

RRFA 01: Robert Rauschenberg papers

Interviews: Bound Compilation of Robert Rauschenberg Interviews, 1985-1987 /
Unidentified / Interview with Robert Rauschenberg, TVB [Terry Van Brunt] and others, 1987

JAN 7 '89 22:21 RAUSCHENBERG:N.Y.C.

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1/8/87 Transcribing from Tape #1.

And then I say I ask that you had ever heard rauschenberg's reaction to this, you know, and um, he told me, "oh yes, oh you're right that's not the ***. But I didn't want to take a remark he said with such candor without checking with him.

TVB: Uh huh, could you read me the part in the Shock of the New in case we...

**: Okay, sure. Well, I'll just read the part we quoted him. "Goats are the oldest metaphors of creative energy. This one with its paint smudged thrusting head and its body stuck halfway through the encircling tire, is one of the few great icons of male homosexual love in modern culture; the satyr in the sphincter."

TVB: Okay, so I'll present all this to him and we will call you back.

**: Thanks a lot.

 RR: ^{The tire} ** was the last thing added to the goat piece. I had done two other completed variations that didn't work and this one was almost working except that the goat seemed a little bit to me a little bit self-conscious there as an isolated icon. And so I was more of a dressing for the goat and distraction which was the third element; one being the platform which could be considered to be his garden; and then himself and then I needed a third distraction and I thought of the tire. It certainly wasn't fun if you have ever tried to saw one of those steel-belted tires in two. I never had such a good time since I tried to shorten the New York telephone book. Anyways, anything else that you wanted to **? Well in the first place I don't think like that and I certainly, if I did think like that I wouldn't tell a reporter. I mean Jasper's laugh would be enough. (Laughs) To kill the story. No, I was(n't) surprised because I didn't think that he thought in that kind of antique symbolic way. I know. That's what I said. I said you know that certainly by the time it got on the air it was a little too late to try to do anything about it and I just figured that well he got a little bored. Maybe he thought he was losing his clout if **. Unhuh. Right, anyway, I don't know why a tire, which is actually just an opening, couldn't be male or female if it had to be sexual at all. I mean, what does that make a car? That's right. And what is the article? Is it just on him? Well, he is getting a RISD award this week too. RISD? Rhode Island School of Design? And I know that because I'm giving presenting Jim Rosenquist with his. Okay, listen, if we can be of any more help, I certainly appreciate you calling on this one. Okay. Good luck. Bye-bye.

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RR:** an icon in the history of art or something? I didn't think that that justifies it.

TVE: You mean justifies anything else that you might say about it?

RR: No, just to point all the dramatic information out.

RR: Hi. Un huh, okay. Is that a question? What is the question... I thought you were just saying that you wondered where... right, if I can explain them I'll tell you what direction you know that I think that working with silkscreens and decals both in Japan and in Mombasa and silkscreens here in Captiva and New York and so I am only just now I have the problem of what to do with the car. I had the technique to use before I had the subject and so I had the choice of turning the car into an object that it wasn't or just celebrating its own life and seeings as how my forte is to turn things into what they aren't I decided I would try it the other way this time. And so I guess if I have to make up some reason for the motivation, I guess if it had an idea behind it it would be that the car itself, even stationary, was a historic trip culturally. I used a combination of photographs that I had taken alongside the ** and my series of in and out city limits which had covered now the entire east coast and a lot of spot places like L.A. and Chicago. Well, the Everglades is the grass model. The roof is of the Chinese Imperial Palace wall in Japan and the water hyacinths are local from Florida also. I am squinting thinking that I am going to see the whole car but all I can see is the Gulf of Mexico and my dogs getting their vitamins. And then spot random fine arts masterpieces like that water color Italian and French... right... Right off I can't. I'd have to go back. Since I did that show I finished a Tibetan series and exhibited them... two trips to L.A.. And we've had the ROCI show which is R... in Japan and I just got back down here in Captiva last night. So, uh, that's right. I and I forget, the other ones the Italian... the guys the Italian. And I could do a little research... okay... it was. Well, I had done... it is in a line with unsuccessful collaborations with cars... the first one being with BMW too. And they had, I did one of the racing cars. And that year they had mechanical difficulty and didn't race so I retained the model for that. And then, I mean it was accepted and I had delivered it in a gondola in Venice of all places. The only car in town! I did it between Naples and Venice down here in Captiva, so I have to be clear... the neighbors don't know what you're saying if you say Venice or Naples. And another was a collaboration, I don't know what it was doing, it was just hanging there, with, it was just frustrating me for maybe seven years and that was Renault as an artwork building a transparent car for me. That finally didn't work I think government problems and France being with the Communists and all the big industries becoming nationalized and anyway nothing worked out of that one. And this one came up and you know felt I was very experienced in the car business by now even though I had only had failures before and I guess I was able

