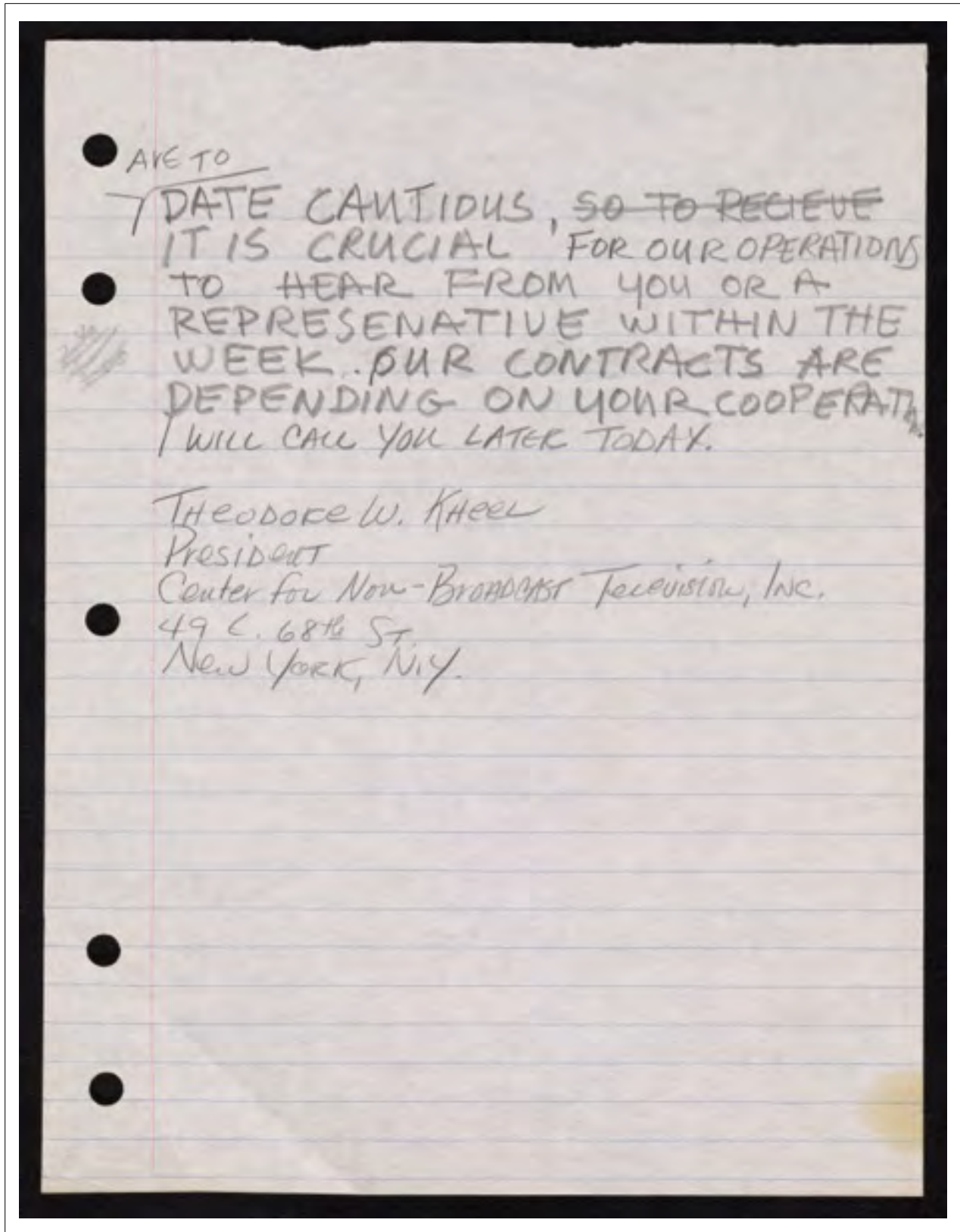
**Physical Details**  
graphite on paper, 2 sheets, 11 x 8 1/2"

**Rights**  
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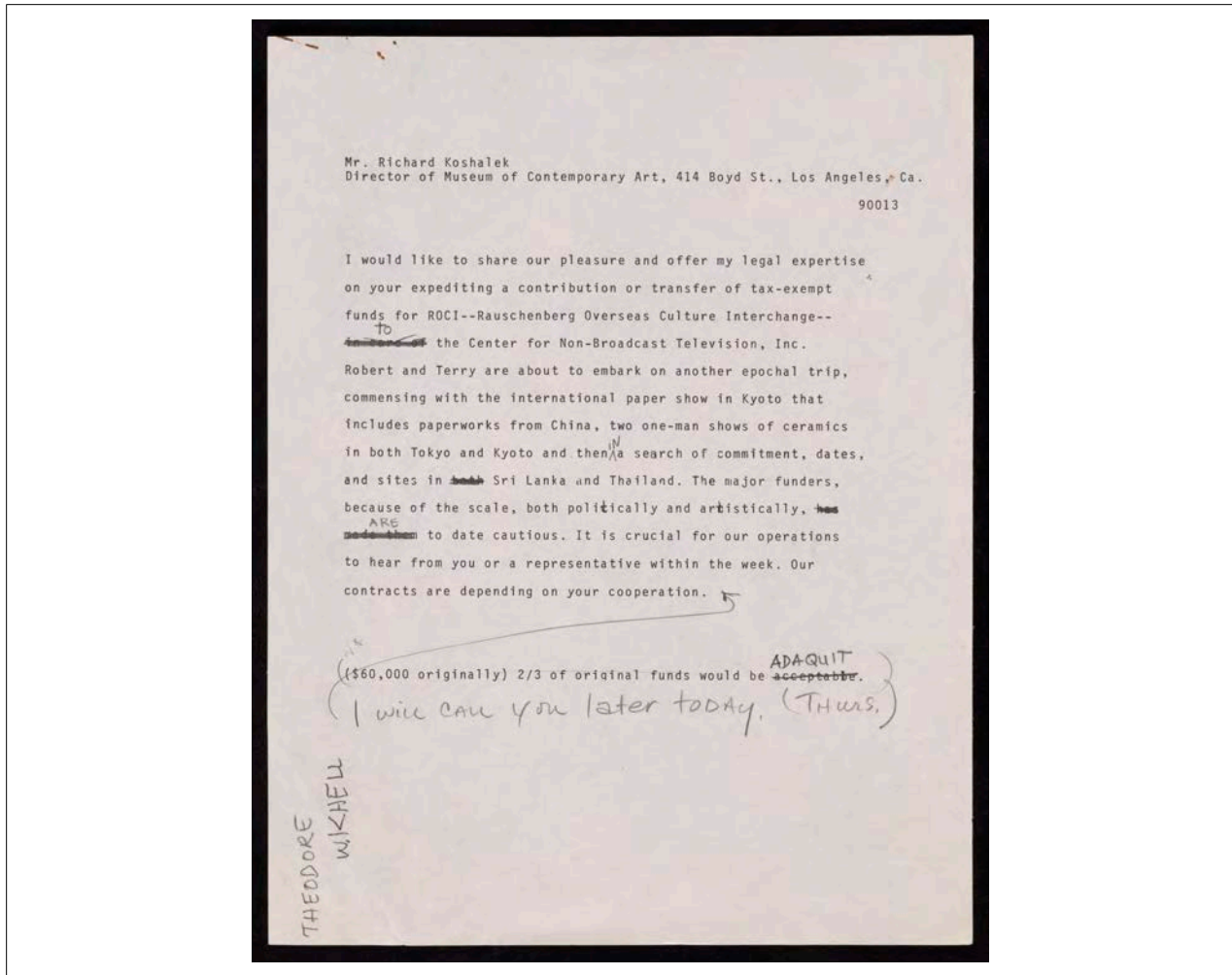
**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



DOCUMENTATION IMAGES: A286 IMAGE 2



**DOCUMENTATION INFORMATION SHEET: A287**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A287	RRFA-01: Box WN1	circa 1983	Robert Rauschenberg

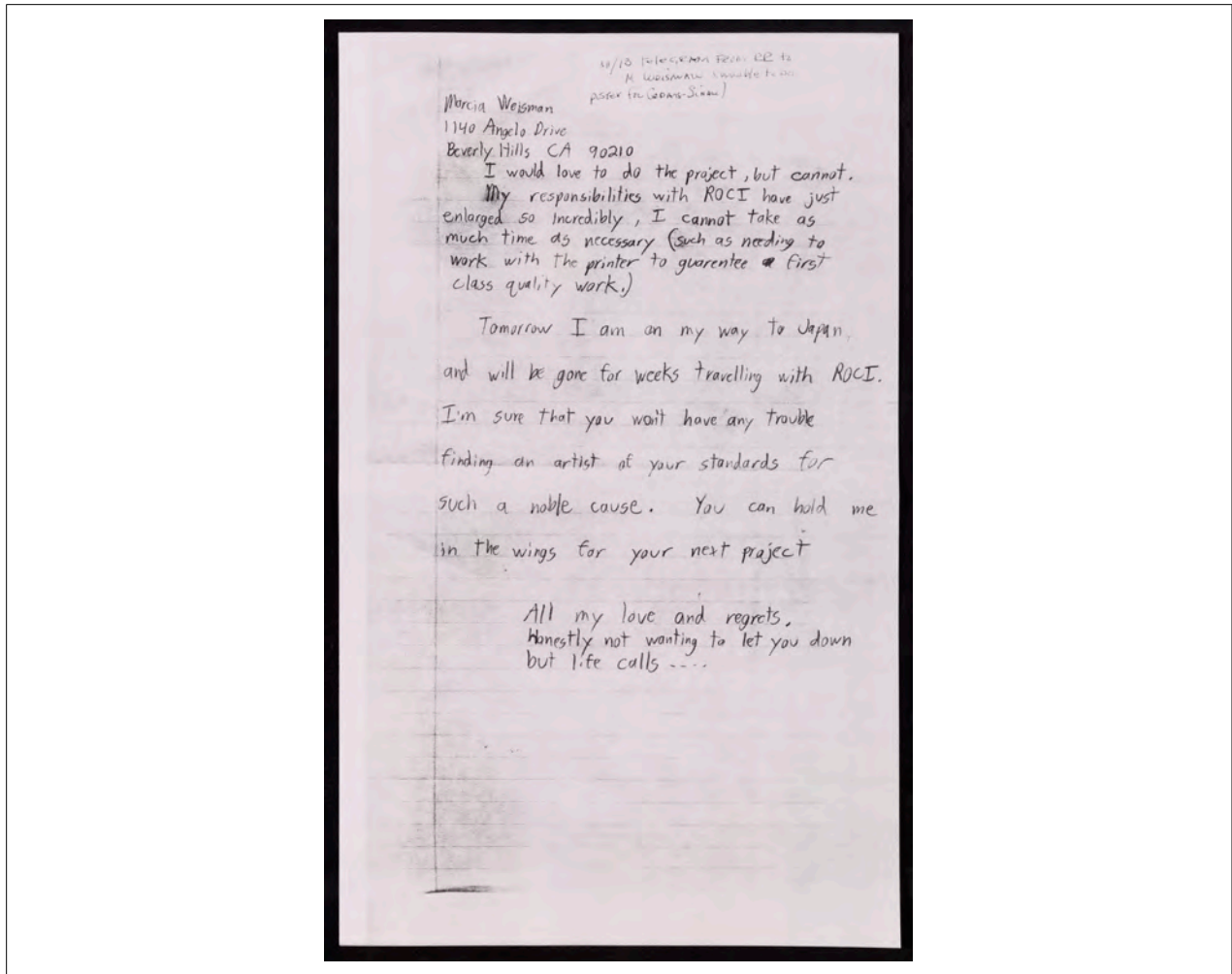
**Description**  
Typed draft with pencil annotations of a letter to Richard Koshalek at MoCA, Los Angeles regarding funds for ROCI (sent from Theodore W. Kheel?)

**Physical Details**  
typescript on paper with handwritten annotations, 11 x 8 1/2"

**Rights**  
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**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A328**



Unique ID	Storage Location	Year	Creator
A328	RRFA-01: Box WN1	1986	Robert Rauschenberg and unidentified

**Description**

Dictated copy of Robert Rauschenberg's telegram to Marcia Weisman regarding Rauschenberg's inability to do do a poster for Cedars-Sinai due to his ROCI obligations

**Physical Details**

printed paper, 14 x 8 1/2"

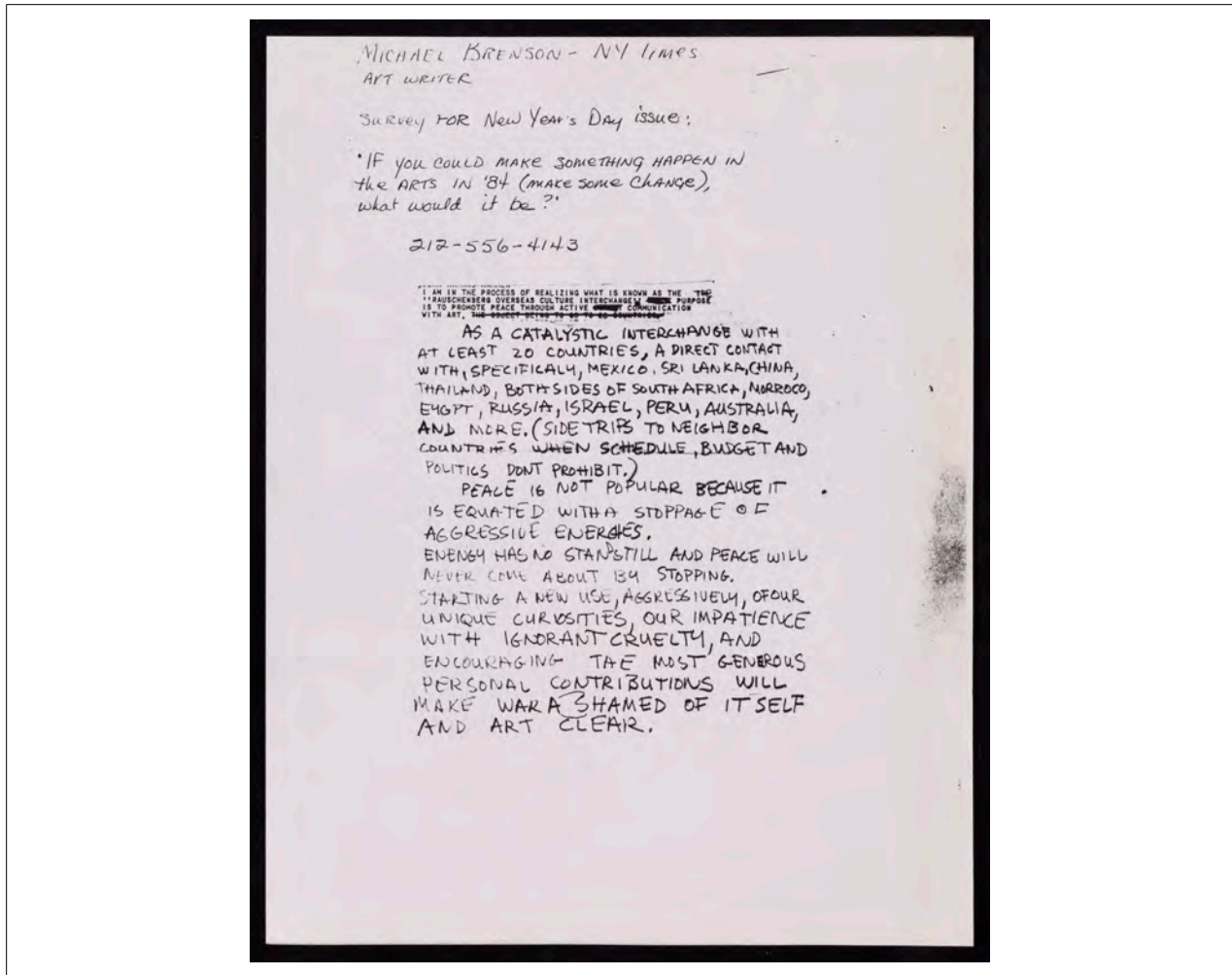
**Rights**

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**Original Source**

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A557**



Unique ID	Storage Location	Year	Creator
A557	RRFA-01: Box WN4	circa December 1983	Robert Rauschenberg

**Description**  
Photocopy of Robert Rauschenberg's handwritten draft of a statement about his New Year's wish for the Arts in 1984 for the New York Times, discussing Rauschenberg Overseas Culture Interchange (ROCI)

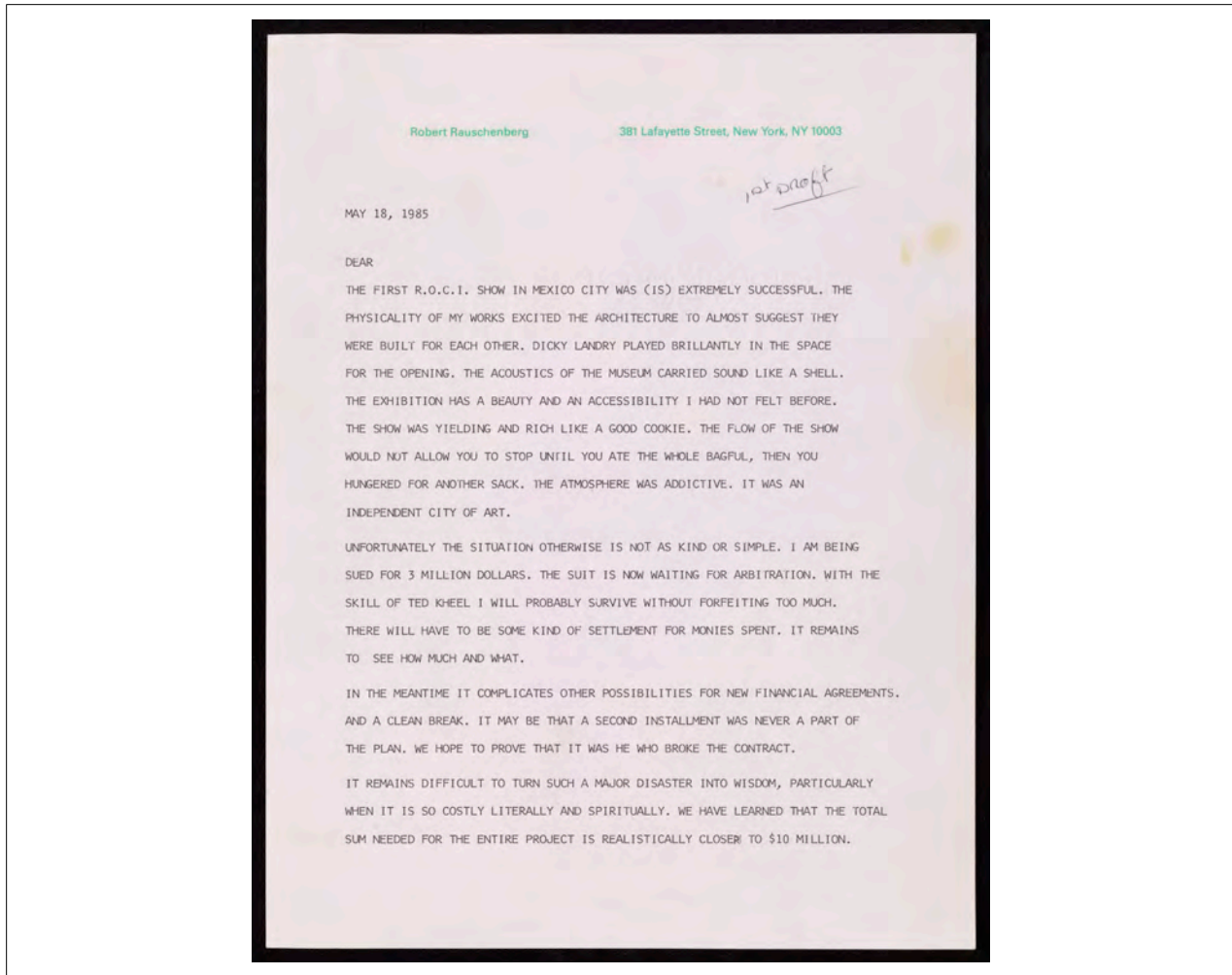
**Physical Details**  
printed paper, 11 x 8 1/2"

**Rights**  
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**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



## DOCUMENTATION INFORMATION SHEET: A756



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A756	RRFA-01: Box WN6	May 18, 1985	Robert Rauschenberg

### *Description*

Robert Rauschenberg's typed draft with handwritten annotations of a letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors

### *Physical Details*

printed paper with handwritten annotations, 3 sheets, 11 x 8 1/2"

### *Rights*

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### *Original Source*

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION IMAGES: A756 IMAGE 2**

WE ARE NOW ON THE PROWL AGAIN FOR SPONSORSHIP. WE HAVE ENGAGED THE NATION'S  
 MOST SUCCESSFUL P.R. FIRM. THEY ARE HOUSED IN WASHINGTON AND ARE IN CHARGE  
 OF OUR UNVEILING OF THE MEXICAN SNAKE PAINTING AND PRESENTATION OF R.O.C.I.  
 MEXICO AND <sup>(ALTAR PEACE)</sup> THE  
 MEXICAN VIDEO, WITH ~~THE~~ <sup>THE</sup> FORMAL ANNOUNCEMENT OF THE NATIONAL'S PLANS TO SHOW  
 A WORK FROM EACH COUNTRY WHILE THAT SPECIFIC SHOW IS ~~IN~~ <sup>CURRENT</sup> WITH A VIDEO ~~AND~~ <sup>AND</sup> ~~THE~~ <sup>THE</sup> ~~LOCALITY~~ <sup>LOCALITY</sup>  
 INCLUDING COVERAGE OF EXHIBITION, ~~COUNTRY~~ <sup>LOCALITY</sup> AND INSTALLATION, ~~AND~~ <sup>AND</sup> ~~THE~~ <sup>THE</sup> PRESS CONFERENCE ~~WILL~~ <sup>WILL</sup> ~~INCLUDE~~ <sup>INCLUDE</sup>  
 THE ANNOUNCING THE HISTORIC DECISION OF THE NATIONAL TO HAVE AN ENTIRE R.O.C.I.  
 SHOW IN '89. (I WILL BE THE FIRST LIVING ARTIST TO HAVE A ONE-MAN SHOW  
 THERE.) I DON'T KNOW WHERE THIS ALL CAN LEAD BUT IT, IN FACT, MOVES TO  
 STABILIZE THE ACTUALITY OF R.O.C.I. AND RISK WEAKENING

IN SPITE OF THE FINANCIAL ABSURDITY I CANNOT STOP TO BE PRACTICAL, ~~DESTROYING~~  
 THE MAGIC OF R.O.C.I.'S INAUGURATION IN MEXICO. THE MOMENTUM HAS TO CONTINUE  
 AND EVEN BUILD. MY SITUATION IS THIS: FOR TWO REASONS I WANT TO PUT A  
 FREEZE ON THE SALES OF MY WORK UNTIL SOME SANITY IS REALIZED FINANCIALLY  
 FOR R.O.C.I. AND THE NEXT FOUR YEARS. IF AN EXCEPTIONAL SITUATION OR CONDITION  
 ARISES BEFORE WE REMOVE THE FREEZE WE ARE OPEN TO CONSIDERATIONS. ONE OF  
 THE REASONS FOR THE FREEZE IS TO BE PREPARED FOR THE WEIRD AND VARIOUS  
 USAGES OF MY WORKS FOR LOANS, NEGOTIATIONS, COLLATERAL, ~~SALES~~, CONTRACTS,  
 SECURITY, TRADES AND LEGAL TENDER. THE SECOND REASON IS THAT, CAUSED BY MY  
 NOT TAKING ANYONE'S ADVICE AND MY INSATIABLE LOVE FOR MAKING ART ( I MAKE  
 TOO DAMN MUCH), MY PRICES HAVE NOT GROWN ENOUGH TO SUPPORT MY LATE YEARS  
 WORK PLANS AND ARTISTIC NEEDS. I NEED THE TIME TO PROJECT ON A FOCUS THAT  
 WILL CHANGE THIS. SOMEWHERE RECENTLY, WHILE BEING ASKED AGAIN ABOUT THE "GAP,"  
 I HEARD MYSELF SAY "OH, THAT'S BEEN FILLED FOR YEARS." I THOUGHT TO MYSELF,

DOCUMENTATION IMAGES: A756 IMAGE 3

"YEAH, BY MY <sup>6</sup>WON WORK." THE WORST PART IS THE OLDER I GET THE MORE THINGS I WANT TO DO, AND TRY. I COULD EASILY GO FULL SPEED INTO PHYSICAL BANKRUPTCY WITH A SMILE, OR AS ILEANA DESCRIBES IT, <sup>11</sup>AS MY TENDENCY FOR PROFESSIONAL ARTISTIC SUICIDE. <sup>11</sup>I CANNOT ~~IN~~ IN ANY DEGREE ~~•~~ CURB ~~•~~ MY ENERGY OR ENTHUSIASM, <sup>11</sup>SO THERE MUST BE AN ALTERNATIVE TO THIS DILEMMA. I NEED TIME FOR THIS ALTERNATIVE TO MATERIALIZE.

