

RRFA 01: Robert Rauschenberg papers

Interviews: Friedman, Carol / Questions, 1995

C A R O L F R I E D M A N S T U D I O

21 July 1995

Dear Bob,

Here are a few segments from the interview. Please let me know what your thoughts are and feel free to edit, add, delete or comment directly onto these pages. Also enclosed is a print for you and an additional copy for David to keep with the archives.

Thank you once again for your time and participation in this project.

Please tell Rocky to get her beauty rest. I hope to photograph her next week and of course I will be sending you prints from that session.

All my best,



Carol Friedman

WORK I quit working the way I work when I am sure that I know how to do it, and that's a very dangerous thing because I try to wait until something else occurs that I want to see but they don't necessarily dovetail in time. But you have to leave that openness or there's not going to be any room for anything to enter. So, it's a very, even though it's distressing, a very positive creative time... when you don't know what in the hell to do. And the best way to get through that time is just to continue working. There is an absence of some essential there but that is in itself a material. It's like a black hole or something.

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SOUVENIRS My life is completely without 2
monuments. Those kinds of BEST stories, BEST
moments or the MOST wonderful thing that ever
happened... I would consider them handicaps. They
would be obstacles, they would be just something that
you'd have to run into or drag around with you. I'd
rather have both hands full than nothing. The other day
when I finished that painting I got very careful because
I liked it too much and that can be one of those things
that, you know, I'm going to have to drag that around
with me, so I just... cool. When terrible things happen
I rationalize them to a level of being able to cope and
when wonderful things happen I turn them into a
copeable reality as well. But that doesn't mean I don't
experience them. And I'm not saying (it's) easy. I think it's
destructive to take those dives and those flights. Go
ahead and have the sensations, but then, let it go. Also,
I'm blessed with the fact that I'm dyslexic, so I don't
have a historical or logical sense.

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Erudition The older I get and the longer I work, the more I know how to do things and that's not an advantage when you are interested in what you CAN'T do. The more facilities and skills and talents and techniques that just come with more and more maturing then have to be deliberately abused. One doesn't want to be so self-conscious as to deliberately avoid what one knows so it has to somehow all be plowed up again, and start with a fresh field, except that the ground is a lot richer.

F L I G H T
The absurdity and success of teaching a bicycle to fly. I'm not particularly interested in planes per se, it's just the phenomena of what people are capable of doing and I tend to like most irrational achievements... where the source isn't exposed.

ROCKY I got Rocky for a dance piece. I was doing lighting for all of the dancers... Merce Cunningham, Paul Taylor, Yvonne Rainer, Trisha Brown, Steve Paxton, and so when I ~~studied~~ ^{started} choreography myself, I thought, well I'm not going to climb up there and set those lights for ME. And so, I did lots of different things without lighting, either just using the lights from the last performance and choreographing with that, or ...something else. And Rocky was part of the something else. And that section of the dance was thirty turtles with lightweight flashlights on their backs just going about their business, whatever their business was. I had to buy Rocky and they let me rent the other twenty-nine. That was 19~~64~~⁶⁵.

POSTSCRIPT I would hate to think how my life would have turned out if I had had a plan. Any plan that I would have had, with as little sophistication as I had to start with... I'd still be in ~~Fort~~^{Part} Arthur, Texas, God knows what I'd be doing.

POSTSCRIPT II In ~~Fort~~^{Part} Arthur, Texas, going to high school, I felt like I had to be independent and I applied for a job as a lifeguard. I don't swim. I thought it would be nice. I liked water and I liked people. There was no help wanted sign or anything. I just went and said I wanted to be a lifeguard. And this guy hired me. Nobody drowned.

CAROL FRIEDMAN STUDIO

(P)

Denise/DAVID:
PLEASE ADD TO FILE
I SENT TO YOU ON MON.

6 July 1995

Dear Bradley Jeffries,

Thank you for your fax of July 3rd.

If time allows, I would like very much to meet with Mr. Fauschenberg during his upcoming visit later this month. The interview could be done in an hour.

As far as submitting questions, I would prefer to conduct the interview personally, as it is informal in style and allows for improvisation this way. I was hoping to complete this interview portion by early August.

Please let me know how things stand as more details become available.

Thank you very much.

Best



Carol Friedman

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C A R O L F R I E D M A N S T U D I O

19 June 1995

Dear Mr. Rauschenberg,

Several years ago I photographed you for my book "Heroes: A Collection of Portraits." I have enclosed a copy of this photograph for your reference.

The photographs will be accompanied by dialogue excerpted from interviews that I have been conducting with the book's subjects. I would like very much to set up a time for such an interview with you when you are in New York.

I hope that all is well with you and look forward to hearing from you.

Best,



Carol Friedman

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Robert Rauschenberg

P.O. Box 54, Captiva, Florida 33924

DAVID, Denise
FYI

July 3, 1995

FAX TO ...

CAROL FRIEDMAN
60 Grand St.
New York, NY 10013

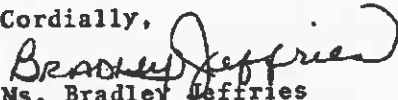
Dear Ms. Friedman,

Before departing for the U.N. anniversary exhibition in Geneva, Mr. Rauschenberg asked me to respond to your fax of June 21.

Although he will be in New York later this month for the Trisha Brown Lincoln Center performances, his schedule isn't finalized for his short stay. I will give your correspondence to the New York staff, in the event he has time for an interview and you are available.

Otherwise, you could submit questions via fax or wait for a future trip to New York. You do not mention a deadline.

Cordially,


Ms. Bradley Jeffries
Assistant to
Robert Rauschenberg

FAX #941-472-5447



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