to show off and use my frustrations with the other projects to benefit the highways. We drove it down here. Right, but we drove it practically...we took it to the airport so that the BMW locals could pick it up and it was amazing how there was really no in between public response. People never even noticed. It rarely stopped traffic. The most heard comment was "where in the hell do you get a thing like that?". Well, it sure beats those ** doesn't it. Well I was going for color, I was going for old master colors and we had, that was one of the reasons we had the car painted white. Then I thought that these things are more abstracted in black and white plus the lines of the car are so elegant and so I thought just pull way back. Plus I had an experience here in my own roadway, and I don't have a garage and you can't call it a driveway because it's just a road I hacked through the jungle; and that is that I only have white cars, well now I have a silver volvo, but I usually only have white cars. And I take photographs all the time too and have been always amazed when I come in from work over at the Print Shop and I park the car out there and the back yard lights are on...it's ;like a movie. It really doesn't seem with the shadows that play whether it's the ** or the palm fronds or the cactus or what. It doesn't seem to be anything but the lively image as the shadows assume the contours of the car. I think that that was, even though belately, and not a conscious decision to go to black and white. Well, I had taken I can't tell you how many times I had taken photographs of the Volkswagon or one of the other cars with the shadows on them and they never come off as the experience of looking at them and so this time I thought that okay let's trick the car. Right. I guess those shadows on it now are New York jungle. Did I what? Well, his had to be repainted because it had too much drag because it was an actual racing car and you had to be very sensitive about that and just an extra layer of paint could mean that you'd lose the race. Well this isn't a racing car. It is the first time that they had the racing benefits built into the regular road car. I was, it took great restraint and I didn't know up to the last minute when I finished whether I was going to go in with a brush too. But I didn't. Some local car strippers...TrimLine. Oh they had a marvelous time and boy they were good. I can't possibly be expected to be objective about that can I. Not even in the gallery. Oh I think it is very exciting and I was just out in L.A. with Jim Rosenquist and he says that he's got one on the rack and I'd really like to see that one. Okay, well good luck with the article. Are you going to run a photograph of my car? Well push for it, okay? Eye.

If he is going to be so dumb I can be ambitious.

END TAPE #1.

R99

RR, TWO

RR: Whistles. And everybody is saying wake up wake up you're working. Leningrad, Petersburg. And we are from the capital of Australia. It depends on which way you twist the ball. Isn't that right? I mean Australia is not close to anywhere.

TVB: New Zealand.

##: It depends on your perspective.

RR: Or where you're standing on the ball. I don't think you did. I was working in ## in India and I was really surprised at ##.

RR: It was my first test. It is like a brush stroke.

##: You know really, walking into that gallery yesterday it was just incredible, I'm coming up for air, incredible opening of light and air. Terrific, really terrific piece. And I've never been to that museum before. After looking at so many tiny little closed spaces there you know gallery spaces, it was just a terrific image.

RR: It is like the most prestigious, what is it? department store? (TVB: Which was the ##)...the pressure that is on you and the light is dark because you didn't have light. Can you have dark light? They somehow managed to do that.