OTHER THAN THESE DETAILS, I SOLD MY EARLY "POPEYE" WARHOL FOR ONE MILLION DOLLARS TO GUARANTEE THAT R.O.C.I., IN THIS TEMPORARY WEAKENED CONDITION, COULD CONTINUE ON AS CONTRACTED TO CHILE, CHINA AND TIBET. IF THERE IS NOT <sup>R.O.C.I.</sup> FREE OF CAPITAL STRESS AFTER TIBET, I WILL REMODEL THE CONCEPT WITHOUT SACRIFICING ITS INTENTIONS OR INHIBITING ITS PURPOSE, AND CONTINUE.

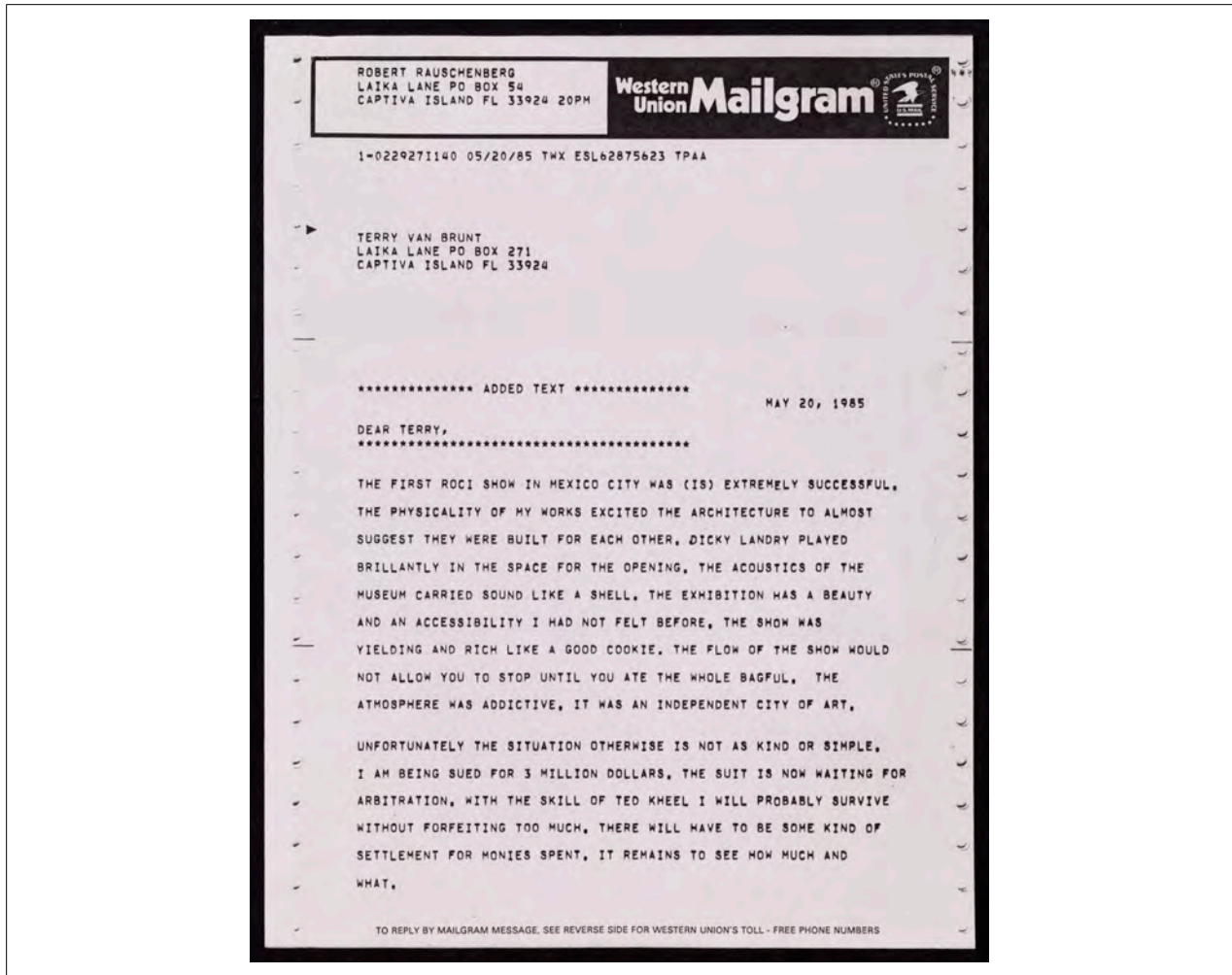
THE CHILE COPPER PAINTINGS ARE COMING FINE. WE ARE SIMULTANEOUSLY FIGHTING CORROSION AND INVENTING NEW ONES TO COLOR WITH. IT'S A GREAT ADVENTURE.

I AM PRIMARILY WRITING THIS LETTER TO LEO AND ILEANA, BUT I NEED TO SHARE THIS INFORMATION WITH A FEW SELECTED INDIVIDUALS IN RESPECT TO FRIENDSHIP, TRUST AND TO EXPEDITE THE CONTENT.

LOVE,

I HAVE TO BE BACK TO WORK NOW.

## DOCUMENTATION INFORMATION SHEET: A757



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A757	RRFA-01: Box WN6	May 20, 1985	Robert Rauschenberg

### *Description*

Mailgram copy of Robert Rasuchenberg's letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors, addressed to Terry Van Brunt

### *Physical Details*

printed paper, 4 sheets, 11 x 8 1/2"

### *Rights*

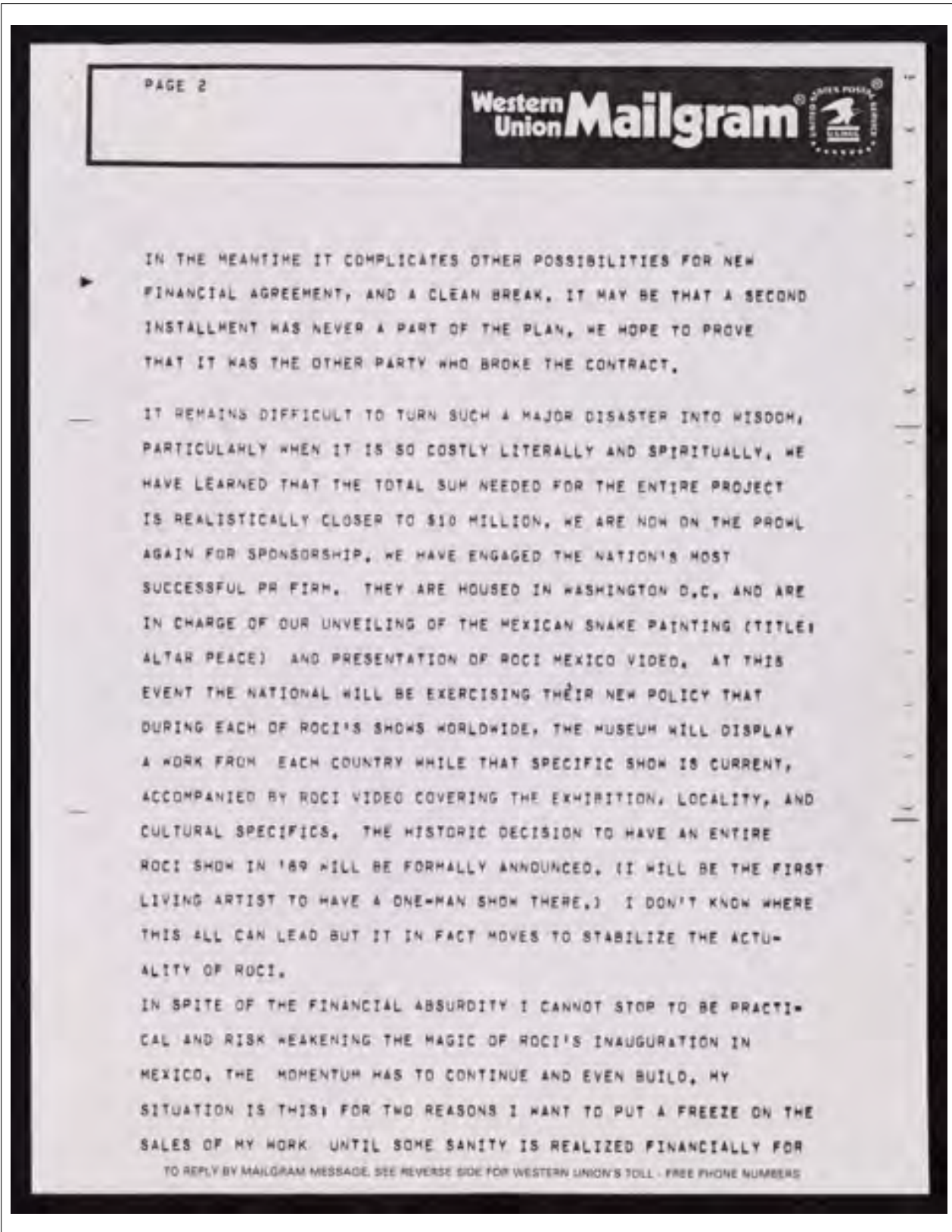
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### *Original Source*

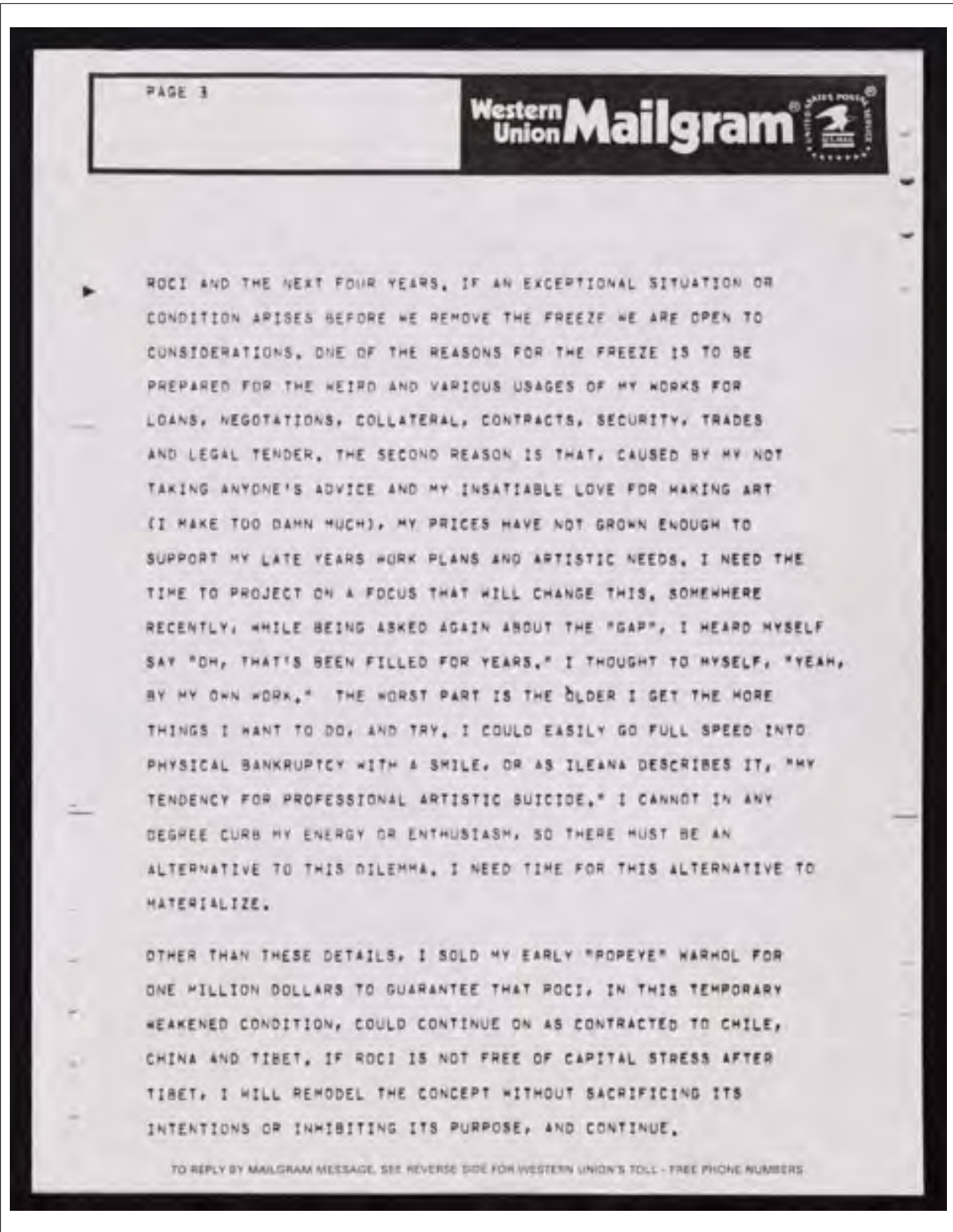
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



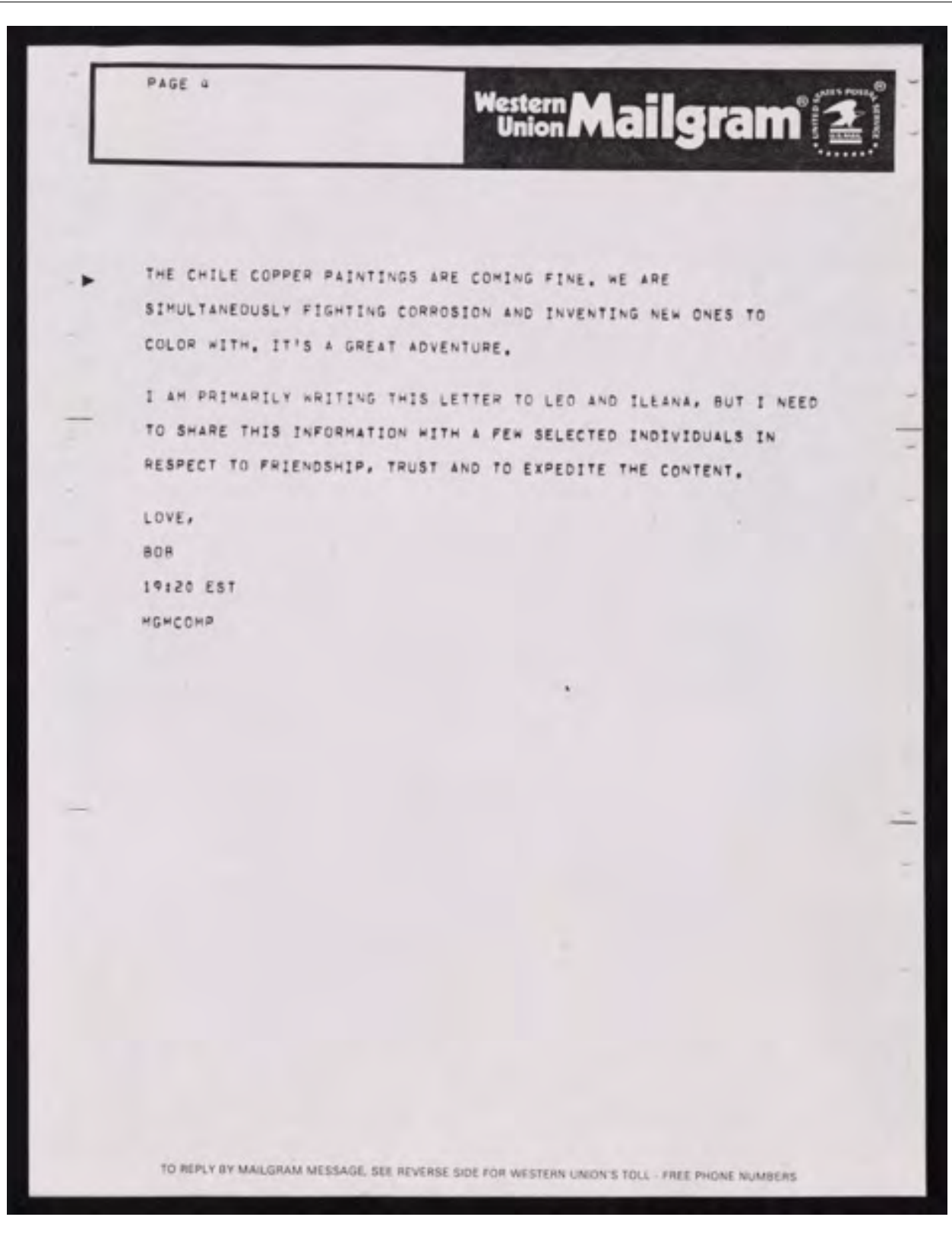
DOCUMENTATION IMAGES: A757 IMAGE 2



DOCUMENTATION IMAGES: A757 IMAGE 3

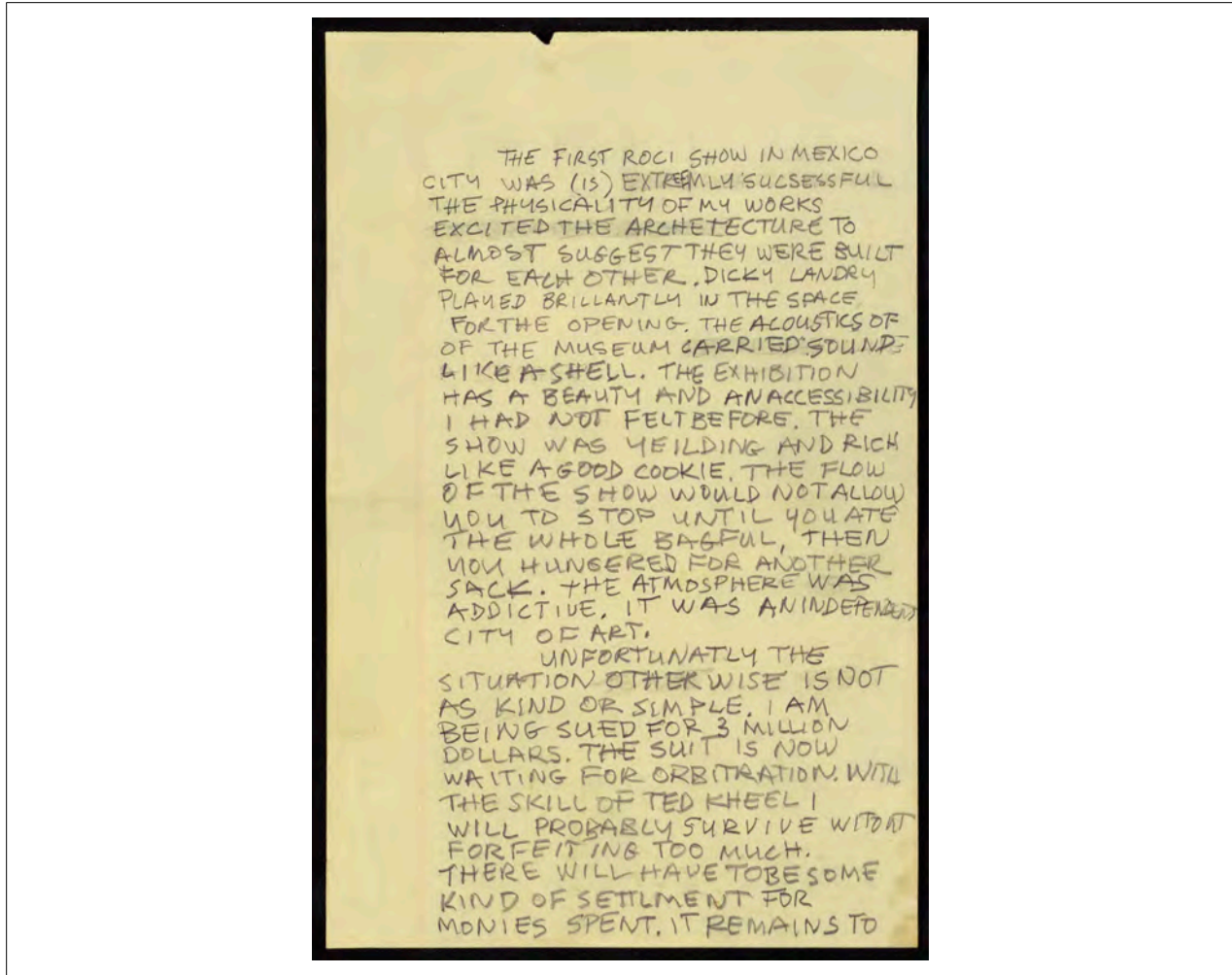


**DOCUMENTATION IMAGES: A757 IMAGE 4**





## DOCUMENTATION INFORMATION SHEET: A758



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A758	RRFA-01: Box WN6	May 1985	Robert Rauschenberg

### Description

Robert Rauschenberg's handwritten draft of a letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors

### Physical Details

graphite on paper, 5 sheets, 13 1/4 x 8 1/2"

### Rights

Copyright is held by the Robert Rauschenberg Foundation.

### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



DOCUMENTATION IMAGES: A758 IMAGE 2

SEE HOW MUCH AND WHAT,  
IN THE MEANTIME IT  
COMPLICATES OTHER POSSIBILITIES  
FOR NEW FINANCIAL AGREEMENTS,  
AND A CLEAN BREAK. IT MAY BE  
THAT A SECOND INSTALLMENT WAS  
NEVER A PART OF THE PLAN. WE  
HOPE TO PROVE THAT IT WAS HE  
WHO BROKE THE CONTRACT.  
IT REMAINS DIFFICULT TO  
TURN SUCH A MAJOR DISASTER INTO  
WISDOM PARTICULARLY WHEN IT IS  
SO COSTLY LITERALLY AND  
SPIRITUALLY. WE HAVE LEARNED  
THAT THE TOTAL SUM NEEDED FOR  
THE ENTIRE PROJECT IS REALISTICALLY  
CLOSER TO 10 MILLION. WE ARE NOW  
ON THE PROWL AGAIN FOR  
SPONSERSHIP. WE HAVE ENGAGED THE  
NATION'S MOST SUCCESSFUL P.R. FIRM.  
THEY ARE HOUSED IN WASHINGTON  
AND ARE IN CHARGE OF OUR  
UNVEILING OF THE MEXICAN <sup>SNAKE</sup> PAINTING  
AND PRESENTATION OF ROCI MEXICAN  
VIDEO WITH THE <sup>SPECIAL</sup> ANNOUNCEMENT OF  
THE NATIONALS PLANS TO SHOW A  
WORK FROM EACH COUNTRY WHILE  
THAT SPECIFIC SHOW IS ON WITH A  
VIDEO INCLUDING COVERAGE <sup>EXHIBITION</sup>  
COUNTRY AND INSTALLATION. PRESS CONF.  
ANNOUNCING THE HISTORIC  
DECISION OF THE NATIONALS TO HAVE  
AN ENTIRE ROCI SHOW IN 89. (1)  
WILL BE THE FIRST LIVING ARTIST TO

DOCUMENTATION IMAGES: A758 IMAGE 3

HAVE A ONE-MAN SHOW THERE) I DON'T  
KNOW WHERE THIS ALL CAN LEAD  
BUT IT IN FACT, MOVES TO STABILIZE  
THE ACTUALITY OF ROCI.