##: Yeah, and I have sort of gotten used to that and accepted it so.....

TVB: (Discussing with someone) with what you're saying earlier, because there is the policy is, like I said before, you don't spend a lot of money, you're not going to get covered. I mean here we have a rare opportunity...

RR: a rare quality that is essential...a certain self awareness at the same time that you have a sense about your duty to the world.

##: But don't you think that each of the nations have its own artists. You are United...I start my career...

RR: That's why the center of the art world keeps moving from place to place. I really am surprised that America has maintained the centrifugal force or something. Most of the young painters are very eclectic. That is a sign of weakness.

##: But isn't that what ROCI is about? The melding of the cultures?

RR: Oh no, not melding. The celebration of the differences.

##: ## differences?

RR: Awareness of them. I mean good lord, can you imagine an art world that would just be the summation of every culture? I think that's bubbles on them. I ended the thing today at the Embassy as saying that trying to kill some of the pomposity of worldwide interests by saying that there wasn't ambition, actually the world was too small but it had to be saved and I was looking forward to the moon. Look up to the moon, right? What are you going to write? You better start saving your words. Don't use cheese...that's been used.

##: You know that statement that you made about the fact that when you ## everyone was trying to recognize similarities in your work and trying to bring all those together and you were fascinated by the differences.

RR: I think that's technically the way to go.

##: But no, very few people saw that and still don't see it. And I think that that's one of the things that...

RR: It's the differences that make those alike. Otherwise, we are alike

##: I find a dichotomy between you trying to bring people together but essentially recognizing differences, I mean in the sense that ... I don't know...##

RR: Well, sure. That's like forging. You temper something. You make it very hot and then cool it off fast. Must be Embassy coffee. I had it already and you could see the bottom of the cup.

##: Germany's coffee is really good.

RR: Not at my hotel.

##: You have to put cream in Japanese coffee in my experience.

RR: And money, lots of money.

##: You say you temper something, make it very hot...

RR: I was talking about similarity and copying, you know, and everybody getting along, but really getting along is like forging that you make something too hot and then you cool it too quick. And that gives you your strength.

##: Like an appreciation and respect for differences.

RR: Well, that's just part of it. Now I could use my male allegory. I can't figure what that one is yet but I'm sure I have one.

##: Nice cold walk for a few minutes.

Where do you live? I live in near ##. TVB: That's a long walk.
##: Not long if you know the way. Where do you stay? RR: Is
this the one? TVB: This is the right one. I remember the
trash. RR: How far is it that you walk? ##: Well I walk out
the front door. TVB: Oh anybody can do that. Say something
intelligent. (Banging, whistling, moaning etc. finally becoming
recognizable as music somewhere and someone wah-wahing along with
it.)

Discussion between TVB and someone with a spanish accent.
Background music very loud and someone whistling and tapping
obscuring the conversation.

TVB: Isn't it crazy. The traffic was so slow because everyone
loves to run. Same everywhere. People are just too low, no
other way, a little way, no a little more, now over towards the
window. That's right. Why don't you just turn around.

##: I knew it would all seem too critical.

More moaning and bluesy music in background. Sounds like Star
singing sometimes.

TVB: Here's that pretty neon girl...left over here.

##: No, right.

More of the previous entertainment.

##: How are you feeling?

##: I have money.

TVB speaking with someone again. Too much music to discern.

TVB: It sounds like you're a real Japanese. That's what they
do. Whiskey and Sake, always together. But it works.

More singing and music.

Someone humming an opera (I think from Carmen) and a woman
laughing along.

TVB: Do you know any more songs from that?

RR: Toreadora, tum te tum te dum...etc. What's another one. It
is embarrassing to be the only expert on Carmen in the car.
CARMen? (Someone laughs.) Even he got that one!

TVB: I only saw that one movie last year.

##: When a new baby is born and is going to be confronted with that ## what is he going to do? When you think of his children you have more...##

What I am really thinking esthetically speaking, seriously, esthetically and intellectually which I'm serious, I'm not trying to be funny or anything. But I'm thinking that size is size and that's all wonderful, but again I think that something that something brilliant, because what California means is something brilliant.

RR: They need an edge.

##: They need ##

RR: Get them out of here. That's Stan's family. I have to go to the bathroom.

##: He's brilliant.

TVB: Yup.

##: You know what I mean? I'm all for that. I'm all for ##. Different priced gigs ##. I'm all for that. Success.

RR: Someone said, well how did you like it?

RR: Today when I went to a Japanese restaurant for lunch, we ate up in #room fast food store. But it was close to Gemini. They were right about that. Mandarette. But we couldn't leave because Terry had already asked...forever...is that too redundant? Long live longevity...forever.

##: Long live longevity. A stiff posture into the compasses that encompass your erection.

RR: What was the last word?

ALL: Oh, Direction.

TVB: I thought he said Erection.

##: I was going to drink to your erection.

RR: I'll vote for you. I'll vote for you and your nice erection.

##: I feel like that LaughIn thing, who is it, or SNL...

RR: Wouldn't you love being him and his nice erection?

TVB: I wouldn't.

RR: He was in the Army for two years and Lena had a little baby boy and he came home from the Army and said, who was the father. Was it Ben? Was it Henry? Was it Oscar? She said, don't you think I have any friends of my own? It's heartbreaking and funny.

#: Have you heard this joke? This guy's laying in the bed with his wife and there's voice out the window. Your wife is in bed with her lover. Your wife is in bed with her lover! The guy runs out the door and the guy in the bushes jumps in bed with the wife. The guy looks in there and there is a guy in bed with his wife. So he runs back in the door and says who's in bed with you. She says nobody. They hear this voice...your wife is in bed with her lover! Your wife is in bed with her lover! The guy runs back out of the door and the guy jumps back in bed with the wife. He says what the hell are you doing in bed with that guy there? She says I wasn't in bed with anybody. So he runs back outside and said, you know, things look different from out there.

RR: What are you doing with another man? See I told you he was stupid too. Okay, lets hear a horrible one.

RR: Telling a joke is a performance.

#: Do you need a straight man?

RR: Heavens no.

RR: I want the other one...the one he couldn't tell because it was too dirty. Jim, Jim, come back to us.

RR: I said, what in the hell did you find so interesting that you had to keep making all those notes about. I didn't know what they were talking about. And everybody came in with prepared speeches. There was some museum dissertation dialogue about dada or something. And everybody read something out of like page 32 of a book that they'd already written. And so forth and so forth. But I kept my eye on Marcel and he kept taking his notes and I thought I should be taking notes. I haven't heard anything yet. What would I write down if I had a pencil and paper. So I asked him and I had the original drawing and he signed it and gave it to me and it was like sort of an ear form in the middle of it and just round doodles. From the audience I could see because I was not exactly like the audience but I was sitting like six chairs opposite him and watching him seriously consider all these things, you know, all these words that were flying around the room.

#: You have like a drawing?

rr: Yes, I still have it.

#: I just deal with things without words. I just want to show you blank, that's it...a glimpse, like bloomph, blamph, that's it. And then someone else comes along and says its cleanness in

words. And the artist thinks that they're much swifter, much more intelligent by showing you that the picture is worth a thousand words and all that bullshit but you get a quicker...words are only for analyzing it all.

rr: Which is the killer.

#: The pictures are instant.

rr: The pictures are alive, you know. It only takes just a couple of people to explain it to death. They take their idea, and they could be another Milton Kramer too.

#: It is like a dog looking at another dog getting a whole picture of something, and knowing what's going on in the neighborhood. You don't question a dog as to what he's going to put it into words. It's just a dog. But not analyzed, that's ludicrous. Not made literal. I don't know how the dog does that, and how he knows to raise his tail and go over there or what he does...

rr: He is probably being as stupid as you or me.