INSPIRE OF THE FINANCIAL  
ABSURDITY I CAN NOT STOP TO  
BE PRACTICAL DESTROYING THE  
MAGIC OF ROCI'S INAUGURATION  
IN MEXICO. THE MOMENTUM HAS  
TO CONTINUE AND EVEN BUILD. MY  
SITUATION IS THIS; FOR TWO  
REASONS I WANT TO PUT A  
FREEZE ON THE SALES OF MY  
WORK UNTIL SOME SANITY IS  
REALIZED FINANCIALLY FOR ROCI  
AND THE NEXT 4 YEARS. IF AN  
EXCEPTIONAL SITUATION OR  
CONDITION ARRIVES BEFORE WE  
REMOVE THE FREEZE WE ARE  
OPEN TO CONSIDERATIONS. ONE OF  
THE REASONS FOR THE FREEZE  
IS TO BE PREPARED FOR THE  
WEIRD AND VARIOUS USAGES OF  
MY WORKS FOR LOANS, COLLATERAL,  
PAYOFFS, CONTRACTS, SECURITY,  
TRADES AND LEGAL TENDER. THE  
SECOND REASON IS THAT, CAUSED BY  
MY NOT TAKING ANYONES' ADVICE AND  
MY INSATABLE LOVE FOR MAKING  
ART (I MAKE TOO DAMN MUCH) MY  
PRICES HAVE NOT GROWN ENOUGH  
TO SUPPORT MY LATE YEARS  
WORK PLANS AND ARTISTIC NEEDS.  
I NEED THE TIME TO PROJECT  
ON A FOCUS THAT WILL CHANGE



DOCUMENTATION IMAGES: A758 IMAGE 4

THIS, SOMEWHERE RECENTLY, WHILE
   
 BEING ASKED AGAIN ABOUT THE "GAP"
   
 I HEARD MYSELF SAY "OH, THAT'S BEEN
   
 FILLED FOR YEARS". I THOUGHT TO
   
 MYSELF "YEAH, BY MY OWN WORK."
   
 THE WORSE PART IS THE OLDER I
   
 GET THE MORE THINGS I WANT TO DO,
   
 AND TRY. I COULD EASILY GO FULL
   
 SPEED INTO PHYSICAL BANKRUPTCY
   
 WITH A SMILE, OR AS I LEANA
   
 DESCRIBES IT AS MY TENDENCY FOR
   
 PROFESSIONAL ARTISTIC SUICIDE. I
   
 CANNOT PUT IN ANY DEGREE A
   
 CURB ON MY ENERGY OR ENTHUSIASM,
   
 SO THERE MUST BE AN ALTERNATIVE
   
 TO THIS DILEMMA. I NEED TIME
   
 FOR THIS ALTERNATIVE TO
   
 MATERIALIZE.

OTHER THAN THESE DETAILS,
   
 I SOLD MY EARLY "POPE" WARHOL FOR
   
 1 MILLION DOLLARS TO GUARANTEE THAT
   
 ROI, IN THIS TEMPORARY WEAKENED
   
 CONDITION, COULD CONTINUE ON AS
   
 CONTRACTED TO CHILE, CHINA, +
   
 TIBET. IF THERE IS NOT
   
 FREE OF CAPITAL STRESS AFTER
   
 TIBET, I WILL REMODEL THE
   
 CONCEPT WITHOUT SACRIFICING ITS
   
 INTENTIONS OR INHIBITING ITS

DOCUMENTATION IMAGES: A758 IMAGE 5

PURPOSE, AND CONTINUE.

THE CHILE COPPER PAINTINGS  
ARE COMING FINE. WE ARE  
SIMULTANEOUSLY FIGHTING  
CORROSION AND INVENTING NEW  
ONES TO COLOR WITH. IT'S A GREAT  
ADVENTURE.

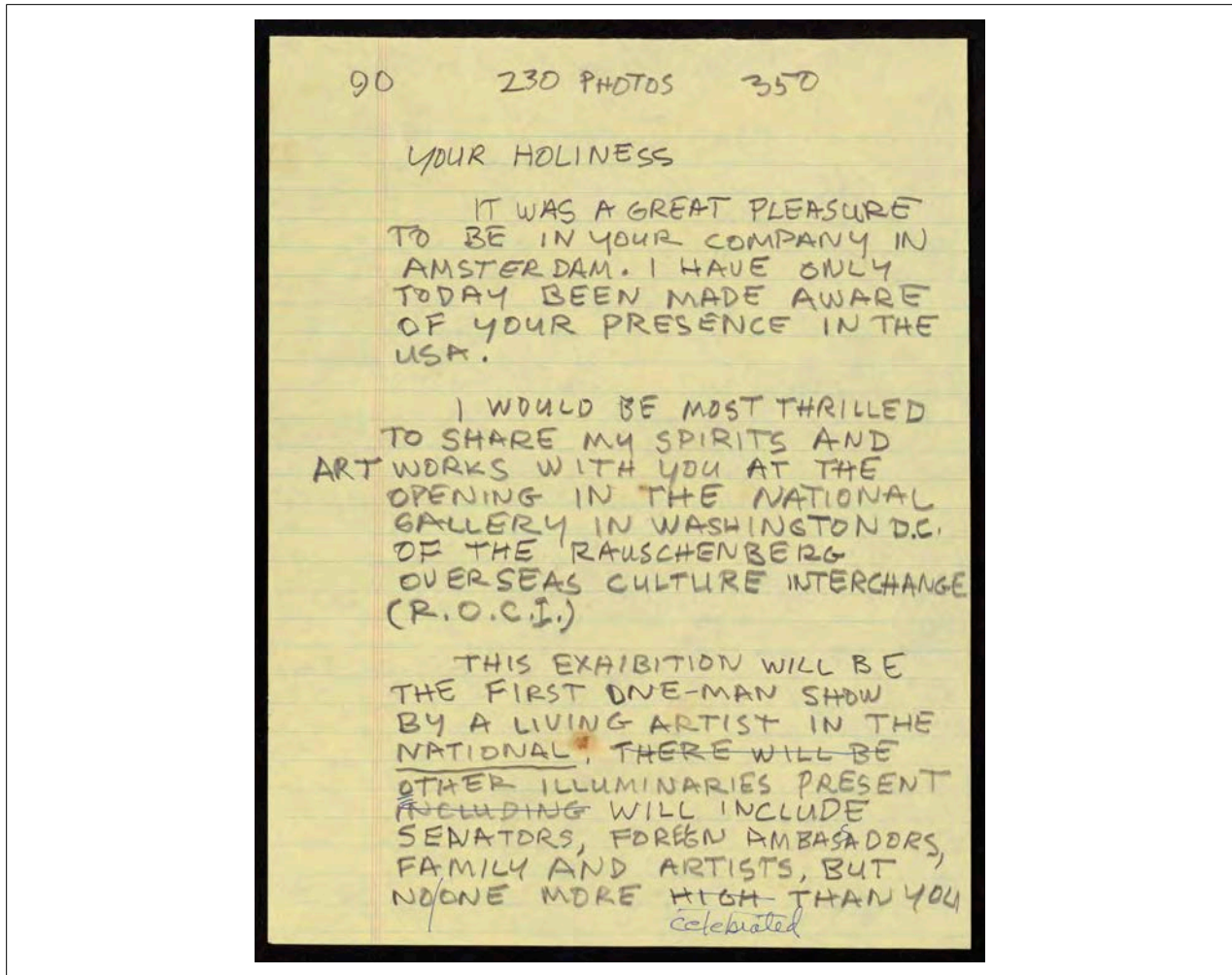
I AM PRIMARILY WRITING  
THIS LETTER TO LEO + ILEANA,  
BUT I NEED TO SHARE THIS  
INFORMATION WITH A FEW  
SELECTED INDIVIDUALS IN RESPECT  
TO FRIENDSHIP, TRUST AND TO  
EXPIDITE THE CONTENT.

LOVE.

I HAVE TO GO BACK TO WORK  
NOW.



**DOCUMENTATION INFORMATION SHEET: A759**



Unique ID	Storage Location	Year	Creator
A759	RRFA-01: Box WN6	1991	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of a letter to the Dalai Lama extending an invitation to the opening of the Rauschenberg Overseas Culture Interchange (ROCI) exhibition at the National Gallery, Washington, D.C.

**Physical Details**  
graphite and ink on paper, 2 sheets, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

DOCUMENTATION IMAGES: A759 IMAGE 2

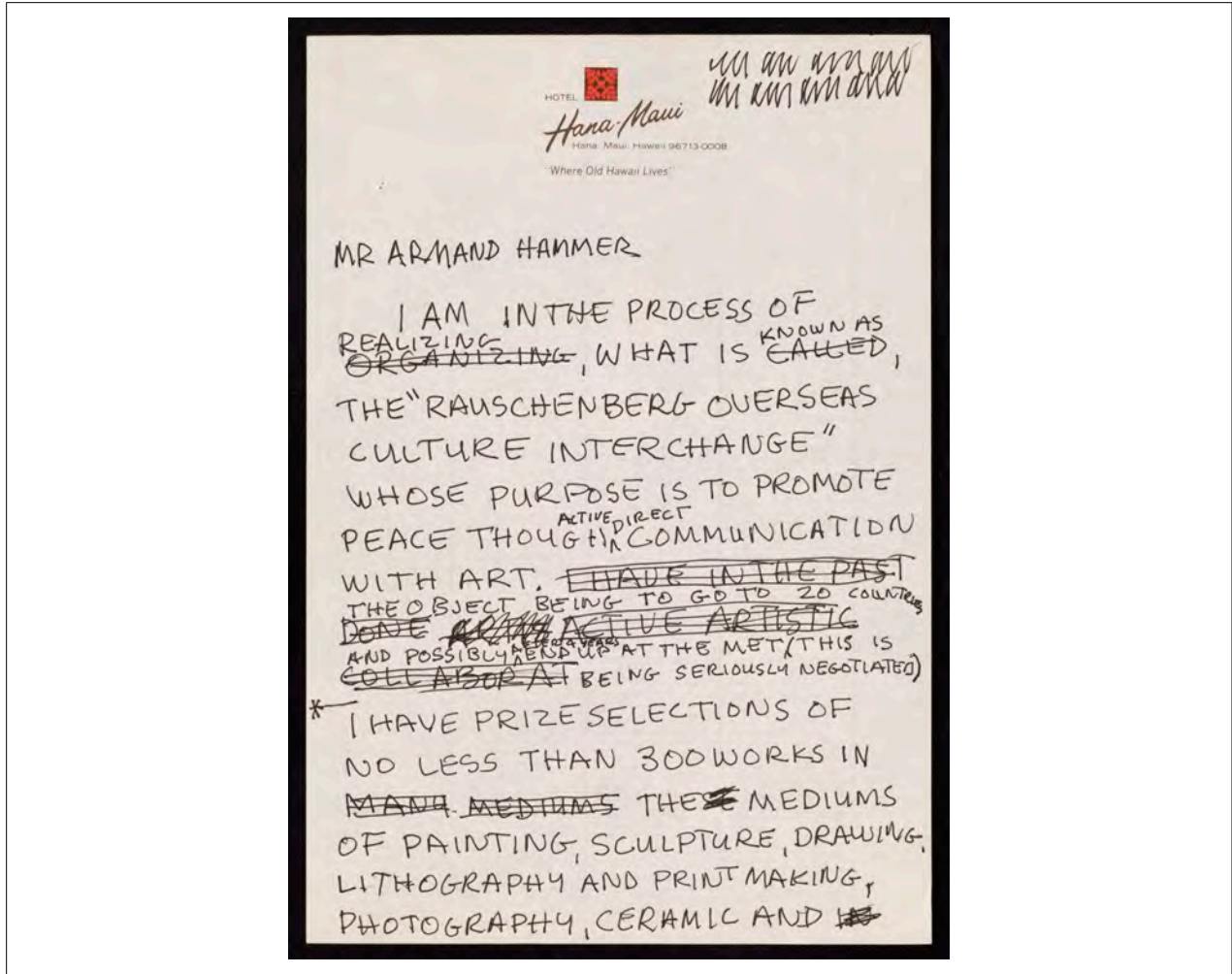
Tibet is represented in the  
THERE WILL BE MORE THAN  
90 MAJOR ART WORKS AND  
230 PHOTOGRAPHS CREATED  
AROUND THE WORLD *which*  
*comprise the exhibit.*

THIS IS MY PERSONAL  
INVITATION TO YOU AND YOURS  
WE WILL BE ABLE TO HELP  
YOU WITH ACCOMODATIONS  
AND CARE.

SMILE TO SMILE  
YOUR LOUING FRIEND

OPENING 6:30 PM MAY 8  
EAST WING <sup>Gallery of Art</sup>  
NATIONAL MUSEUM  
WASHINGTON DC

**DOCUMENTATION INFORMATION SHEET: A760**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A760	RRFA-01: Box WN6	circa 1983	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of a telegram to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROC)

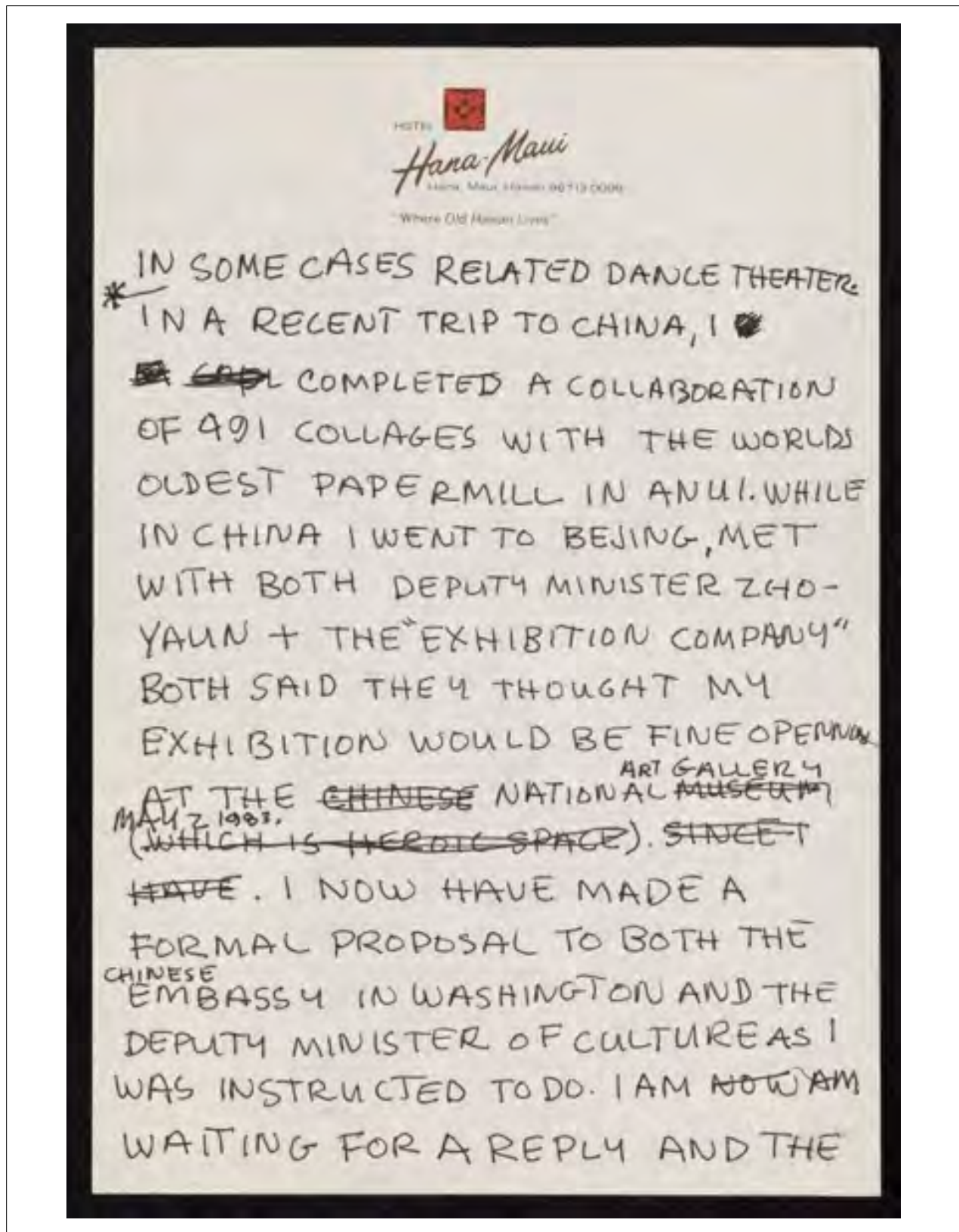
**Physical Details**  
ink on paper, 4 sheets, 10 1/2 x 7 1/4"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York




DOCUMENTATION IMAGES: A760 IMAGE 2



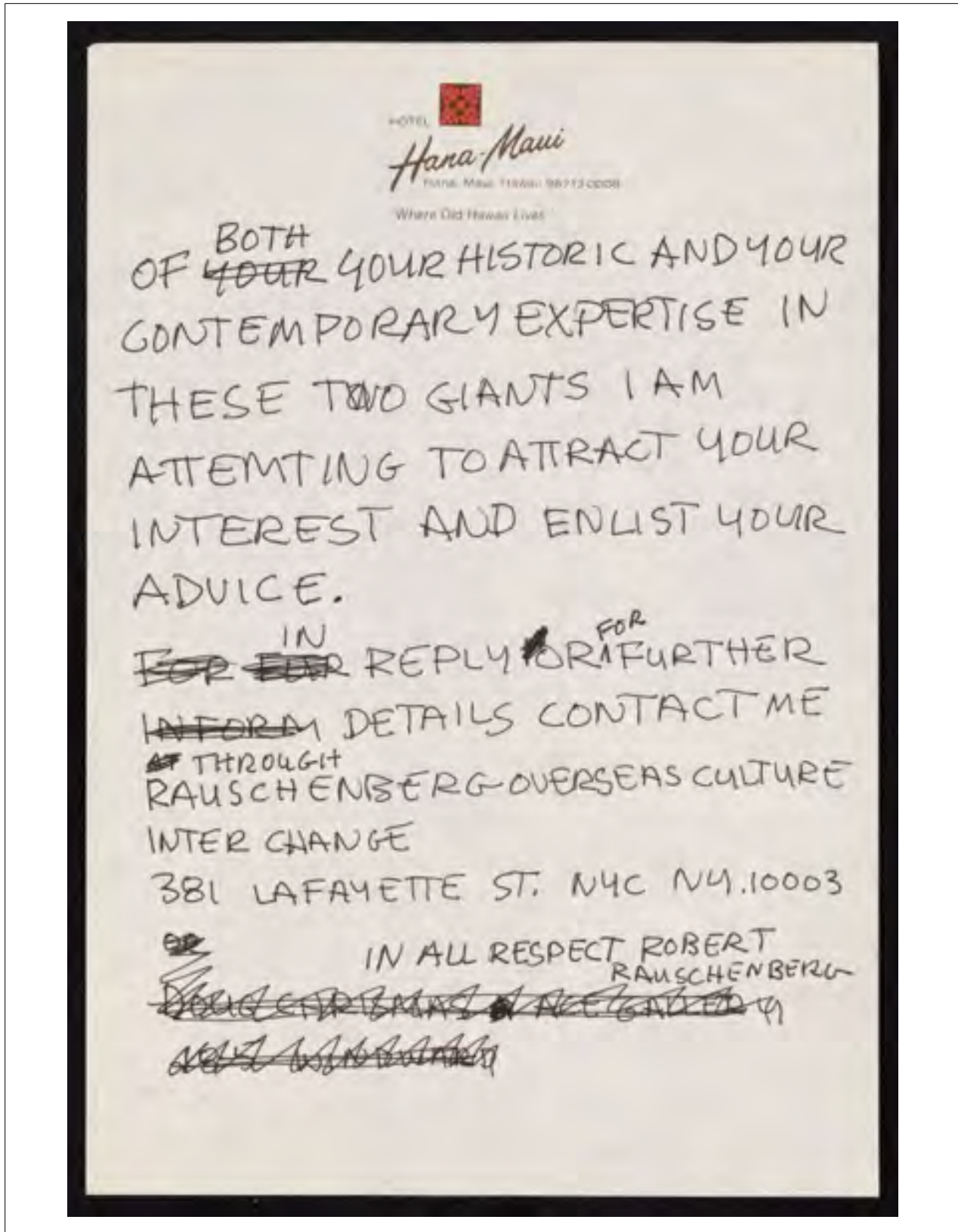


DOCUMENTATION IMAGES: A760 IMAGE 3

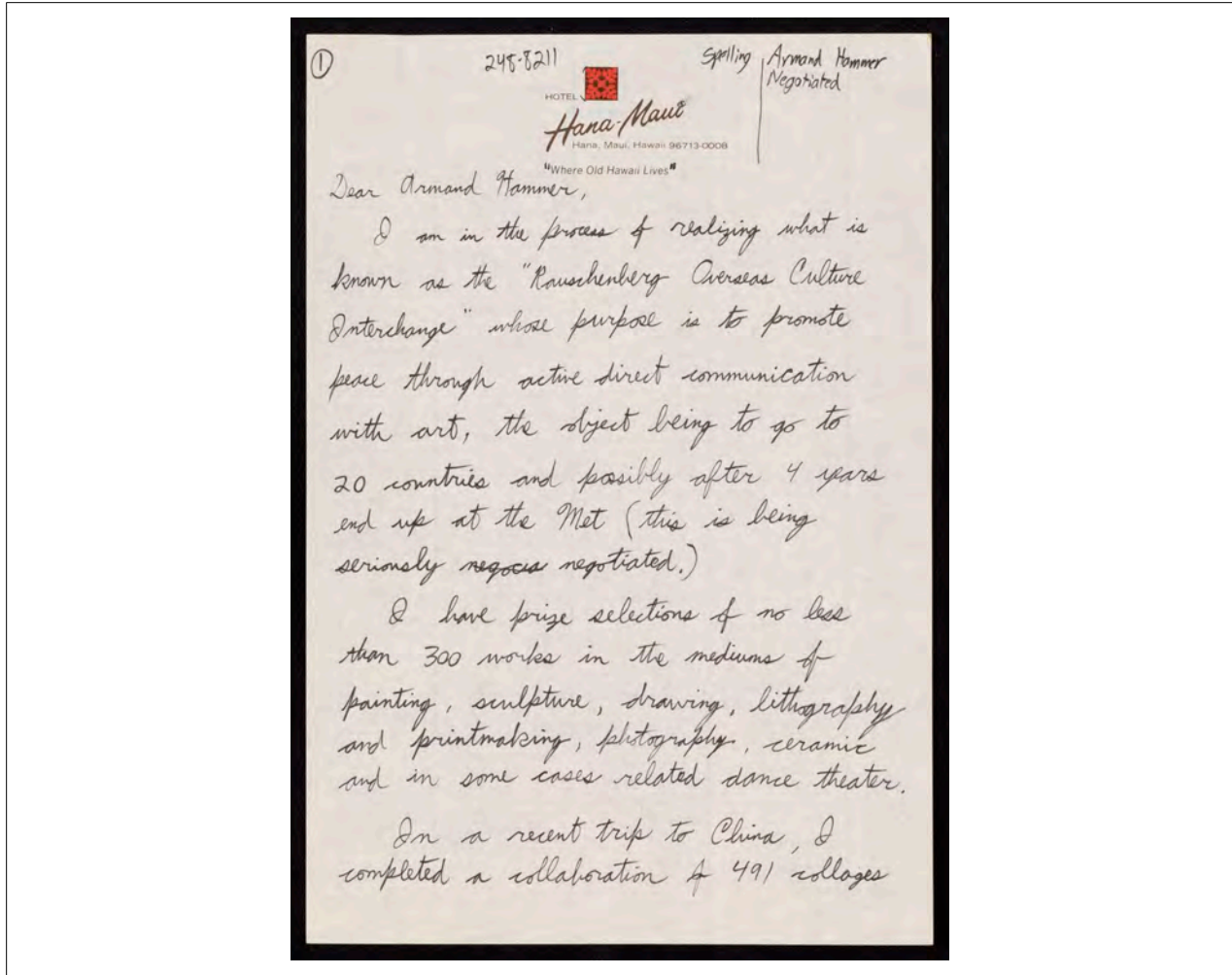
  
 HOTEL  
*Hana Maui*  
 Hana Maui Phone 967180008  
 "Where Old Hawaii Lives"

\* OFFICIAL PAPERS AND FORMS.  
 I RECENTLY CONTACTED A MRS PATROVA  
 IN CHARGE OF FOREIGN ART IN  
 RUSSIA, WAS BLUNTLY INFORMED  
 "NO AMERICAN ART ~~WILL BE~~  
~~AS~~ AS LONG AS REAGON IS IN."  
 WITH THE PURPOSE OF MY INTERCHANGE  
 BEING PEACE <sup>THROUGH</sup> CULTURAL EXPOSURE,  
 BOTH CHINA AND RUSSIA <sup>ARE</sup> ~~IT SEEMS~~  
~~TO ME TO BE~~ <sup>HIGH</sup> PRIORITY  
 INVOLVEMENTS. THIS BRINGS ME  
 FINALLY TO MY POINT. I DEFINITELY  
 NEED HELP WITH EXHIBITING IN  
 RUSSIA AND I MAY NEED ~~ADVICE~~  
 ASSISTANCE IN CHINA. IN ALL  
 CASES, HAVING BEEN AWARE

DOCUMENTATION IMAGES: A760 IMAGE 4



**DOCUMENTATION INFORMATION SHEET: A761**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A761	RRFA-01: Box WN6	circa 1983	Robert Rauschenberg

**Description**  
Dictated copy of Robert Rauschenberg's telegram to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**  
ink on paper, 4 sheets, 10 1/2 x 7 1/4"



**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



DOCUMENTATION IMAGES: A761 IMAGE 2

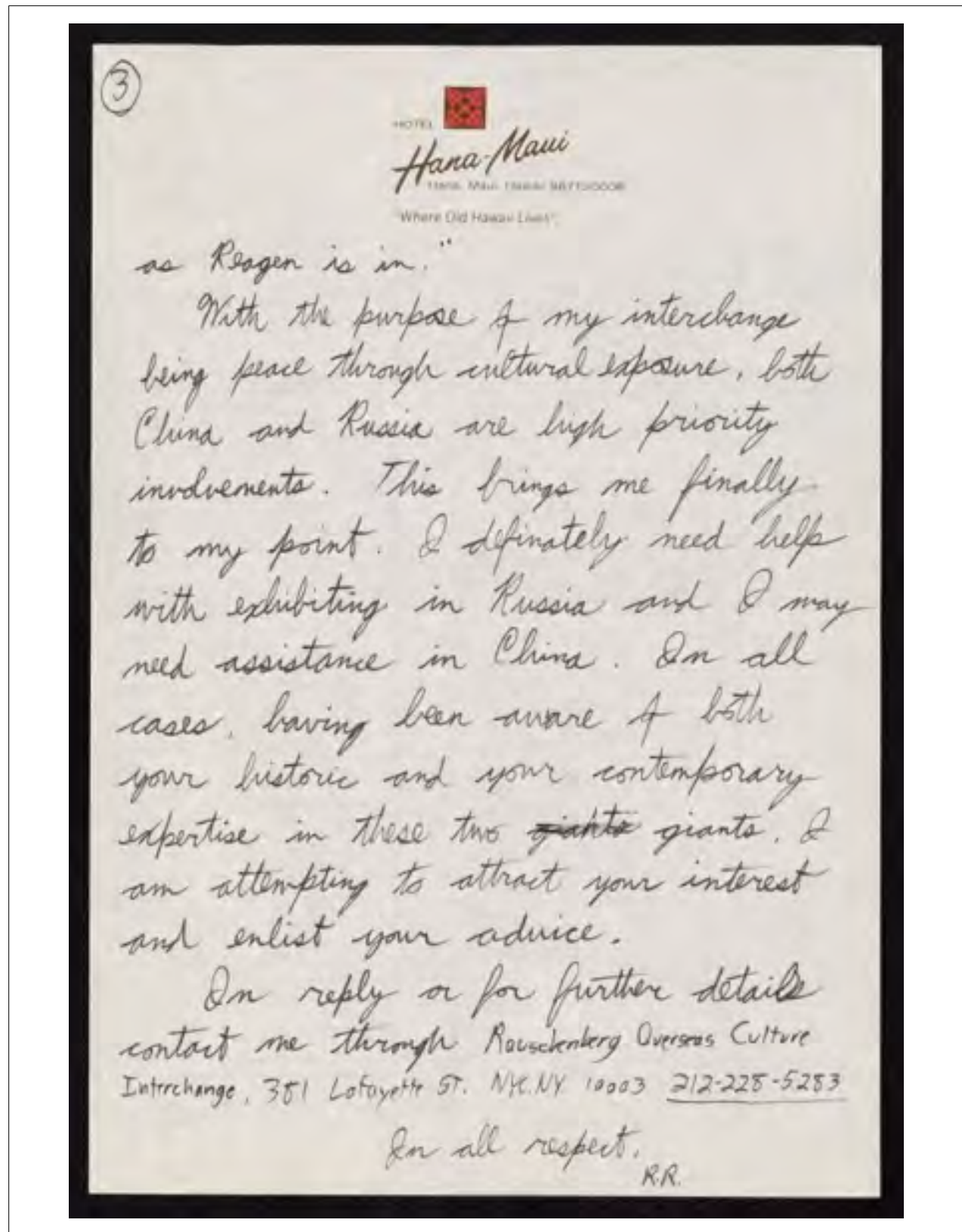
②


  
 HOTEL 
  
 Hana-Maui
   
 Hana, Maui, Hawaii 96713-0008
   
 Where Old Hawaii Lives

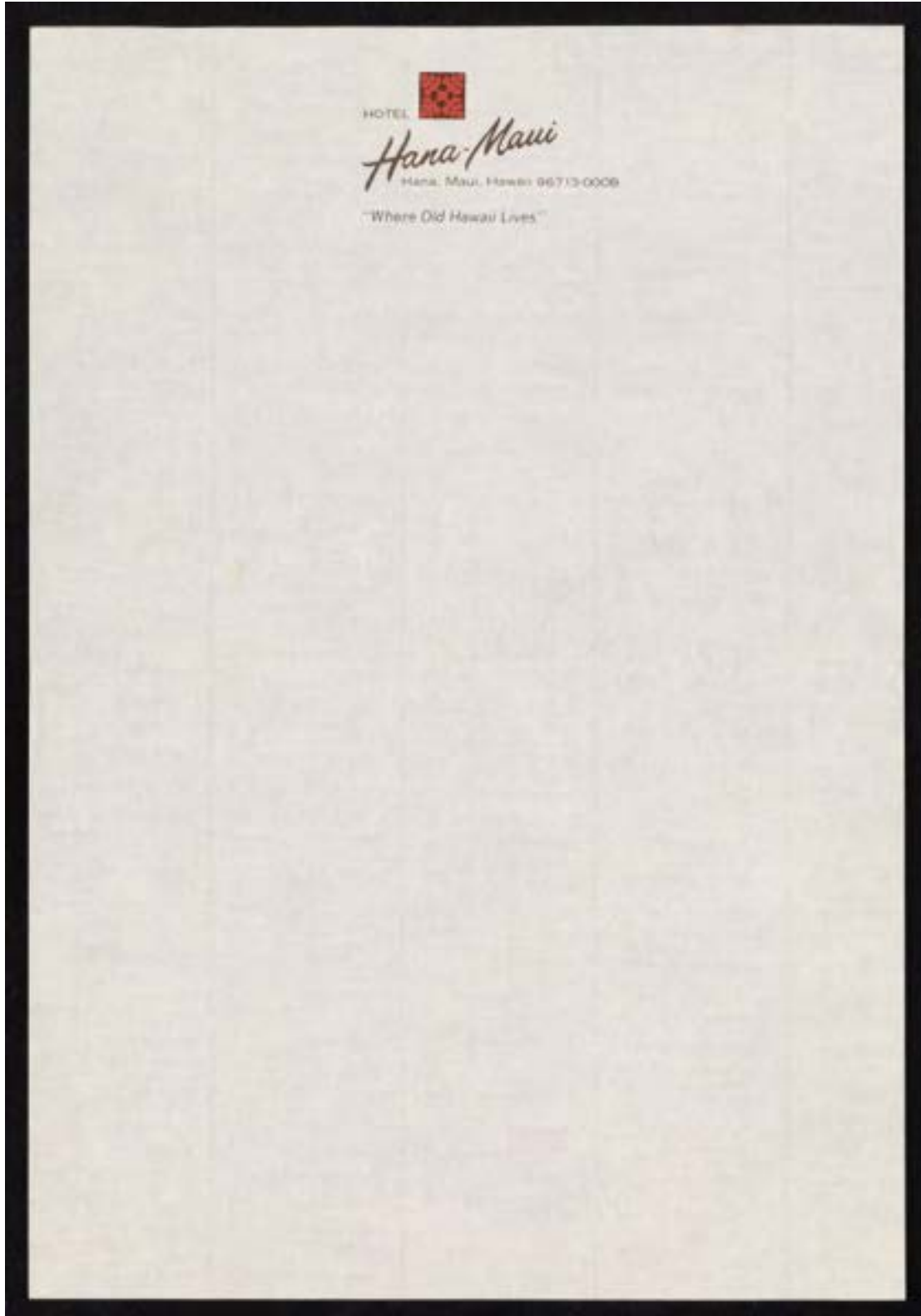
with the world's oldest papermill in  
 Amuhui. While in China I went to  
Beijing met with both  
 Deputy Minister <sup>Zhou Wei-Chi</sup> ~~Shou-Kai~~ and the "Exhibition  
 Company." Both said they thought my  
exhibition would be fine opening at the  
 National Art Gallery May 2 1953. I now  
 have made a formal proposal to both the  
 Chinese Embassy in Washington and the  
 Deputy Minister of Culture as I was  
 instructed to do. I am waiting for a  
 reply and the official papers and  
 forms.

I recently contacted a Mrs. Patrovia  
 in charge of foreign art in Russia, was  
 bluntly informed "No American art as long

DOCUMENTATION IMAGES: A761 IMAGE 3

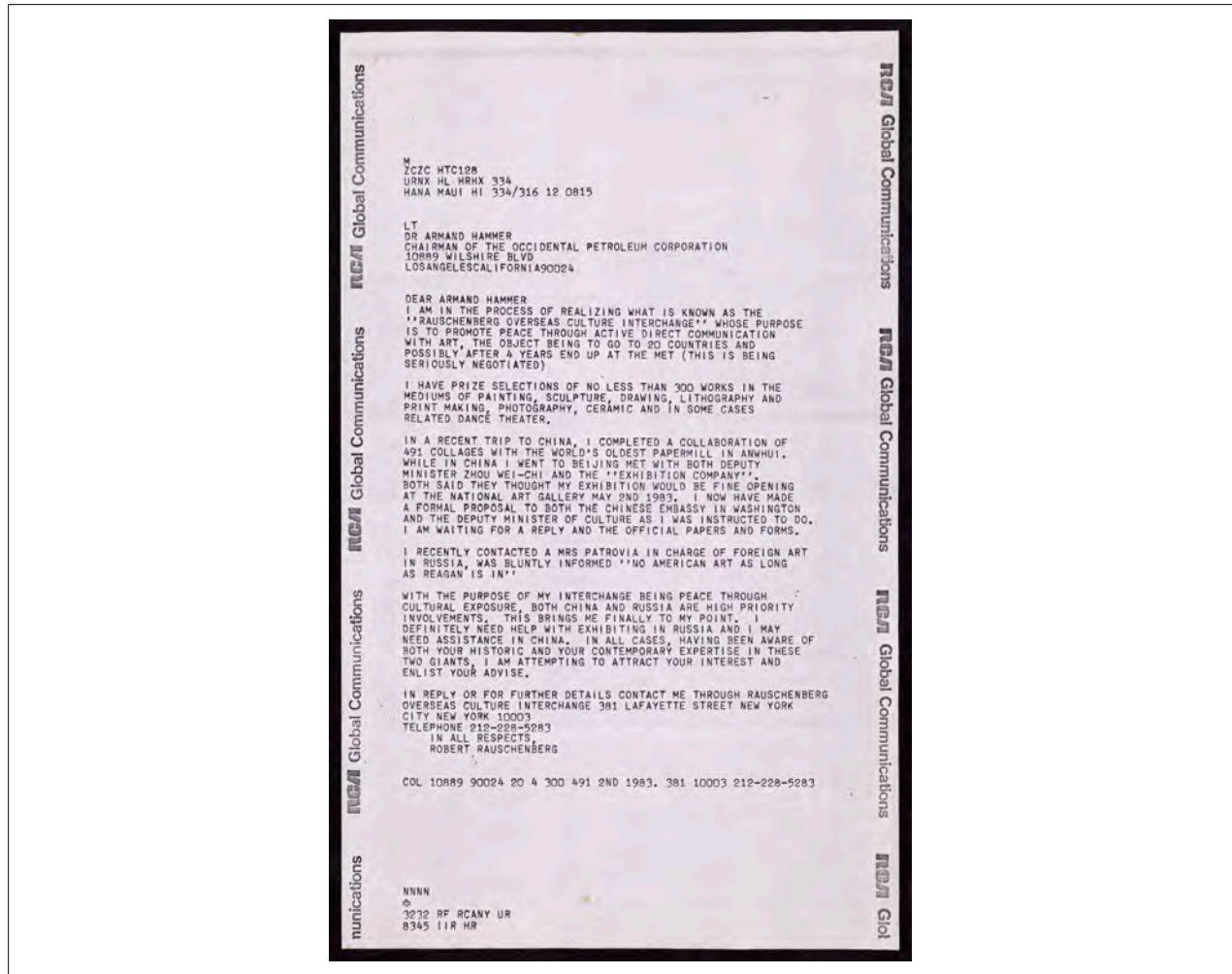


**DOCUMENTATION IMAGES: A761 IMAGE 4**





## DOCUMENTATION INFORMATION SHEET: A762



Unique ID	Storage Location	Year	Creator
A762	RRFA-01: Box WN6	circa 1983	Robert Rauschenberg

### Description

Copy of a telegram sent from Robert Rauschenberg to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

### Physical Details

printed paper, 14 x 8 1/2"

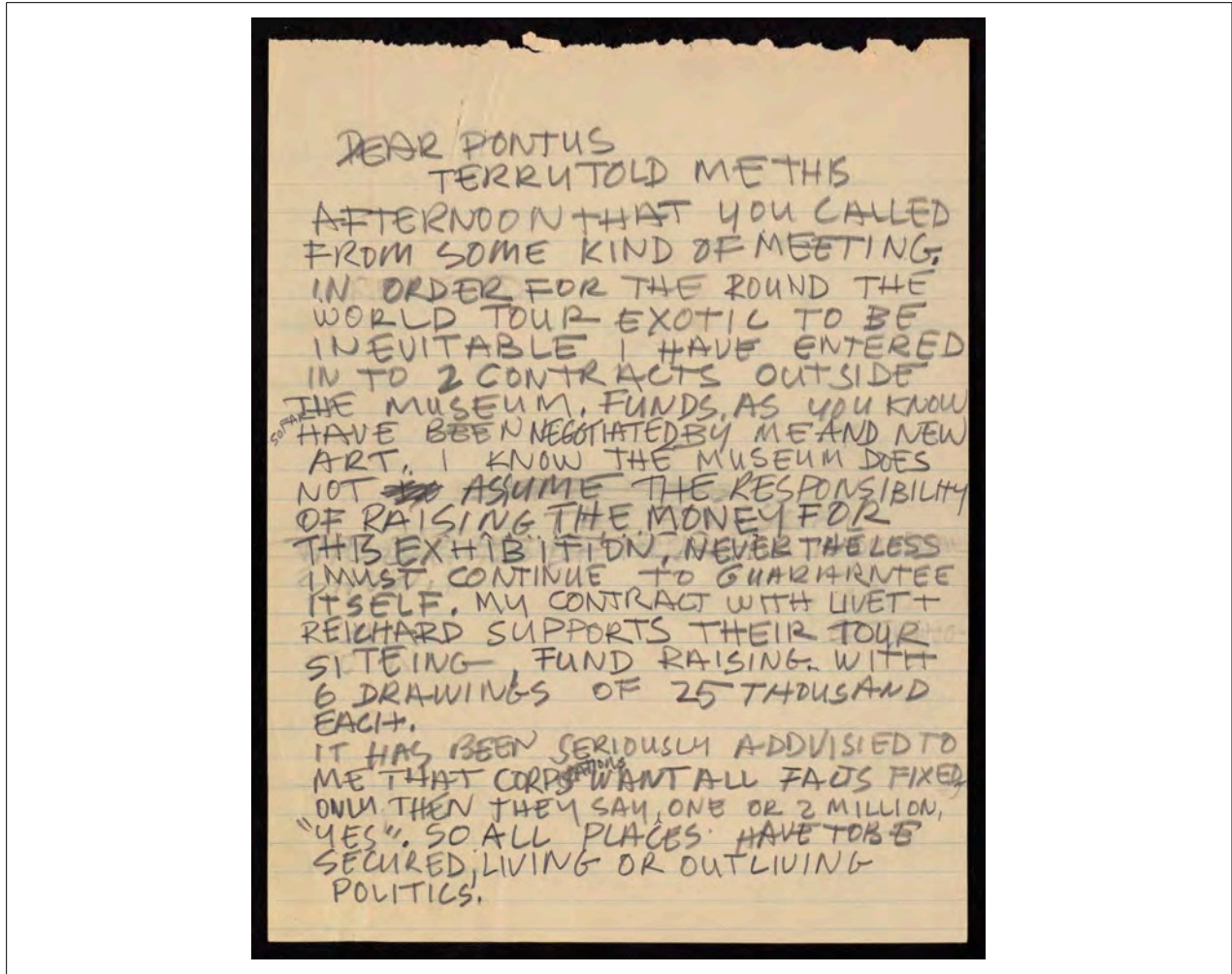
### Rights

Copyright is held by the Robert Rauschenberg Foundation.

### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A763**



Unique ID	Storage Location	Year	Creator
A763	RRFA-01: Box WN6	1982	Robert Rauschenberg

**Description**

Robert Rauschenberg's handwritten draft of a letter to Pontus Hultén about fundraising and other matters related to the the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**

graphite on paper, 2 sheets, 11 x 8 1/2"

**Rights**

Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

DOCUMENTATION IMAGES: A763 IMAGE 2

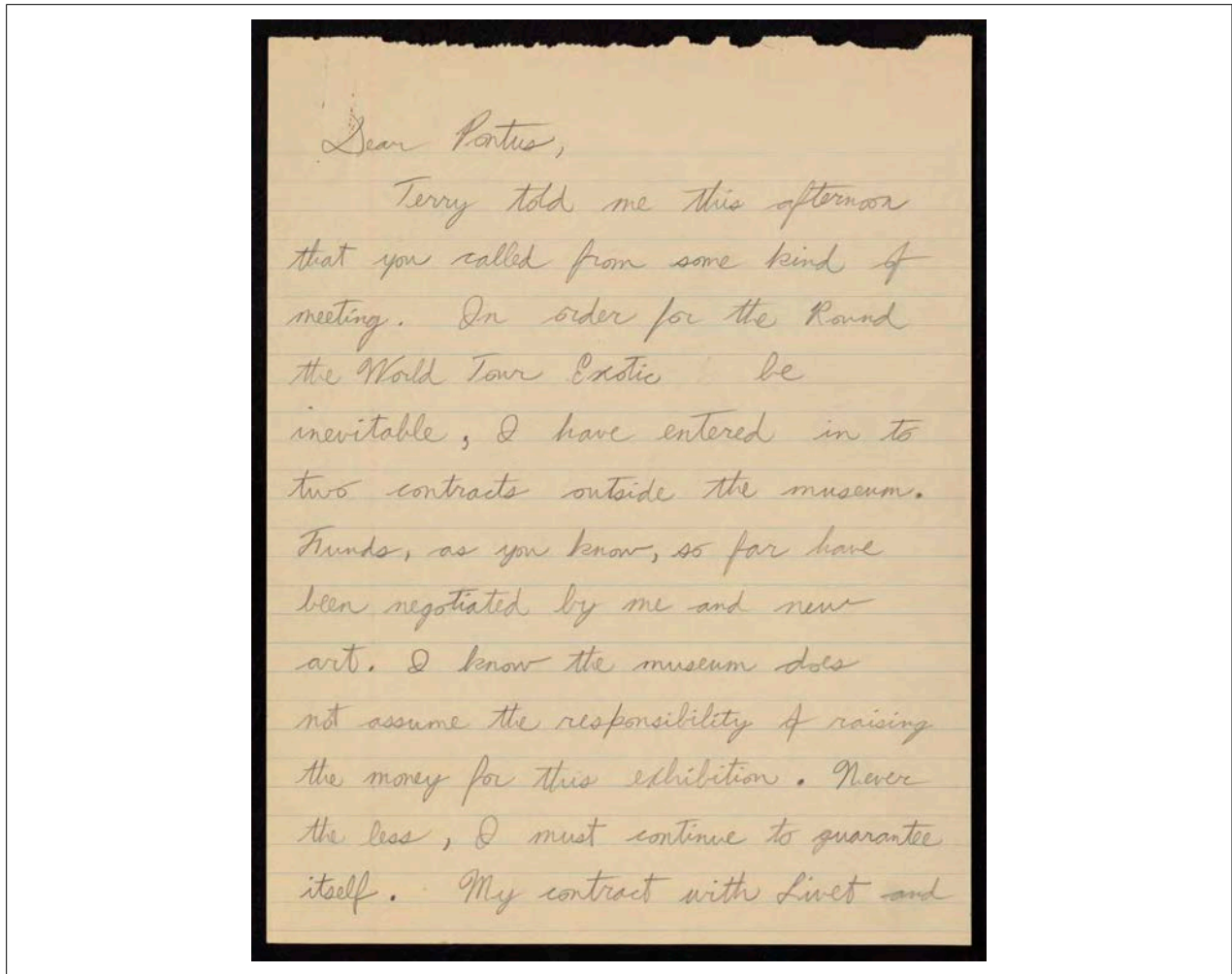
THE OTHER CONTRACT IS WITH  
TANYA GROSSMAN + BILL GOLDSTON.  
<sup>They are</sup> GUARANTEEING THE MOST BEAUTIFUL  
PRODUCTION OF EACH SITE'S POSTER  
AND THE TOTAL CATALOG THAT  
BEGINS AT THE BEGINNING FOR  
WITH AS MUCH PREESTABLISHED  
INFORMATION THAT WE CAN  
VISUALIZE. THE THIRD THING  
IS THE UNIQUE GEOLINGUAL  
CATALOGS FOR EACH COUNTRY,  
IN COLLABORATION WITH THE SELECTED  
CRITICS. AFTER ALL FACTS ~~AND~~ EVENTS  
AND CELEBRATIONS, HAVED FORCED US  
AND OUR DEEDS TO BE HISTORY, WE  
WILL MAKE THE SUPER BOOK  
INCLUDING NEARLY ANYTHING.

IT WON'T BE POSSIBLE TO WRITE THE  
BUDGET UNTIL ANN + STEVE MAKE THE  
RUN. NOW THEY ARE ON THEIR WAY.  
I, OF COURSE, WILL BE REIMBURSED  
FOR THE SEED MONEY THAT KICKS  
US ALL OFF.  
WE WILL MAKE IT WORK  
WE HAVE LOTS OF ART

BOB RAUSCHENBERG



**DOCUMENTATION INFORMATION SHEET: A764**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A764	RRFA-01: Box WN6	1982	Robert Rauschenberg

**Description**  
Dictated copy, with Rauschenberg's annotations, of Robert Rauschenberg's letter to Pontus Hultén about fundraising and other matters related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**  
graphite on paper, 4 sheets, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

DOCUMENTATION IMAGES: A764 IMAGE 2

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Reichard supports their tower  
siting, fund raising <sup>AND GOVERNMENT</sup> with <sup>IDEMNIFICATION</sup>  
six drawings of 25 thousand  
each.