#: Right, but it's not changed into a title for Leo Castelli. People don't realize that I mean, ever.

rr: We can't wait.

#: Beverly Sills came over and did a tv program...she has a little daughter that is a deaf-mute and just a beautiful little girl.

rr: Lord, really.

#: She is like twenty or twenty-one years old. She has never heard her mother sing opera ever. So during the singing I just made gestures to her...sort of...you know to imitate...

rr: How well can she talk?

#: Hardly anything.

rr: Was she born deaf?

#:

rr: Isn't that something? I think her mother was singing too loud.

#: I went to a benefit concert, dig this one, at Philharmonic Hall for the #, Stevie Wonder, Al Hibler and Ray Charles. And they had the amp on the speakers turned up so goddamn high that it pounded the back of the seat. It was really loud. And the kids, the benefit was for blind kids, there were a whole lot of blind kids at the school, and one blind kid said...you got them

goddamn amps turned up too high, we're only blind, what do you think you're trying to make us deaf too? It was terrible. I left before Stevie Wonder came on.

-----CONTINUING TRANSCRIPTION

TAPE 2

RHODE ISLAND SCHOOL OF DESIGN RISD AWARDS
GREEN STREET RESTAURANT, DECEMBER 9, 1996.
Greeting speech by Bob Hughes.

Ladies and gentlemen, as we find ourselves in **, I consulted with an old friend, a gentlemen named Julius ** worked with us some years ago and he wrote part of this speech for me **

What a guy, huh? You know, I feel sorry for a guy who knows how to write and talk, I don't know. Great. Let's give out more than just three awards, I don't know, I'm just going to start picking out people at random. This is the third award and it's the last one and I have to go back to LA, and what do I do then? Anyway, the third recipient this evening you are all well aware from reviewing the program that I should have before I got here, is of course Jim Rosenquist. Here to make the presentation, let's all say hello to a 1978 recipient, Robert Rauschenberg.

rr:

I don't know how many you can, actually they don't have cut off time for a James Rosenquist speech, but it is very difficult to not feel mute in the house where Bob Hughes is at. And you can't be bright talking about art where Rosenquist is so that leaves me only one more ****. So, Cher, you know Cher..., I was recently at a handicapped award dinner in Washington and Cher, Tom Cruise and a few other of these folk were candidates. Few of us won, and Cher started her acceptance speech for her Waterford vase, which we certainly all need, she said I wrote this absolutely fantastic speech but of course I can't read it. Her handicap was, of course, dyslexia. The next year they needed a celebrity and were discussing painters because dyslexia relates to visual communication for you know for education and I tried to lure Jim into thinking that he might have had dyslexia and it didn't work.

Okay, the first time I saw Jim was...I was living on Pearl Street right off of Faulkner and I was on my way over to this second hand paint store that had used paints? and I saw this great shock of white light there and it was Jim. It really was him. And I stared at him for awhile, you know, he didn't match any of the ** that was on the rest of the street and I think three weeks later there was a knock on the door and I didn't have any friends so it had to be a proclamation, the landlord or building inspector, you know

** : Don't bring back the good old days, Bob! Don't bring back the good old days.

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And I opened the door and there was a great shaft of light in the hallway and it was Jim. We have been brilliant friends ever since. I have been trying to put some facts together and it grew so hard because speeches are so hard. I note that I would do them in my spare time which means like just before you fall asleep. One day, after about the fifth day of all these brilliant things I couldn't remember the next day that I had figured out to say, it was something about me being involved with foods together and nobody went hungry, so things like that, that make everybody else fall asleep if I gave you ones like that, but you place a claim so you don't worry about the **, What else Jim?

JR: Bring back the good old days!

RR: Jim, why don't you come up here.

JR: Both Bob and Bob are old old old friends and they keep looking so young, young, young, young and I thought this was the picture of an indian **. The only time I've been up to Rhode Island School of Design was when I was asked by George Morrison to go there, going back to the reservation, and I want to thank all of you for doing this and it's a great... Bob, I just got to see you three days ago and I get to see you again. Bob Hughes will be working for television. I can't remember...