→ para → It has been seriously advised  
to me that corporations want all  
facts fixed, only then they say, one  
or two million, "YES." So all places  
have to be secured, living or  
outliving politics.

The other contract is  
with Tanya Grossman and Bill  
Goldston. They are guaranteeing the  
most beautiful production of each

DOCUMENTATION IMAGES: A764 IMAGE 3

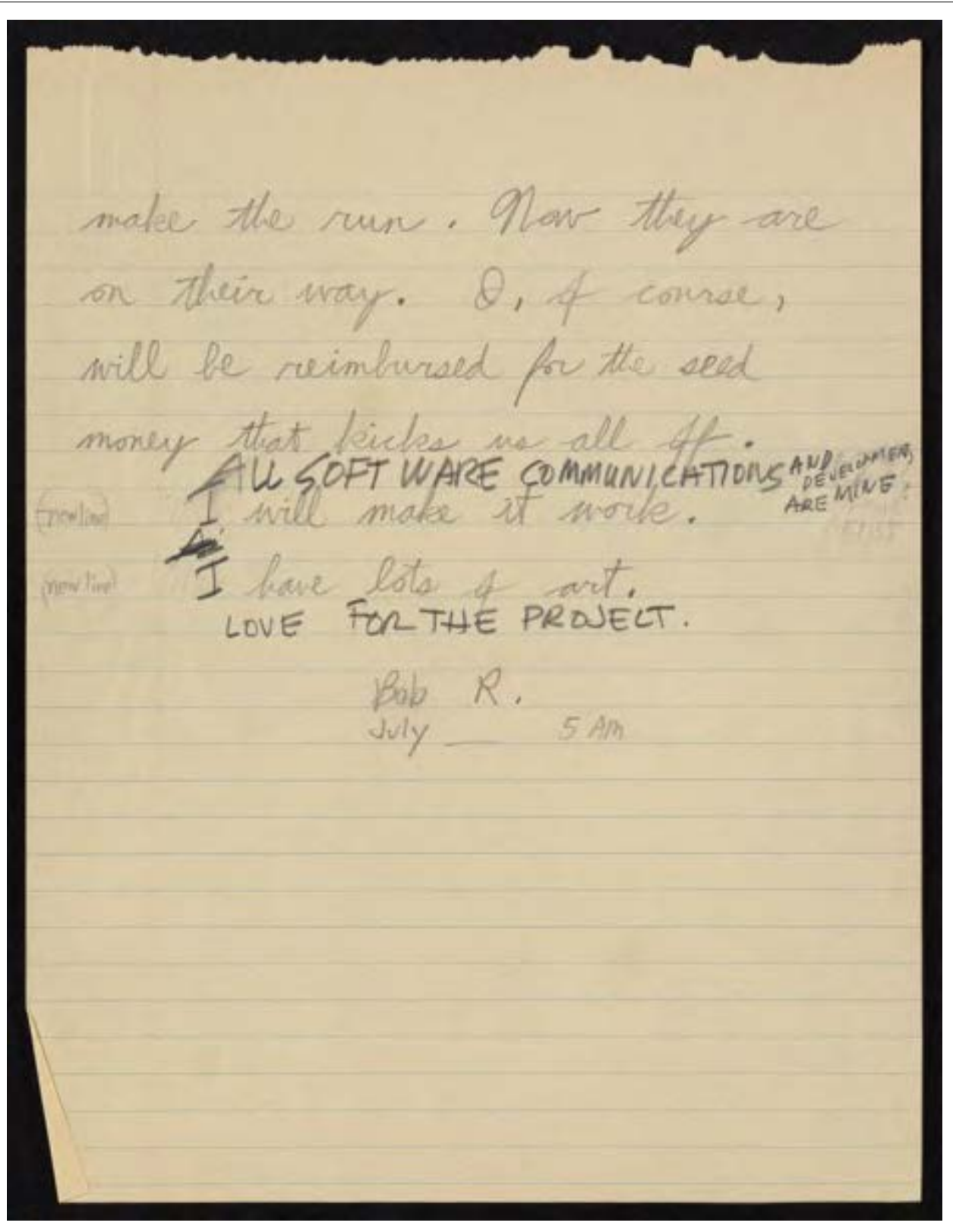
sites' posters and the total
   
 catalog that begins at the beginning
   
 with as much preestablished
   
 information that we can visualize.

The third thing is the unique geo-lingual
   
 catalogs for each country, in
   
 collaboration with the selected LOCAL
   
 critics. After all facts, events and
   
 celebrations, have forced us and
   
 our deeds to be history, we will
   
 make the superbook including nearly
   
 anything.

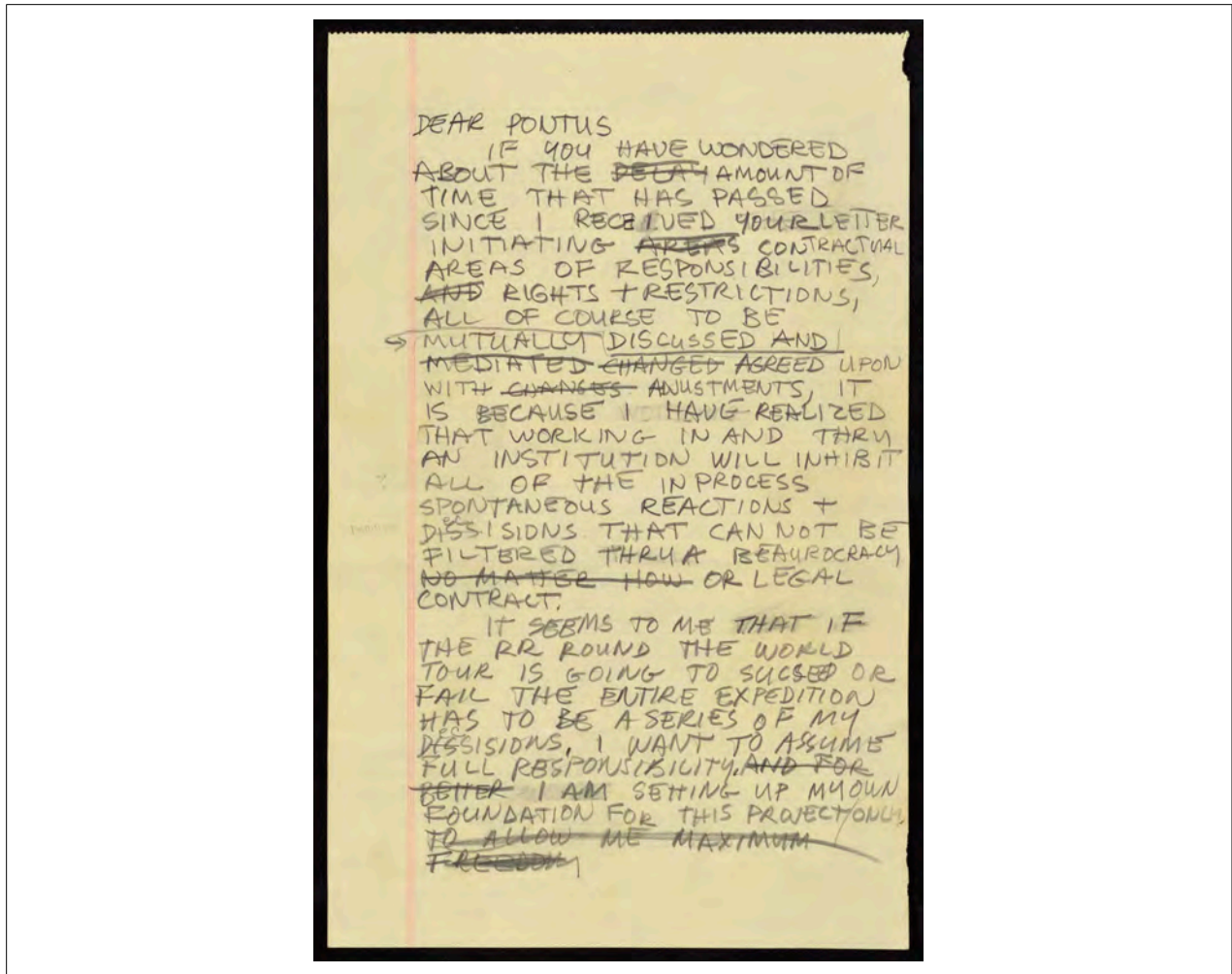
10-7 It won't be possible to
   
 write the budget until Ann and Steve



DOCUMENTATION IMAGES: A764 IMAGE 4



**DOCUMENTATION INFORMATION SHEET: A765**



Unique ID	Storage Location	Year	Creator
A765	RRFA-01: Box WN6	1982	Robert Rauschenberg

**Description**

Robert Rauschenberg's handwritten draft of a letter to Pontus Hultén about contracts and decision-making related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROC)

**Physical Details**

graphite on paper, 2 sheets, 13 1/4 x 8 1/2"

**Rights**

Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

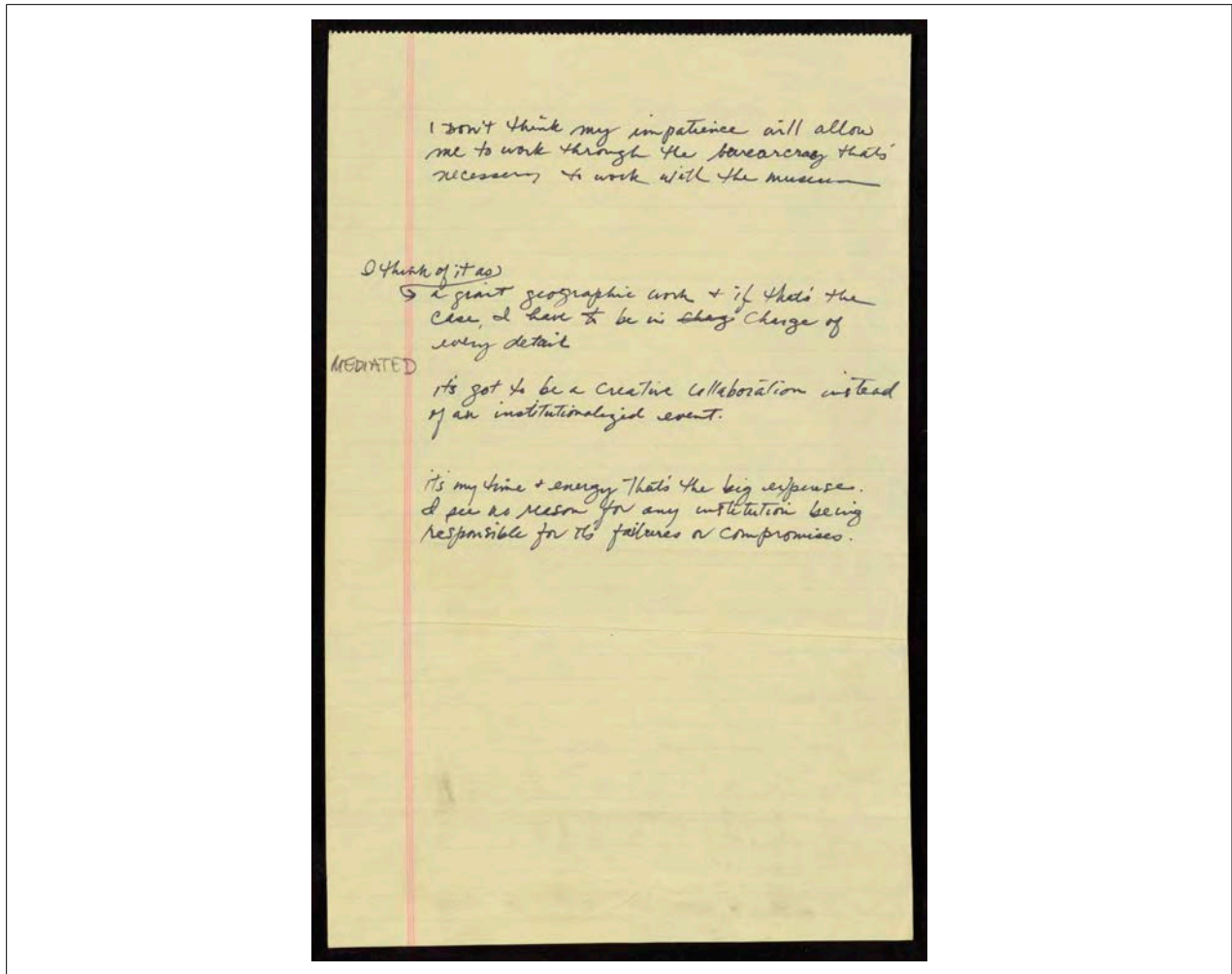
**DOCUMENTATION IMAGES: A765 IMAGE 2**

I CONCEIVE OF THE TOUR AS  
A GIANT CREATIVE PIECE ON THE  
HOOF, SUPPORTED BY INTRIGUE,  
DECEPTIONS, MISUNDERSTANDINGS AND  
PARA POLITICAL MANUVERS, I DONT  
WANT OUR PERSONAL FRIENDSHIP TO  
RIDE OUT THESE STORMS WITH  
YOUR NEW MUSEUM ON YOUR  
SACK. I THINK TOO MUCH OF  
BOTH OF YOU.

LOVE BOB R.



## DOCUMENTATION INFORMATION SHEET: A766



Unique ID	Storage Location	Year	Creator
A766	RRFA-01: Box WN6	1982	Robert Rauschenberg

### Description

Dictated copy of portions of Robert Rauschenberg's letter to Pontus Hultén about contracts and decision-making related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

### Physical Details

ink and graphite on paper, 13 1/4 x 8 1/2"

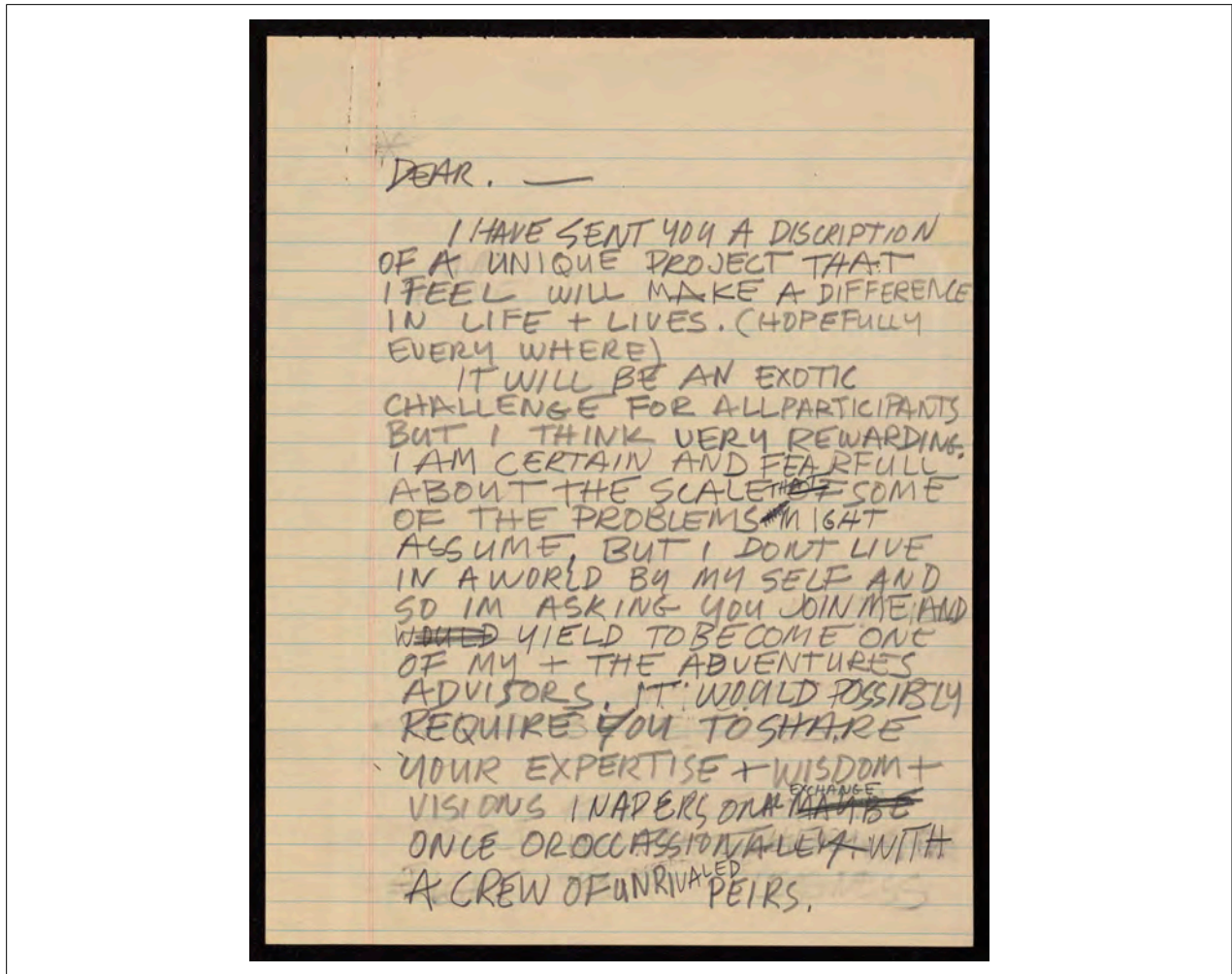
### Rights

Copyright is held by the Robert Rauschenberg Foundation.

### Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A768**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A768	RRFA-01: Box WN6	1982	Robert Rauschenberg

**Description**  
Robert Rasuchenberg's handwritten draft of a letter to potential Rauschenberg Overseas Culture Interchange (ROCI) advisors

**Physical Details**  
graphite on paper, 2 sheets, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

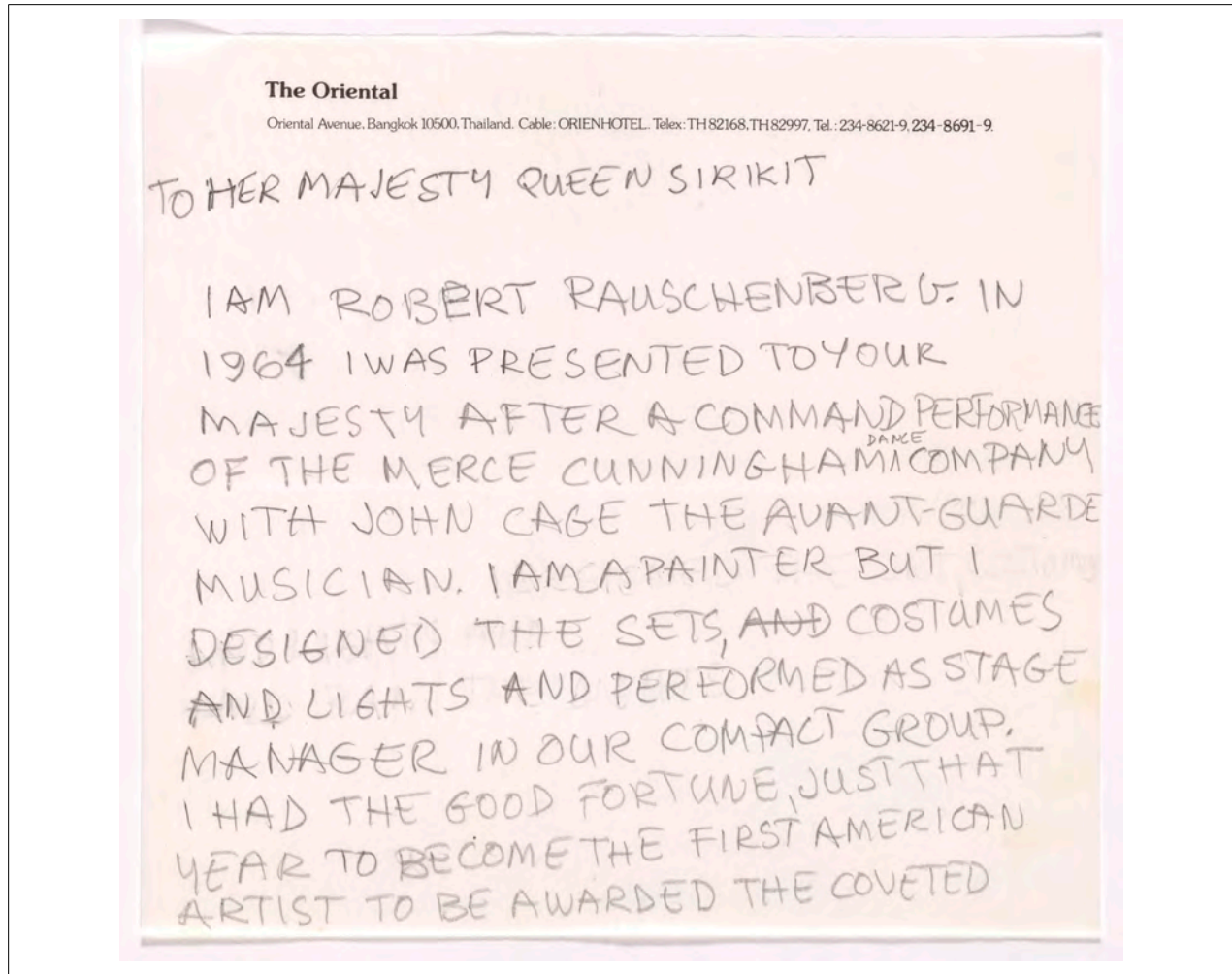
**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION IMAGES: A768 IMAGE 2**

AND IN THE COURSE OF THE  
MOVING EVENT, INPUT  
AND ACCESS TO YOUR COMMON  
SENSE FROM EITHER ME  
OR AN ADVISOR FROM  
ANOTHER FIELD.



**DOCUMENTATION INFORMATION SHEET: A770**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A770	RRFA-01: Box WN6	March 1983	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of a letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**  
graphite on paper, 5 sheets, 7 3/4 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

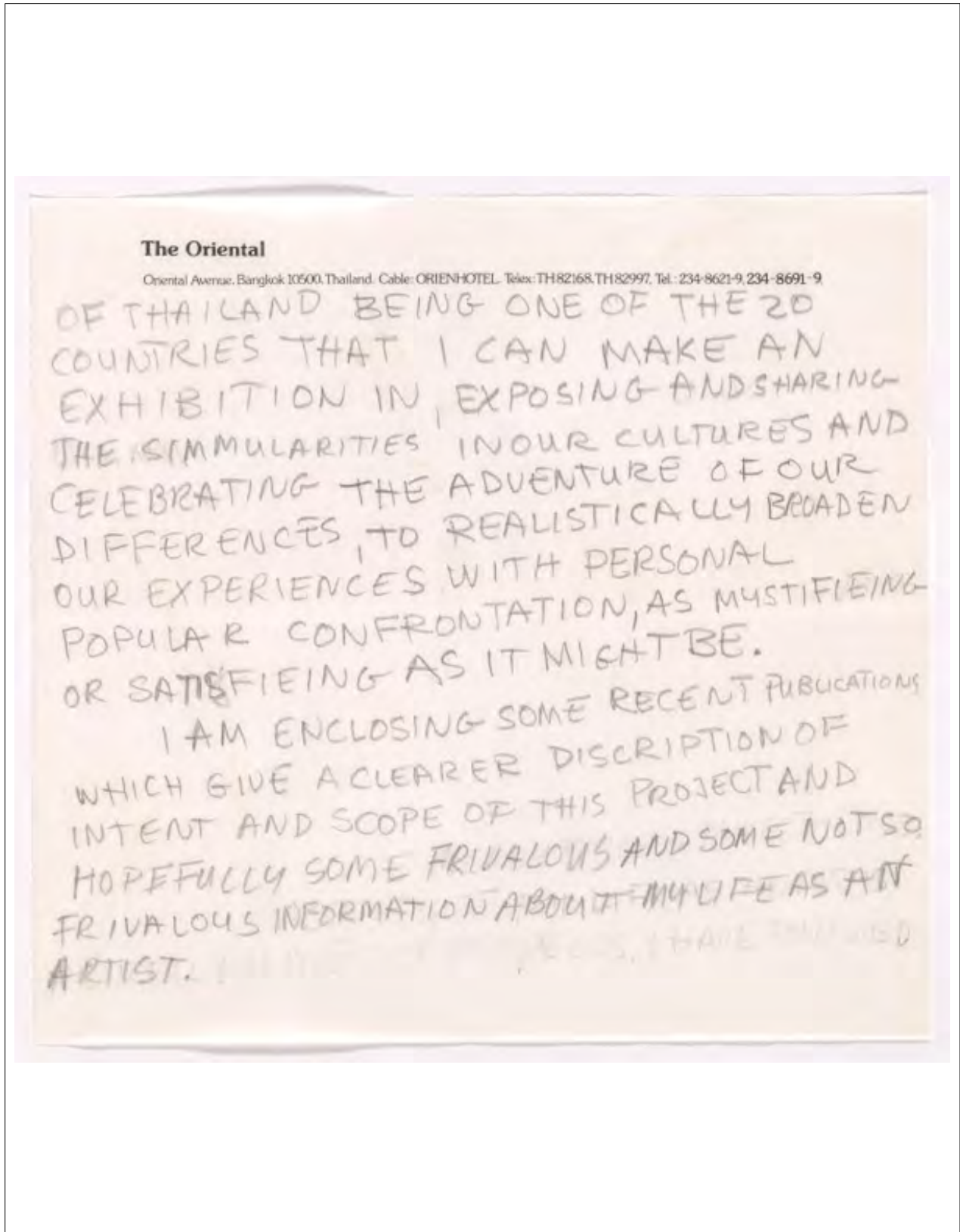
**DOCUMENTATION IMAGES: A770 IMAGE 2**

**The Oriental** R R

Oriental Avenue, Bangkok 10500, Thailand. Cable: ORIENTHOTEL. Telex: TH82168, TH82997. Tel.: 234-8621-9, 234-8691-9

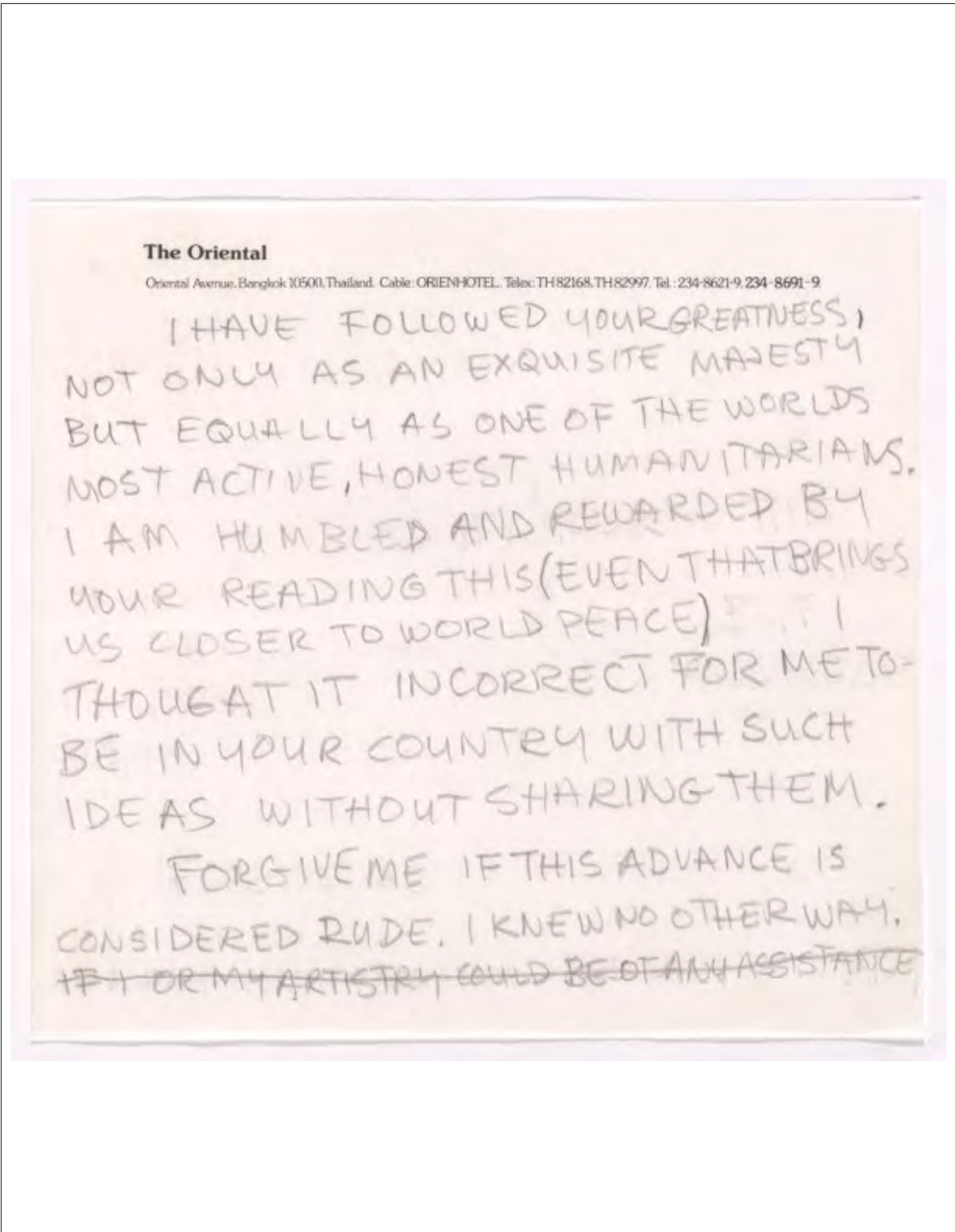
INTERNATIONAL GRAND PRIZE AT THE  
ITALIAN VENICE BIENALLE. I HAVE CONTINUED  
MY DEDICATION TO THE ARTS WITH NO  
ENERGY TO SPARE. COMMUNICATIONS HAS  
ALWAYS BEEN ONE OF MY WORKS <sup>MOST</sup> INSISTANT  
CONSIDERATIONS NO MATTER HOW ABSTRACT  
IT MIGHT BECOME. THE ENTIRE WORLD IS IN  
A TERRIBLE SHAPE. I BELIEVE THAT  
PEOPLE TO PEOPLE CONTACT IS THE ONLY  
THING THAT CAN RESTORE TRUST  
AND SANITY, LEADING TO PEACE.  
THE ARTS IS THE PURIST MEDIUM FOR  
INTERNATIONAL PEACEFUL NEGOTIATIONS.  
ONLY THE ARTS HAS AN UNCOMPROMISING  
CONSCIENCE. I AM IN BANGKOK NOW  
FOR A FEW DAYS SEARCHING THE POSSIBILITIES

**DOCUMENTATION IMAGES: A770 IMAGE 3**

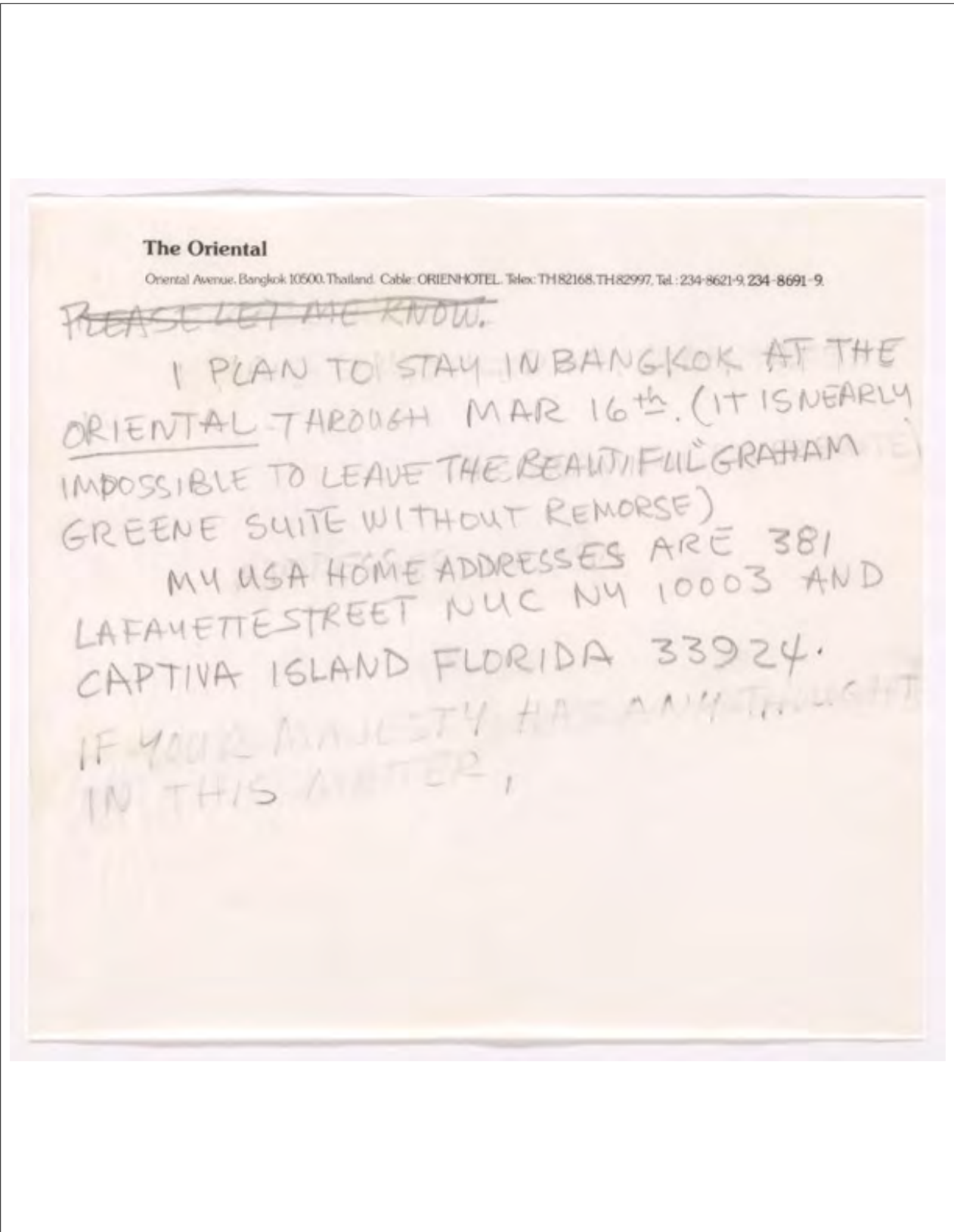




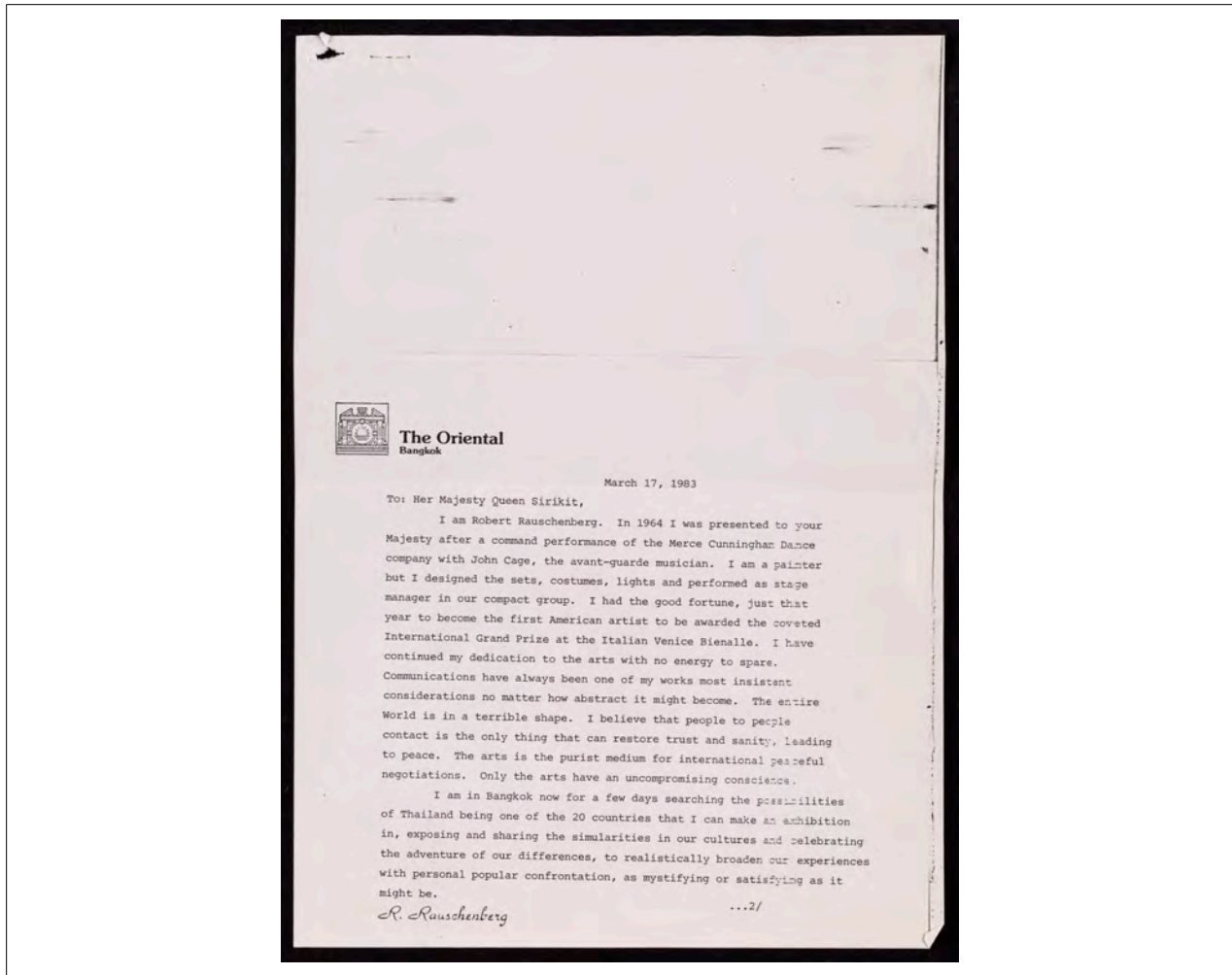
**DOCUMENTATION IMAGES: A770 IMAGE 4**



**DOCUMENTATION IMAGES: A770 IMAGE 5**



## DOCUMENTATION INFORMATION SHEET: A771



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A771	RRFA-01: Box WN6	March 17, 1983	Robert Rauschenberg

### *Description*

Typed and signed copy of Robert Rauschenberg's letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

### *Physical Details*

printed paper with signature in ink, 2 sheets, 11 5/8 x 8 1/4"

### *Rights*

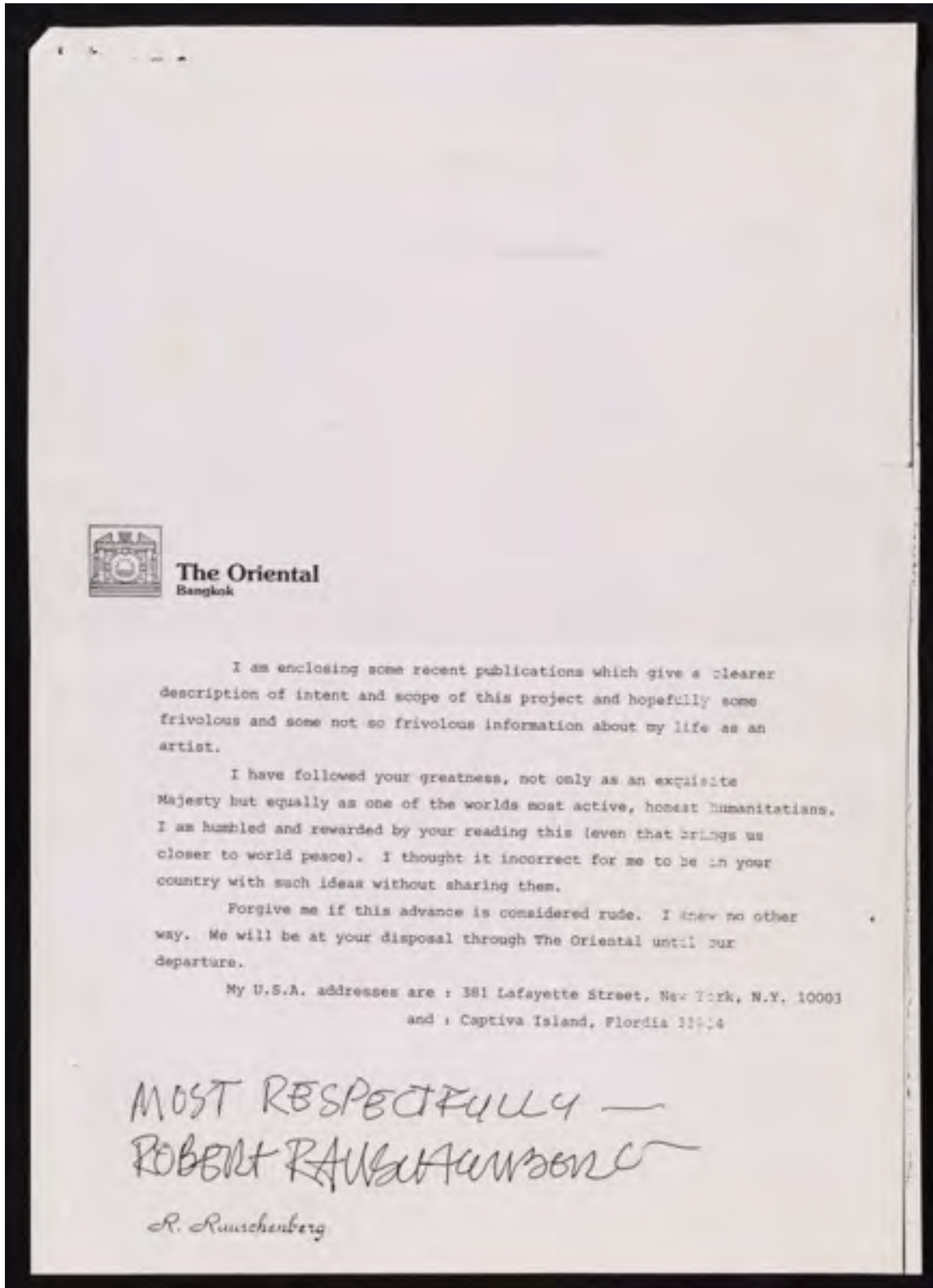
Copyright is held by the Robert Rauschenberg Foundation.

### *Original Source*

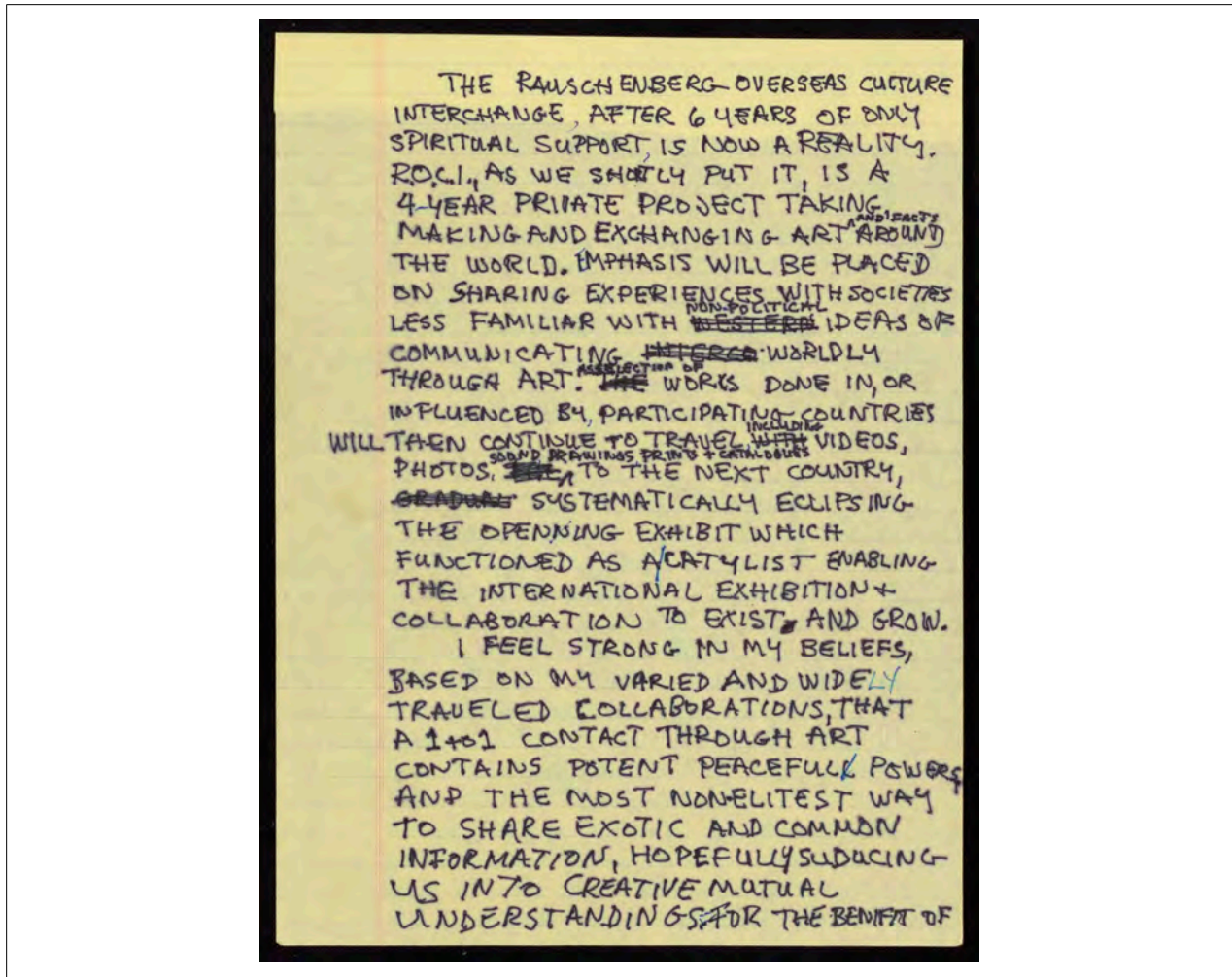
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



**DOCUMENTATION IMAGES: A771 IMAGE 2**



**DOCUMENTATION INFORMATION SHEET: A775**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A775	RRFA-01: Box WN6	October 1984	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of a Rauschenberg Overseas Culture Interchange (ROCI) letter of intent