Applause.

** : We'd also like to thank everyone in the room because your presense here represents the RISD being able to reach or even come close to a milestone goal for us that has been set forth...

RR: ** shoestore. ** did not say, ** this fantastic speech but of course being dyslexic she of course couldn't read it, but she ended saying "this is the first time that I ever got an award for being a dummy."

RR: I don't know, give me a million dollars every year or something and I thought that was a lousy deal, I mean a million is nothing any more. We go through that in a day. A cab will cost you that.

** : Is # chronological?

rr: Yes and no. That really is the first piece and from like all the way up to the Atlas corner there it is chronological and from then on, you see this part was so integrated that it was hard to break them up and make switches and substitutes so I had to wait til I got to the first corner to start making variations.

** : What made you decide to do it?

RR: Well just like anything else, boredom.

** : But it's not like making one piece, you know.

RR: Well, I've always felt frustrated that from the time that, no matter how large a painting is, from the time you make the first stroke everything else is just anticipated... I mean you're nearly finished because like wherever you make your first action you already are predicting the rest of the work and so I thought that if I could make a piece that would bypass that whole process of composition and also would absorb the new experiences that I had over a period of time then that would be something that I would like to be working on. The problem that I had about selling it was that I thought I'd lost my piece and it wasn't finished and I don't know if it will ever be finished and I don't know if that even matters, you know, I mean, someday it will have to stop but you know in the meantime I have no conception of what it looks like or what its future could possibly be so this really is MY piece.

Don't say okay to me, you're missing a client here.

**: Do you want to get Bob alone there and then with Bill too?

++: I think it's such a great shot and ...

**: You know that we're going to do more stories and there will be other times we could use something of Bob and the piece rather than one shot.

RR: You're trying to tell a photographer something?

++: I never listen anyway.

RR: Yoga? That's sort of like being on shipboard. You know these are real legs here. They don't go everyway, unless we're dancing, unless you turn up the music Bill.

WL: What is the first question on that paper?

**: Work is in progress, will it be finished whenever 1/4 mile length is reached?

RR: Probably not. I'm now more than 3/4 of the way through the 1/4 mile and it's such an indulgent pleasure for me to just have an ongoing piece that I don't see any reason to stop just because I've made the measure.

WL: So it will continue.

RR: Well, it couldn't be more absurd.

WL: Why? I don't think it's absurd at all.

RR: No, I mean the indulgence for the artist which is just an idea that I manufactured to, probably still in defiance of Albers and his sense of composition and I've always found it difficult to adjust to the fact that no matter how large, and you

know I've done LARGE work before, no matter how large the piece is that at the time that you make your first move, you've already anticipated the end. And this one I can't.

WL: It does have a definite beginning.

RR: It does only chronologically and factually.

WL: But some people have compared it to a scroll, how do you buy that as an idea?

RR: I don't mind that. I have that early piece that I did with John Cage which was he had a cart and a model A and I with library paste glued typewriter paper together and down on Fulton Street, poured, on the weekend when there was no traffic, poured paint on the street and had him drive as carefully through as possible and ended up with something that almost could be read as a Tibetan prayer wheel. I'm not so interested in the autobiographical, I mean it's not about that. Autobiographical aspects of a piece that goes over such an extended piece of time but it is necessarily going to have that because I'm picking up materials and influences in my travels everywhere and right now with RUCI going on that's considerable new places.

J

WL: Would you think of it as an environment at all?

RR: It has to be, because just big.

WL: Are there any particular of the visual incidents that keep reoccurring?

RR: I have my bad habits. Well I think that the most reoccurring one is my dirty laundry. That's my job.

WL: Someone said those are the three columns of wisdom...how do you feel about that?

RR: Well what did they say about the other two? I have two more in storage...backup wisdom.

WL: Brooke Astor by the way noted that there are library books that haven't been returned.