**Physical Details**  
ink on paper, 2 sheets, 11 3/4 x 8" (unfolded)

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

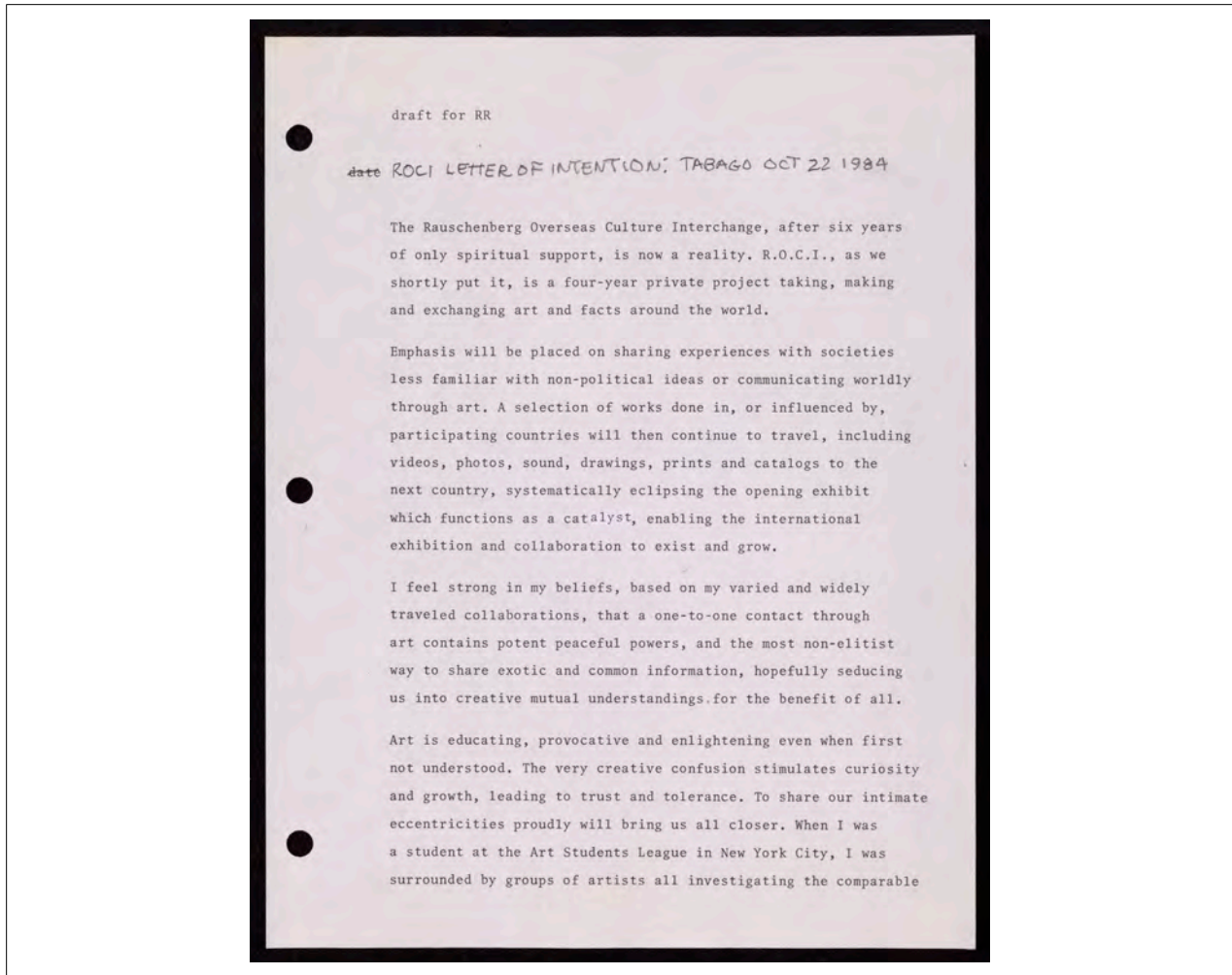
**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

DOCUMENTATION IMAGES: A775 IMAGE 2

ALL ART IS EDUCATING, PROVOCATIVE  
AND ENLIGHTENING EVEN WHEN FIRST  
NOT UNDERSTOOD. THE VERY CREATIVE  
CONFUSION STIMULATES CURIOSITY  
AND GROWTH - LEADING TO TRUST AND  
TOLERANCE, TO SHARE OUR <sup>ART</sup> ENTIREMENT  
ECCENTRICITIES PROUDLY WILL  
BRING US ALL CLOSER. WHEN I  
WAS A STUDENT AT THE ART STUDENTS  
LEAGUE IN N.Y.C. I WAS SURROUNDED  
BY GROUPS OF ARTISTS ALL INVESTIGATING  
THE COMPARABLE SIMILARITIES AND  
LIKNESES BETWEEN THINGS. IT WAS  
NOT UNTIL I REALISED THAT IT IS  
THE CELEBRATION OF THE DIFFERENCES  
BETWEEN THINGS THAT I  
BECAME AN ARTIST WHO COULD  
SEE. I KNOW R.O.C.I. COULD MAKE  
THIS KIND OF LOOKING POSSIBLE



## DOCUMENTATION INFORMATION SHEET: A776



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A776	RRFA-01: Box WN6	October 22, 1984	Robert Rauschenberg

### *Description*

Typed copy of Robert Rauschenberg's draft of a Rauschenberg Overseas Culture Interchange (ROCI) letter of intent

### *Physical Details*

printed paper with handwritten annotation, 2 sheets, 11 x 8 1/2"

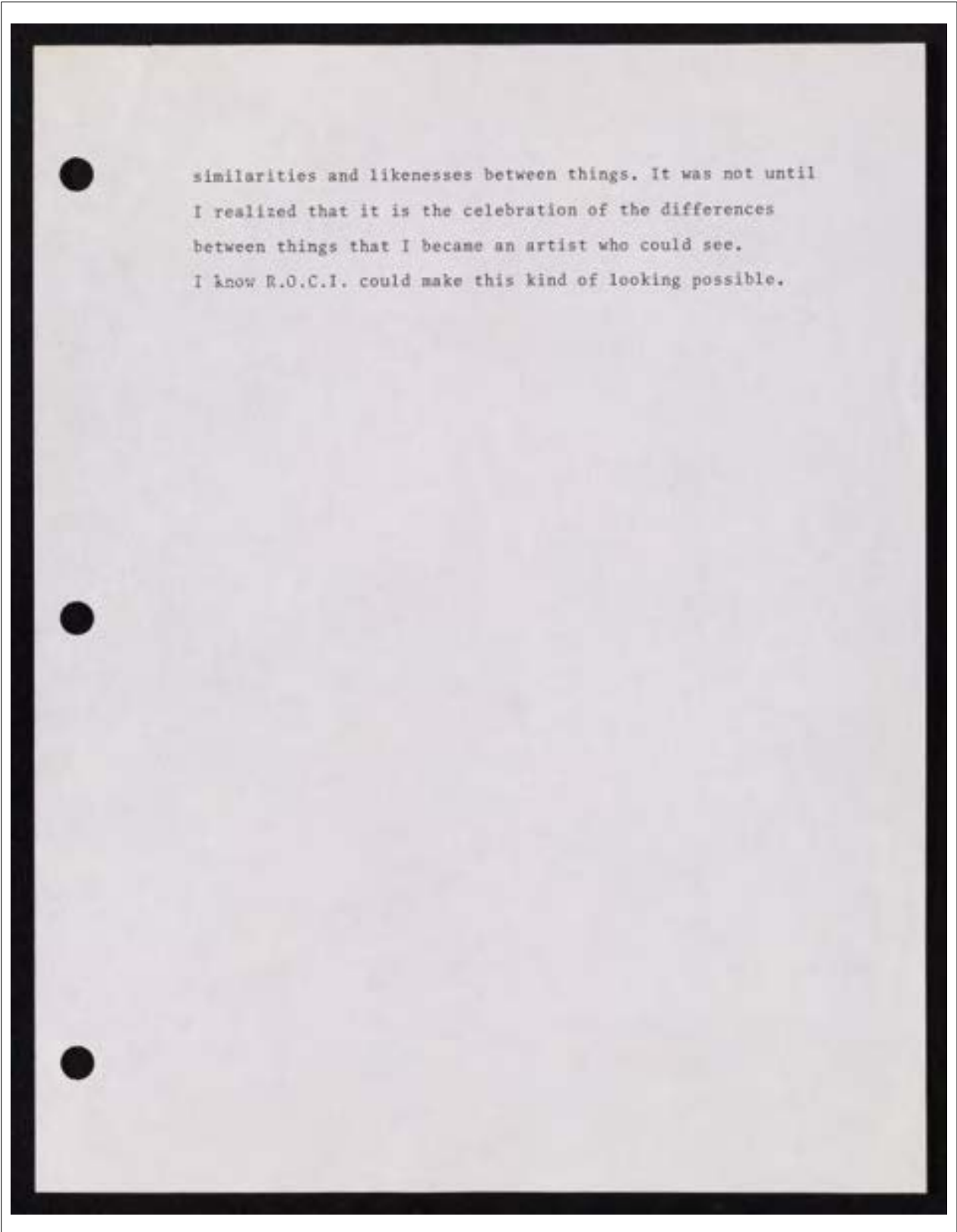
### *Rights*

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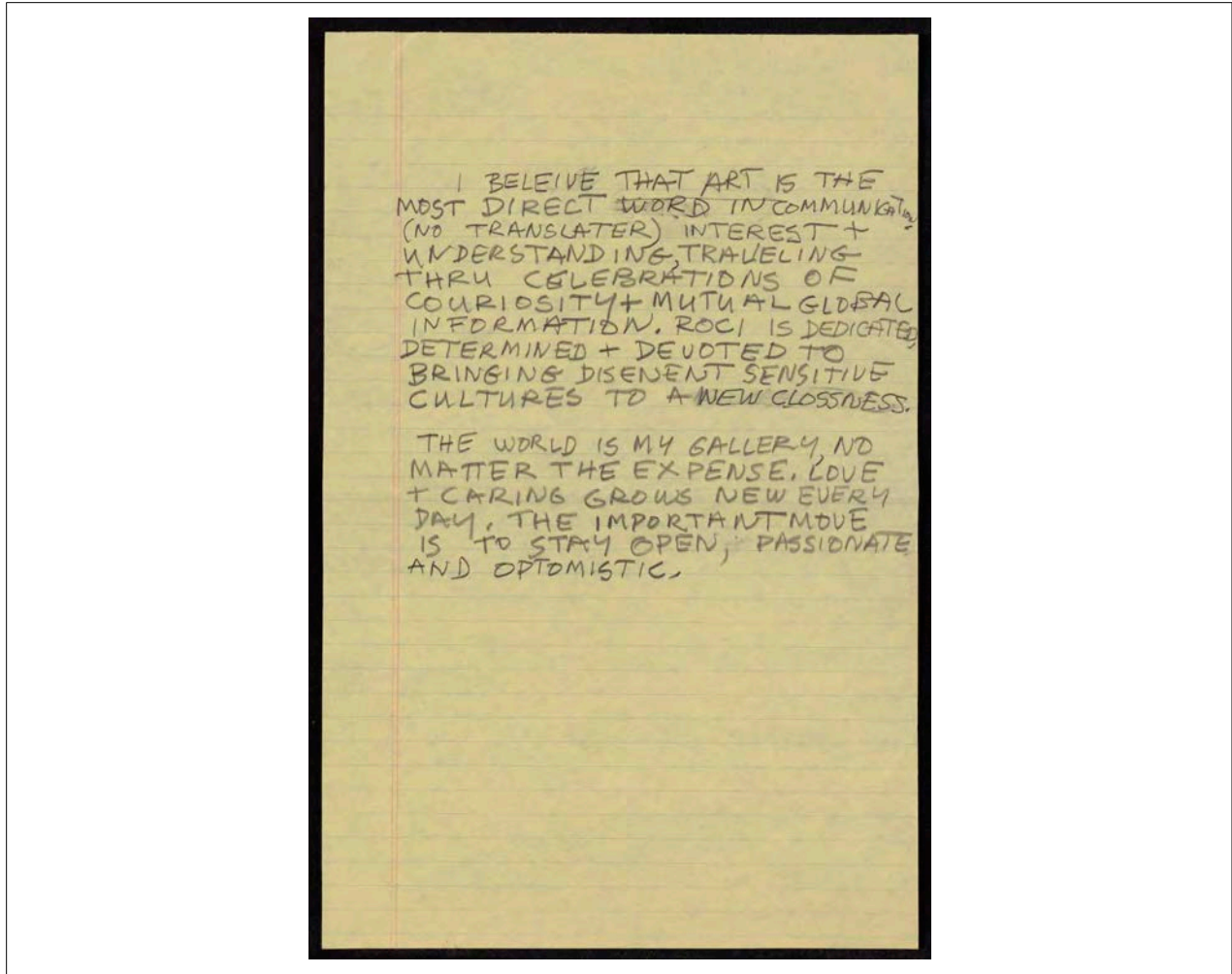
### *Original Source*

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION IMAGES: A776 IMAGE 2**



## DOCUMENTATION INFORMATION SHEET: A779



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A779	RRFA-01: Box WN6	1989	Robert Rauschenberg

### *Description*

Robert Rauschenberg's handwritten draft of a quote for the Tampa Tribune about the Rauschenberg Overseas Culture Interchange (ROCI)

### *Physical Details*

graphite on paper, 2 sheets, 13 1/4 x 8 1/2"

### *Rights*

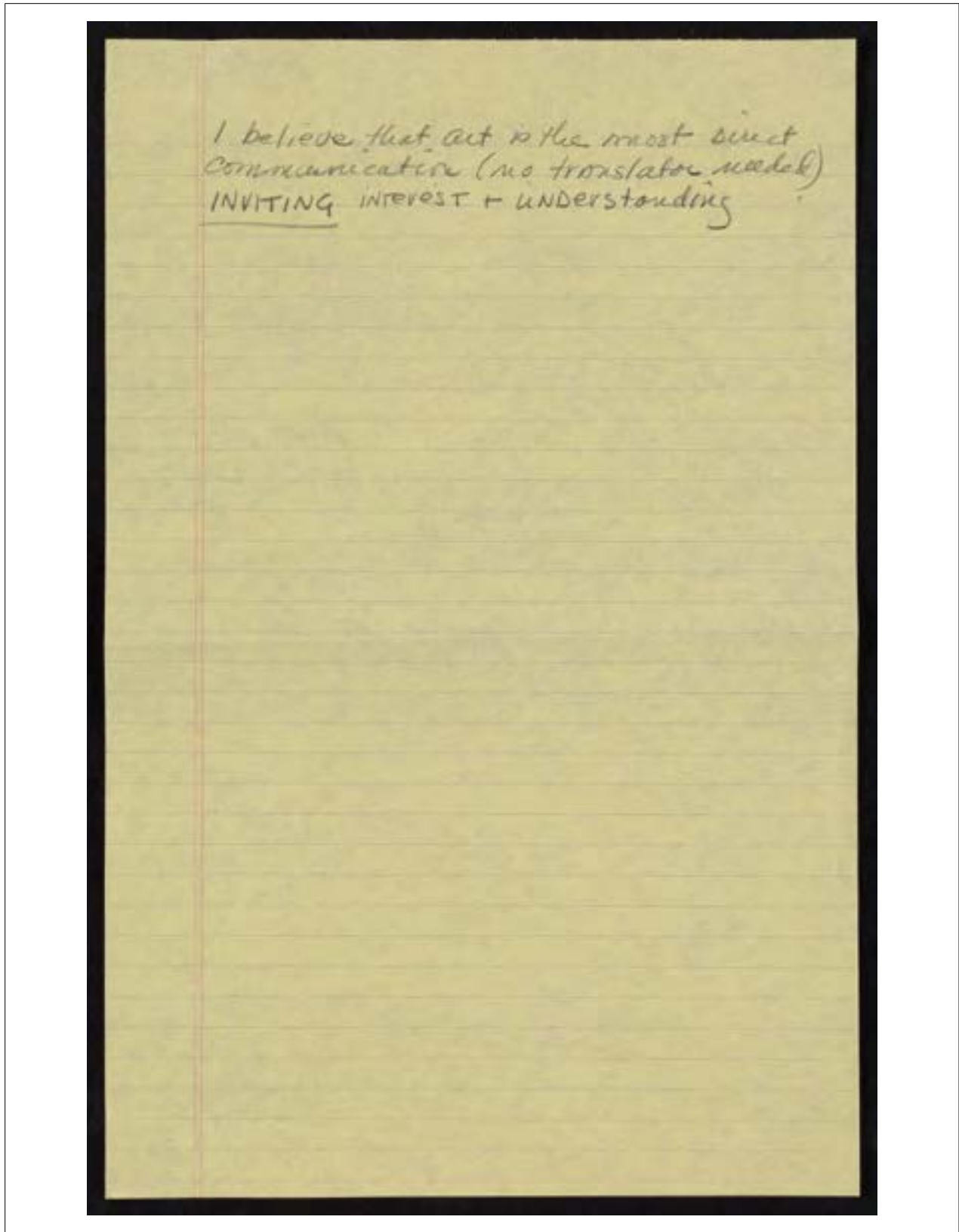
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### *Original Source*

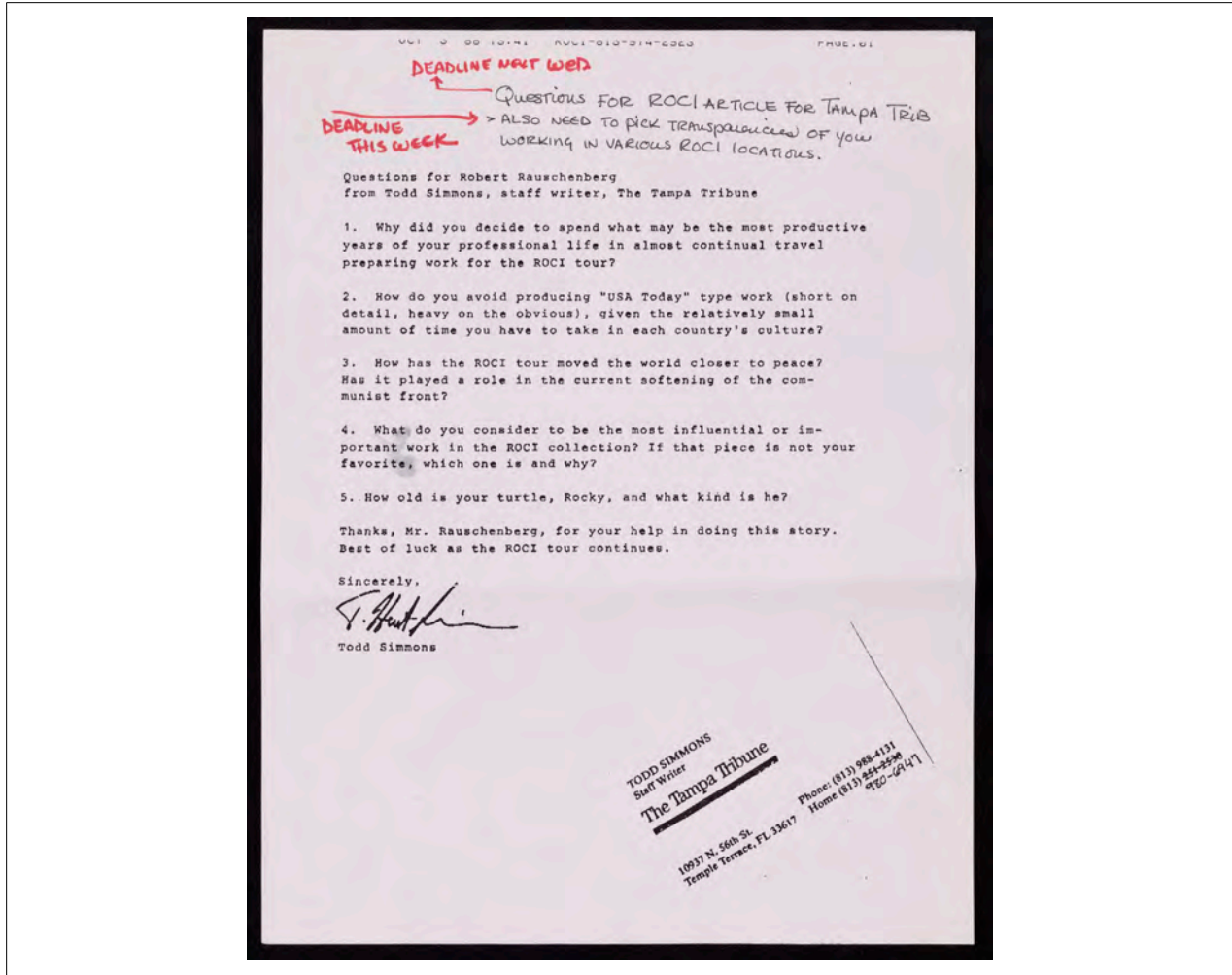
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



**DOCUMENTATION IMAGES: A779 IMAGE 2**



**DOCUMENTATION INFORMATION SHEET: A780**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A780	RRFA-01: Box WN6	1989	Robert Rauschenberg

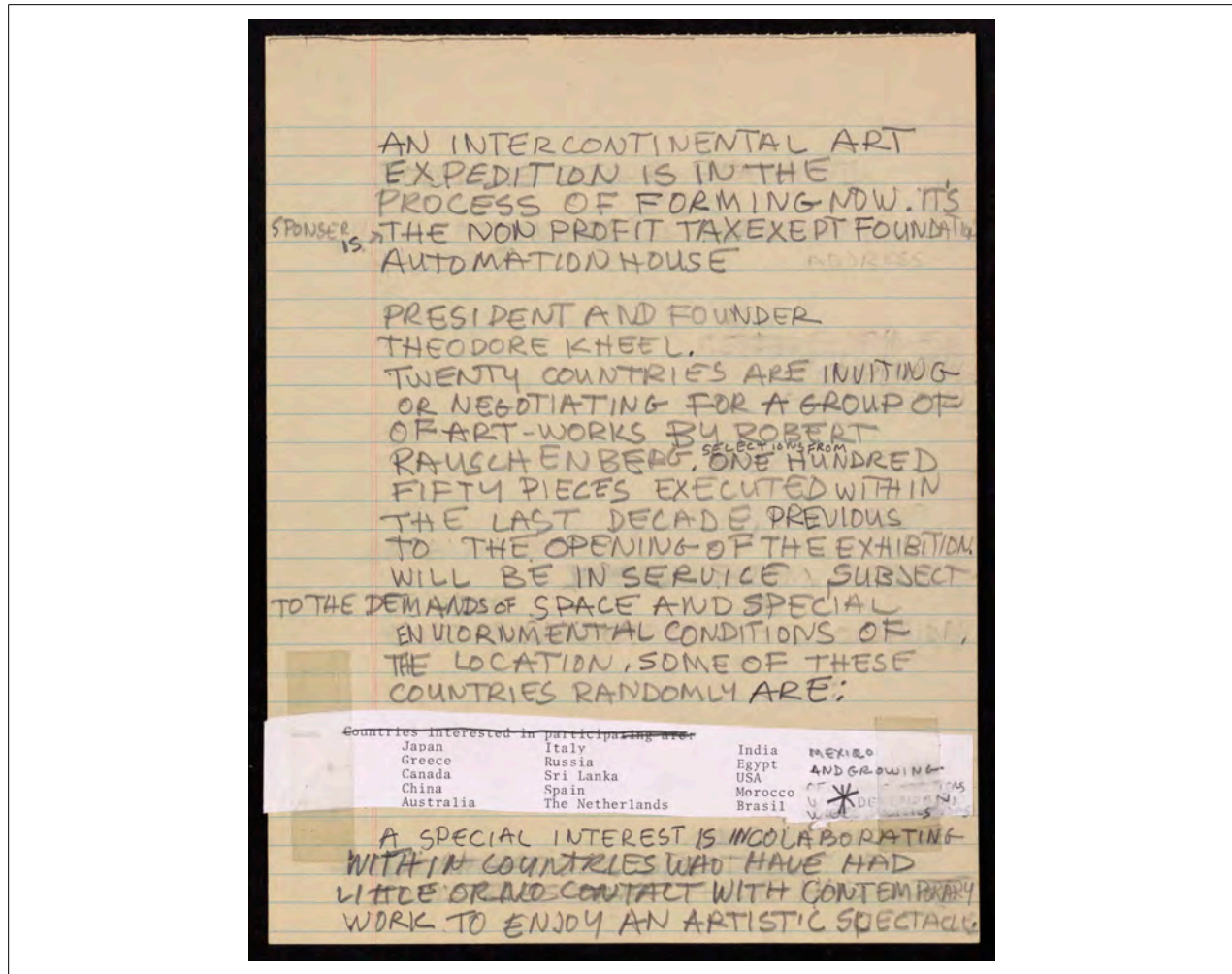
**Description**  
List of questions from the Tampa Tribune for a Rauschenberg Overseas Culture Interchange (ROCI) article

**Physical Details**  
printed paper with handwritten annotations, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A781**



<b>Unique ID</b>	<b>Storage Location</b>	<b>Year</b>	<b>Creator</b>
A781	RRFA-01: Box WN6	1982	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of an update sent to potential advisors reviewing the goals of the Rauschenberg Overseas Culture Interchange (ROCI) project

**Physical Details**  
graphite on paper with tape and printed paper, 4 sheets, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York



DOCUMENTATION IMAGES: A781 IMAGE 2

IN MANY CASES THE PHYSICAL  
 PRESENTATIONS MAY HAVE TO BE  
 UNORTHODOX AND MOVE WITH CREATIVE  
 FLEXIBILITY. THE ARTIST PERSONALLY  
 WILL MAKE SEVERAL VISITS TO  
 EACH SITE AND WILL NOT ONLY  
 MAKE THE INSTALLATION BUT  
 WILL BE RESPONSIBLE TO PRODUCE  
 AN AUDIO VIDEO DOCUMENTATION  
 OF THE ENTIRE ADVENTURE.  
 THIS DOCUMENTATION, AS A  
 RECORD OF A SERIES OF SPECIFIC  
 RESPONSES WILL BE SHARED  
 WITH ACCUMULATIVELY WITH EVERY  
 OTHER LOCATION. AFTER AWHILE  
 THE ART OBJECT WILL BECOME  
 A WORLDWIDE HUMANISTIC  
 CATALYST OF EDUCATION + INFORMATION  
 AS OPOSED TO AN ELITIST EVENT.  
 RAUSCHENBERG IS A CELEBRATED  
 PHOTOGRAPHER AND IS IN-PROGRESS  
 OF PHOTOGRAPHING THE  
 ENTIRE UNITED STATES. HIS INTEREST<sup>ACTIVITY</sup>  
 OF PHOTOGRAPHING LOCAL DISTINCTIVE DETAILS WILL CONTINUE IN EVERY  
 FOREIGN PLACE. RAUSCHENBERG WILL  
 EXECUTE REGIONAL ORIGINAL ART  
 WORKS IN + FOR EACH COUNTRY.