RR: Actually I scored quite a few points without knowing what her major preoccupations were at that dinner party that you had here and she loved my story about the books because what happened was that I took all the rejected books from the library and gave them, paid an amount of money that would allow them to buy twice as many new books.

WL: Gracious, I hope they don't do that with aging curators!

RR: Where would you get twice as many aging curators?

**:

On the fact sheet that we received it said that you didn't

in 1981 and that it missed 1982 and it went on 83, 84, 85 and 86 and I wondered what happened in 1982, were you working on something else?

RR: I guess so. Actually I spent a lot of time in China in 1982. And this is certainly like traveling here. I most often don't even look at where I left off when I start working again because I'm working on two other series of paintings or works and one is the GLUTS and the other is the SHINERS and so this is just my own intimate preoccupation and when I really want to have a good time I start working on the quarter mile again.

##: You didn't do any of these during your travels?

RR: Yes, if she remembers the question, she did a double negative there. This is really at home work and I think probably the closest thing I ever get to a vacation.

WL: It would be quite a thrill to see Wally and her husband.

##: You have said these are hung sequentially as you do them?...

RR: Reasonably, approximately, not reasonably, approximately. This is an edited version because there isn't that much space, I'm not complaining Bill,...

##: Well, when you hang it in the future...

RR: You always have to deal with the space. When it was going to be just a quarter mile or the alternate title is two furlongs, that a race track on a sunny day including the horses might be an ideal situation. In the south of course we might have mint juleps. In the real sterling.

WL: Kay had a solution that I thought really quite good, could you show that to Bob?

KB: (More photographer stuff)

Discussion of some problem with the way it was set up...needing to keep someone from running into something.

WL: I'll tell you what was here and has disappeared and unfortunately we don't have anything to replace it was a broomstick, just the stick part of a broom, it was a fairly old one I mean it didn't look either new or shiny and it could be placed right here and nailed into the floor and I think that would do it. This isn't you whereas I think a stick or something like that would do it. Couldn't we get a broom from a closet?

KB: Wouldn't people be tripping over it?

RR: It mightn't want to look like the art itself.

WL: Whatever we use I'd like it better on the floor.

RR: I do too. I think it'd be safer on the floor. It does work. Because I've done this sort of thing with just tape.

KB: You've had this situation before.

RR: A lot of people worry about it more than I do.

(More discussion about the traffic problem)

RR: Well why don't I just do a little red triangle.

KB: One other concern they had was about the crowds because of so many people coming through and operations had suggested that we make this one way traffic. Do you have any problems with that?

RR: How do they get around the corners then?

KB: They would come in this way and go all the way around and out that door.

RR: Oh, sure, sure. Fine. No fat people? You can tell you're ready to go home. All those sweets in Memphis?

KB: You know we had talked about people's concern here about the vulnerability of the boxes and I think Phillippe wants just the feeling...well maybe you can tell him more what you want...

PHILIPPE: Well I'm afraid of the crowds and the people not knowing what they're doing or what they're looking at they are going to bash into the art like we talked about breaking the corners of the boxes...and I think he's worried that you might get upset over some damage occurring to the painting and that the museum isn't doing its job to try to protect it.

RR: Well, just tell him that the vulnerability is part of the work and the accessibility is part of the crime of being accessible.

PHILIPPE: It's one of the most serious issues for him because he's very worried that what could happen is that we could have two hundred people in here all of a sudden and three or four people could scrape up against a painting and could put a scratch in it or obviously some mother comes through with her kids and

RR: Tell him that we're both very lucky that the artist is still alive.

KB: Well, we're certainly very lucky about that.

RR: I can you know make any adjustments for any crisis that arises...there are floods, earthquakes, all kinds of things like that.

KB: He just thinks these are more vulnerable than the usual things.

RR: Tell him not to worry about it. I'll even give it to you in writing.

KB: That would be great.

RR: You know, anything that you do that has any kind of public exposure has a certain amount of risk.

KB: Especially something this size.

RR: At least I don't have just one Mona Lisa!

KB: And now we all know the real thing about the Mona Lisa.

RR: Oh my goodness. What do you think? I think it's none of their business in the first place, but,

##: I don't know, I guess I want sources or iconography or something...is this Greek? What time, what year are we in here? You don't remember...geographically you don't remember...it doesn't matter.

RR: Actually, nearly all of these, the images who were selected for some kind of portraiture of whoever it was that was the model.

##: And there were several ##, or what...

RR: Oh, everybody's different.

##: And they were friends or people you found

RR: Well, yeah, they're all friends and there are more of these but this is as many as I thought I could like work into the space without being repetitive. And actually I had another thing and that is that anybody that could eventually end up in the Met anyway was eliminated from the group...like my artist friends. But the other people who couldn't possibly ever end up here were left in.

##: Who did you have to eliminate?

RR: I don't want to say.

##:

RR: Except over another manhattan. That's his style really, she gets you drunk and then you say anything, right? Not really, I didn't mean that.

##: Although it's a good idea though.

RR: I couldn't leave my mother out...this is she.

**: Oh, right here? Oh my God!

RR: You know what she said? I thought she was really going to hate it because you see I don't make tracings that necessarily relate you know so accurately to the appearance of the person...it's just an activity about tracing around the person as with as few aesthetic considerations as possible and I thought she was really going to hate this and she said, "Milton, you didn't get my hair!" I mean, if it was your mother couldn't you have expected a lot more than that? She made everybody leave the room, she had her bathing suit on and then she put on her pedal pushers on over her bathing suit...and I'm her son!

**: Is this her too?

RR: No. But it's all sort of like images that when you're thinking about somebody, and also the color orange, that's the reflection of traveling, that's the saffron, Tibetan colors. I even figured out how to dye it...saffron costs too much and it doesn't turn out that color. Might be good for a Dance skin, that you wanted to look flesh, but tea works better. Not green tea. Depends on what race you're working with.

**: I don;t think this person would have loved it either.

RR: Oh she's the one who gave me the idea about that's the only way I'll ever get into the Met.

**: Did you get to the Middle East at all?

RR: I have been there. We're going over to, ROCI's next jaunt, probably will be Israel and Morocco and possibly Egypt. When we say "hot spots" we know what we're talking about.

**: When will that be?

RR: Well, we're scheduled for Australia in '88 and so in the meantime we get over particularly to Israel, I think...and once you're on the road again...

**: Now did the GLUTS come out of this or did you put this thing that you're working in the GLUTS?

RR: Nothing comes out of this. This is just my joy.

**: (Question I think about some taped music or sounds)

RR: Actually I think it's four different tapes, four different.

**: He asked you about the scroll and to me that is sort of something that you read in a linear way but here you sort of are looking this way, you don't really expect people to just sort of you just have to sort of take in the whole room at the same time.

RR: It's an environmental piece. He also asked that, you see. Well, in time, the scroll image works because as my experience increased and I had more time, you know it does just continue on.

**: It says here that there were a lot more panels being done.

RR: This is barely half of it that I have made already.

**: This isn't all you have? There are other pieces to it. Things that you have edited out.

RR: Too, I edited out to fit the space, giving some idea about the variations in experience. That's the lead in to what I called the "army".

**: You expect people to come in down there...

RR: No, it's over there.

**: and around, and then it sort of zigs back on the other side of the floor?

RR: No, it comes...I don't even really know...let me go see.

RR: This was the most recent, so I guess it goes this way and back around...I don't know...and then there. So it's not done...

TVB: It starts here, comes around here, to the end of there, comes down this wall...

**: Come down here? And then around that way and around the other side?

RR: It doesn't work out that way Terry.

TVB: No, it doesn't. (With surprise)

RR: Because then you have to go the other way on the other side because these are the last pieces that were done. But that's okay, they have a traffic problem anyway. They have to go on one side and back on the other. If I'm working on an uncompositional piece

END OF TAPE