DOCUMENTATION IMAGES: A781 IMAGE 3

FIRST TO EACH COUNTRY

ON ONE OF THE VISITS THE ARTIST  
 WILL GATHER MATERIALS AND INFORMATION  
 TO MAKE UNIQUE POSTERS FOR EVERY  
 SITE. THESE POSTERS WILL BE  
 PRINTED BY TATYANA GROSMAIN AND  
 BILL GOLDSTON OF ULAE INC. LONG ISLAND  
 UNIVERSAL LIMITED ART EDITIONS  
 HAS THE UNDISPUTED CREDIT OF  
 HAVING RESTORED INTEGRITY +  
 QUALITY INTERNATIONALLY TO PRINT  
 MAKING, ULAE INC. WILL ALSO BE  
 RESPONSIBLE FOR THREE OTHER  
 PUBLICATIONS. I. A TAILORED  
 EXHIBITION CATALOG IN THE  
 LANGUAGE OF THE COUNTRY  
 INCLUDING A DESCRIPTION OF  
 THE ART BY THE BEST KNOWN  
 CRITIC, SCHOLAR, POET OF THAT  
 COUNTRY (ie. VOSNECHENSKY OF RUSSIA, TONO  
 OF JAPAN, HUGHES OF AMERICA ECT.) AND  
 REPRODUCTIONS OF WORKS IN THAT  
 SPECIFIC SHOW. II. A BOOK CONTAINING  
 FINE REPRODUCTIONS OF ALL THE  
 WORKS IN THE "OVERSEAS CULTURE  
 INTERCHANGE RESERVE" AND BIOGRAPHY  
 OF THE ARTIST. III. A COLLECTIVE HISTORIC  
 BOOK INCLUDING STORIES PICKED-UP  
 LOCALLY, PHOTO RECORDS OF ENTIRE TRIP

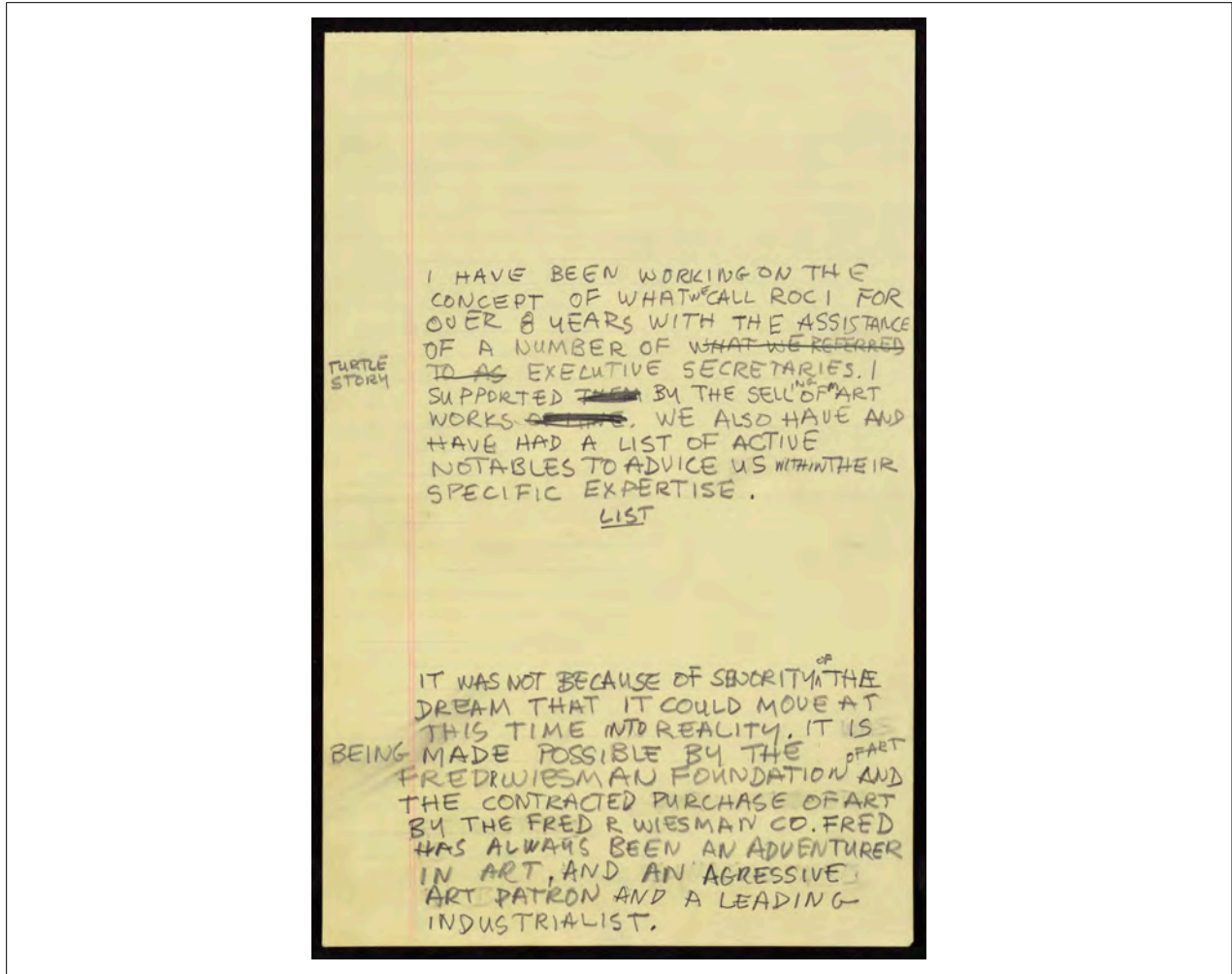


**DOCUMENTATION IMAGES: A781 IMAGE 4**

INCLUDING DOCUMENTATIONS OF ALL  
SPECIFIC COMPLEXITIES, INTRIGUES  
AND MYSTRIES EXPERIENCED BY  
EVERYONE INVOLVED, (HOSTS-GUESTS)  
RECORDED RESPONSES OF ARTISTS,  
CELEBRITIES, AND MASSES,  
ARE PRINT IN<sup>THE</sup> ORIGINAL LANGUAGE AND  
TRANSLATION OF THE AUTHORS IN  
PUBLISHING. A COLLECTION OF  
WORKS MADE ON EDUCATION BY RAUSCHENBERG  
FROM THE ENTIRE TOUR. IF  
OTHER PROJECTS AND INTERACTIONS  
DEVELOP ORGANICALLY, THEY WILL  
OPEN MINDS TO BE EXPERIENCED  
AND SHARED.



**DOCUMENTATION INFORMATION SHEET: A783**



Unique ID	Storage Location	Year	Creator
A783	RRFA-01: Box WN6	December 1984	Robert Rauschenberg

**Description**  
Robert Rauschenberg's handwritten draft of his speech given at the United Nations, announcing the Rauschenberg Overseas Culture Interchange (ROCI) project

**Physical Details**  
graphite on paper, 4 sheets, 13 1/4 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

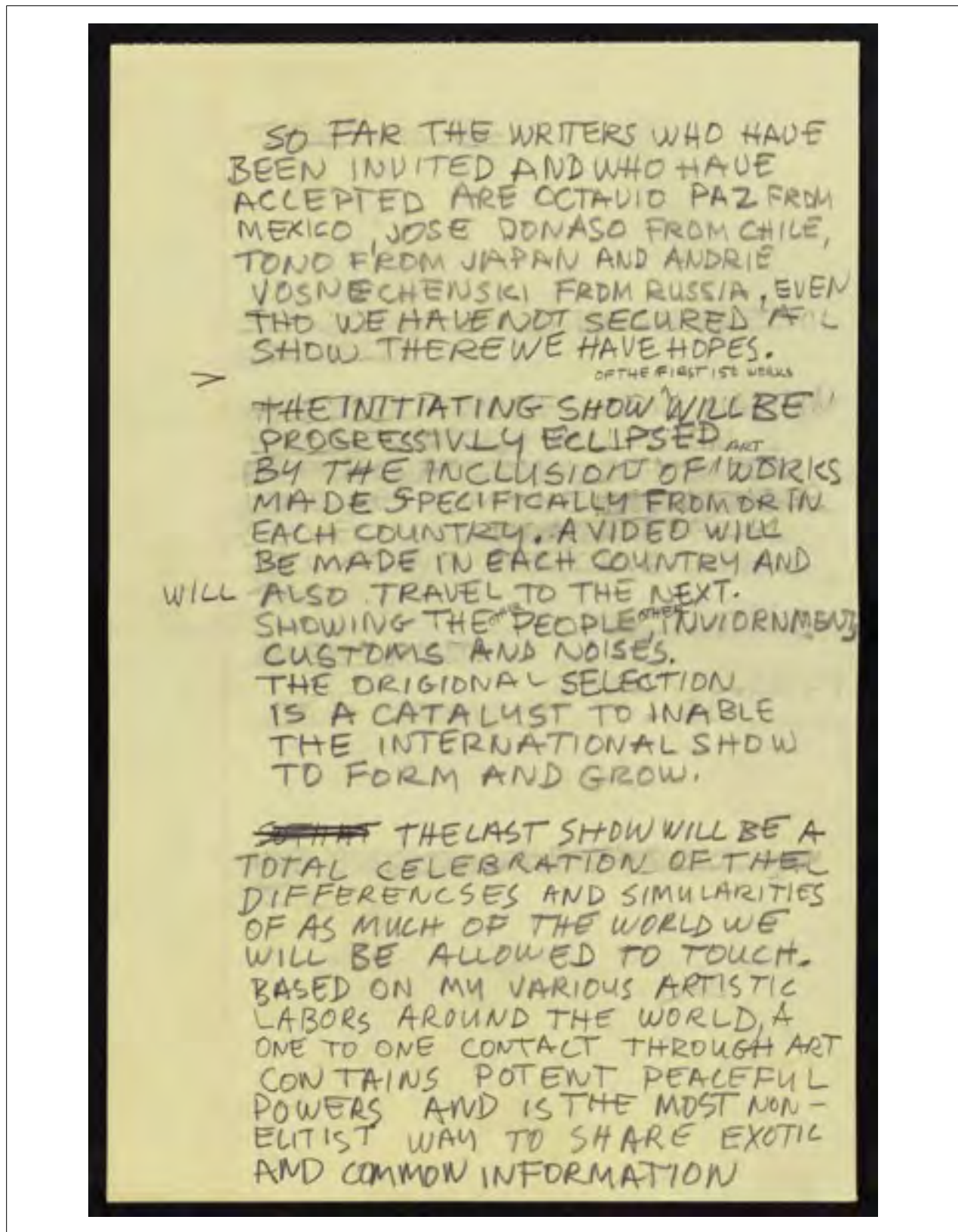
**DOCUMENTATION IMAGES: A783 IMAGE 2**

THE RAUSCHENBERG OVERSEAS  
CULTURE INTERCHANGE IS  
A PLAN FOR A 4 OR 5 YEAR  
TRAVELING EXHIBIT OF ART BY  
ME. THE EXHIBITION OPENS  
AT THE RUFINO TAMAYO  
MUSEUM IN MEXICO CITY  
MAY 1985.

THE OPENING SHOW WILL  
CONSIST A SELECTION OF 150  
ARTWORKS MADE APPROXIMATELY  
WITHIN THE LAST 2 DECADES. I WILL  
TRAVEL TO EACH COUNTRY IN  
ADVANCE TO COLLECT MATERIAL  
TAKE PHOTOGRAPHS MEET  
PEOPLE AND ABSORB AND BE  
INFLUENCED BY THE SPECIFIC  
PHYSICAL, SPIRITUAL AND  
CULTURAL UNIQUENESSES.

WORKS WILL BE MADE IN OR  
IN COLLABORATION WITH  
ARTISTS WRITERS ARTISANS  
IN EACH COUNTRY. ONE OF  
THE MOST IMPORTANT WRITERS  
OR POETS WILL BE SOUGHT OUT  
TO DESCRIBE THE EVENT IN  
THE LOCAL LANGUAGE.  
THIS WILL BE PRINTED IN A  
CATALOG THAT WILL BE AVAILABE  
TO THE PUBLIC EVEN IN THE  
POOREST COUNTRIES.

DOCUMENTATION IMAGES: A783 IMAGE 3



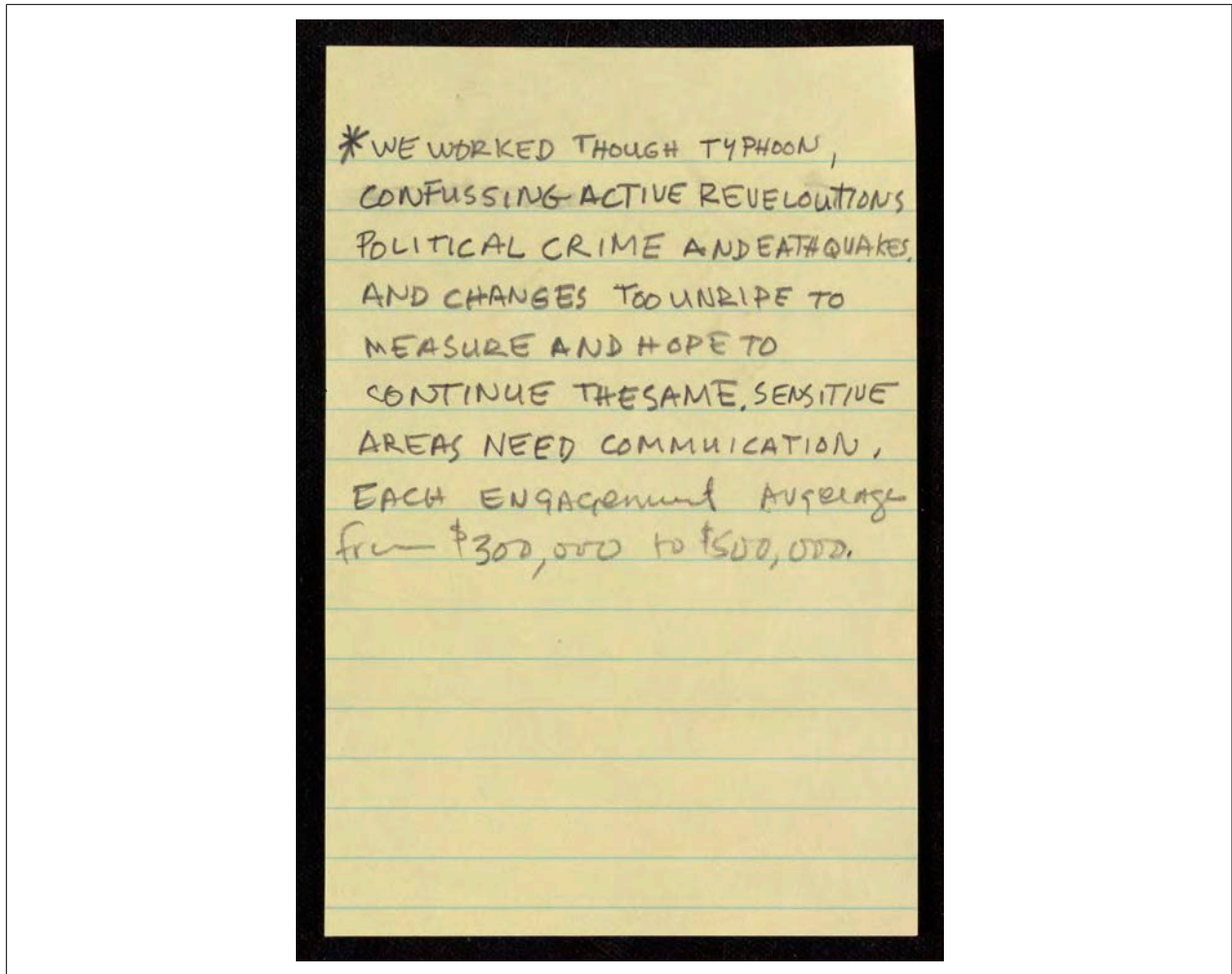


DOCUMENTATION IMAGES: A783 IMAGE 4

HOPEFULLY LURING US INTO  
CREATIVE MUTUAL UNDERSTANDING  
FOR THE BENEFIT OF ALL.

ART IS EDUCATIONAL, IS IN  
ALL LANGUAGES AT ONCE,  
PROVOCATIVE AND ENLIGHTENING  
EVEN WHEN FIRST NOT  
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 ROCI CAN  
MAKE THE 'SEEING' LOOK  
AND BY LOOKING AND SEEING  
AT ONE TIME, BRING  
PEACE INTO OUR VISION.

## DOCUMENTATION INFORMATION SHEET: A784



**Unique ID**

A784

**Storage Location**

RRFA-01: Box WN6

**Year**

undated

**Creator**

Robert Rauschenberg

**Description**

Robert Rauschenberg's handwritten draft of a statement about the Rauschenberg Overseas Culture Interchange (ROCI), "We worked through typhoon ..."

**Physical Details**

graphite on post-it paper, 6 x 4"

**Rights**

Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

**DOCUMENTATION INFORMATION SHEET: A817**



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A817	RRFA-10; Box 1	1984	

**Description**  
Four letterhead designs for Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**  
printed paper, 4 sheets, 11 x 8 1/2"

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

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



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

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

Rauschenberg Overseas Culture Interchange	University of South Florida Tampa, Florida 33620 USA	Telephone: 813-974-3708 Telex: 510-1007546
<b>R</b>	<b>O</b>	<b>C</b>
		<b>I</b>
R.O.C.I ITINERARY		
Museo Rufino Tamayo Mexico City, Mexico		4/17 - 6/23/85
Museo Nacional de Bellas Artes Santiago, Chile		7/17 - 8/18/85
Museo de Arte Contemporaneo de Caracas Caracas, Venezuela		9/12 - 10/27/85
National Art Gallery Beijing, Peoples Republic of China		11/18 - 12/5/85
Tibet Exhibition Hall Lhasa, Tibet, Peoples Republic of China		12/2 - 12/23/85
Setagaya Museum Tokyo, Japan		11/22 - 12/28/86
Museo Nacional and Castillo de la Real Fuerza and Casa de las Americas Havana, Cuba		2/10 - 3/16/88
Central House of Artists Moscow, USSR		2/2 - 3/5/89
Neue Berliner Gallerie im Alten Museum Berlin, Germany		3/10 - 4/1/90
National Art Gallery Kuala Lumpur, Malaysia		5/21 - 6/24/90

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

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

### R. O. C. I. I T I N E R A R Y

<u>DATES OF EXHIBITION:</u>	<u>COUNTRY:</u>	<u>LOCATION:</u>	<u>WRITERS:</u>
4/17/85-6/23/85	Mexico (Mexico City)	Museo Rufino Tamayo	Octavio Paz
7/17/85-8/18/85	Chile (Santiago)	Museo Nacional de Bellas Artes	Jose Donoso
9/12/85-10/27/85	Venezuela (Caracas)	Museo de Arte Contemporaneo de Caracas	--
11/18/85-12/05/85	China (Beijing)	National Art Gallery	Wu Zuguang
12/02/85-12/23/85	China (Lhasa, Tibet)	Tibet Exhibition Hall	Laba Pingcuo
11/22/86-12/28/86	Japan (Tokyo)	Setagaya Museum	Tono
2/10/88-4/03/88	Cuba (Havana)	National Museum, Casa de las Americas, Castillo de la Fuerza	Roberto Fernandez Retamar
2/01/89-3/05/89	U.S.S.R. (Moscow)	Central House of Artists (Tretyakov)	Yevgeny Yevtushenko
3/10/90-4/01/90	Germany (Berlin)	Neue Berliner Gallerie im Alten Museum	Heiner Müller
5/21/90-6/24/90	Malaysia (Kuala Lumpur)	National Art Gallery	Muhammad Haji Salleh

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

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

Possible sites for the R.O.C.I. tour include:

- \*Mexico - 04/17 to 06/23/85, Tamayo Museum
- \*Chile - 07/17 to 08/18/85, Museo Nacional de Bellas Artes
- \*Venezuela - 09/12 to 10/27/85, Museo de Arte Contemporaneo de Caracas
- \*China - 11/18 to 12/05/85, National Art Gallery in Beijing and ~~second location~~ TBA  
*Tibet Exhibition Hall in Lhasa*
- \*Japan - Spring, 1986, Laforet Museum
- Thailand
- Sri Lanka
- Bhutan
- Nepal
- India
- Burma
- Malaysia
- Indonesia
- Australia
- Saudi Arabia
- Israel
- Kuwait
- Egypt
- Morocco
- Kenya
- South Africa
- \*Spain
- \*Italy
- Netherlands
- Yugoslavia
- Russia
- \*U. S. A. (National Gallery of Art)

\*Already confirmed.

05/01/85



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

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

### EXHIBIT DATES AND LOCATIONS

APRIL 17 - JUNE 24	Tamayo Museum	Mexico City
JULY 17 - AUGUST 18	Museo Nacional de Bellas Artes	Santiago
SEPT. 12(?) - (?)	(?) <i>Oct. 27</i>	Caracas
NOV. 15 - DEC. 5	National Art Gallery	Beijing, China
SPRING 1986		Tokyo, Japan

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

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

Rauschenberg  
Overseas  
Culture  
Interchange

University of South Florida  
Tampa, Florida  
33620  
USA

Telephone:  
813-974-3708  
Telex:  
510-1007546

**R O C I**

### R.O.C.I. ITINERARY

04/17 - 06/23/85	Mexico City, Mexico	Museo Rufino Tamayo
07/17 - 08/18/85	Santiago, Chile	Museo Nacional de Bellas Artes
09/12 - 10/27/85	Caracas, Venezuela	Museo de Arte Contemporaneo de Caracas
11/18 - 12/05/85	Beijing, China	National Art Gallery
12/02 - 12/23/85	Lhasa, Tibet (China)	Tibet Exhibition Hall
11/22 - 12/28/86	Tokyo, Japan	Setagaya Museum

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

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

April 13, 1985

The R.O.C.I. schedule to date is as follows:

April 17: Rufino Tamayo Museum, Mexico City Exhibition Opening  
(Author: Octavio Paz)  
June 23: Exhibition Closing  
July 17: Museo Nacional De Bellas Artes, Santiago, Chile  
Exhibition Opening (Author: Jose Donoso)  
Aug. 18: Exhibition Closing  
Sept. 12: Museo De Arte Contemporaneo De Caracas, Venezuela  
Exhibition Opening (Author: Pietra)  
Oct. 27: Exhibition Closing  
Nov. 18: National Museum, Beijing, China Exhibition Opening  
Dec. 6: Exhibition Closing

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