

Stories Project. ACC54.

Robert Rauschenberg Foundation Archives, New York.

After graduating from the Art Center College of Design, Leon Rosenblatt began his career as a freelance illustrator. In 1976 he accepted a fellowship at the University of Miami and created Stat–Art, a process enabling original lithographic fine art to be printed on large commercial newspaper presses in edition runs of up to one million. Rosenblatt joined the *Miami Herald* as *Tropic Magazine*’s Art Director in 1979 and began experimenting with Stat–Art pieces as feature story illustrations. Encouraged by his editors, he asked Robert Rauschenberg to use the process to create an original piece of Stat–Art as a wraparound cover for *Tropic Magazine*. After the *Miami Herald*, Rosenblatt moved to the British Virgin Islands and was hired as Art and Creative Director of Pusser’s of the West Indies. In 1999 he moved back to the United States and founded Parallel Designed, a branding company in San Francisco. Retiring from commercial design in 2008, he returned to freelance art and created his *Streamers* series, which is discussed in detail on his website, streamerart.com. Rosenblatt now lives and works in Portland, Oregon.

Transcription of phone interview with Rosenblatt conducted by Robert Rauschenberg Foundation staff Kayla Jenkins on March 14, 2014. Reviewed and edited by the speakers in 2014.

Leon Rosenblatt [LR]: Hi, Kayla.

Kayla Jenkins [KJ]: Hi Leon. So I’ll try to interject as little as possible and just let you tell your story about working with Bob Rauschenberg. Thanks so much for sending the archival materials over.

LR: Okay. I guess I should preface it by saying that as an art student in 1970, ‘71, in Los Angeles, what really changed my whole direction in terms of thinking about art was a show at the Los Angeles County Museum [LACMA] called *Art and Technology* [May 10–Aug. 29, 1971]. Among people like Tony Smith, Richard Serra, I think Warhol had a piece, Oldenburg had a big collapsing water bottle or ice bag, and what Bob Rauschenberg did is he collaborated with a company and created this huge mud pool that would bubble and make noises and patterns [*Mud Muse*, 1968–71; Rauschenberg collaborated with Teledyne Inc. to produce this work].



Robert Rauschenberg
Mud Muse, 1968–71
 Bentonite mixed with water in aluminum-
 and-glass vat, with sound-activated
 compressed-air system and control console
 48 x 108 x 144 in. (121.9 x 274.3 x 365.8 cm)
 Moderna Museet, Stockholm
 Donation 1973 (New York Collection)
 RRF 71.001

And of all the things there, I was riveted to it, and I had at that time no strong opinions about Rauschenberg versus, you know, anybody. I loved all art and art history, which I've studied. But there was something about that piece and the humor that went into it, the whimsicality of it, and also the technological sophistication, that just sort of made me think, "This guy's really interesting." He's—you know—he's not Donald Judd or Dan Flavin. There's nothing wrong with those guys and their concepts are great, but he had something else that was more human, that was more—what's the word? Not "acceptable." You could get in touch with it easier, even if you weren't an artist. I guess that's—

KJ: Accessible?

LR: Yes. Accessible is the word. Thank you. And it's funny, because you could tell. I mean every famous artist had stuff there, I think there was a group of fifteen of them. And the crowds were all in front of the Rauschenberg piece, and it was a blast, and everybody was laughing and enjoying themselves. The museum all of a sudden got less like a church, where everybody kind of whispers and shuffles around quietly. And everybody was having a good time. It was kind of like an art party, and I thought, "This is really what art should be."

So, many years later—well, about ten or eleven years later—I was working on my master's degree at the University of Miami. I had already done a lot of illustration and art direction in New York. I used to work for *The National Lampoon*. I worked for RCA Records, and I used to do a lot of book covers for—these pocketbooks and the Ballantine kind of fiction books and all of that, because I could not support a family as an artist, so I started doing more art direction and illustration.

But at that time, I stumbled upon a stat camera that I bought used, and started to play with the films, manipulating them to create imagery that could then be printed. And when I realized that I was using camera printing film, I realized, wait a minute, if you can manipulate this film by hand

and then put it onto a press—in other words, expose it and put it onto a press—theoretically, you have an original lithograph and you could be putting out editions of lithography and editions of art in any magazine or newspaper in the world. And why not?

What a great idea for everybody to just sort of be exposed to fine art on a more daily basis and have more fun with it—and also have it be a little less precious, which after I met Bob I realized that was one of his main things. He was like, you know, this is not sacred shit; this is like—this is fun. [Laughs.] And it really was for him. He was so curious.

So once I developed the process of Stat–Art, I had to validate it. So, I used that; I got accepted to the University of Miami on a fellowship, and I did a master’s thesis on Stat–Art. And it was accepted, and I graduated, and it was all just peachy, but it hadn’t been tested. And the idea was to get on a massive commercial industrial press that can print editions of up to a million without changing plates and see if it would withstand—if the imagery would stay, have its integrity.

Because, as you know, the old lithography—when Bob used to go . . . oh, I forgot her name. Who was his press maven? [Tatyana Grosman at Universal Limited Art Editions.] They’d print on Bavarian limestone, and the image was very fragile, and the stone surface—it’s very porous, over a copper plate etching. So original editions of printed pieces were pretty small. And so the whole idea was, let’s bring it beyond that because the technology is already here.

When I was still a graduate student, I was hired by Knight Ridder, who owned the *Miami Herald* and a bunch of other newspapers. They put their home offices in Miami. And they hired me as the art director for their Sunday magazine, which was kind of a fun thing to do. We used to work—Dave Barry and Carl Hiaasen, and guys like Harry Crews, used to come in, and we had all kinds of celebrity articles when people came to Miami. In the winter, I guess that’s how they paid for their vacations. [Laughs.]

But I remember the *Herald* was installing a Goss offset press for their Sunday magazine, *Tropic*. Up until that time, every Sunday magazine in the country—I think *Parade* still is, if you can call that a Sunday magazine—but all the regional Sunday magazines were printed with a process called rotogravure, which is what the *National Geographic* uses. It gives you a superior, really beautiful quality in terms of your four-color. And the reason is there’s no dot pattern, and it makes a very, very, very fine resolution. But it’s really expensive, and a rotogravure press uses four bronze rollers that are about as long as two Volkswagens and twice as heavy, and it’s just unwieldy. And so it wasn’t really appropriate or applicable to fine art.

But as soon as I learned the *Herald* was putting in—and, by the way, this was to save money, not because they were really innovative or anything, although they were—they put in this Goss press, which was a huge German press. I mean it was as big as a small house; the funny thing

was they brought in a whole planeload of German mechanics and pressmen who came in and were trying to get to know all these really nice homeboy, redneck kind of guys at the *Herald*, and they all tried to transfer this knowledge and this pride of workmanship.

And I have to tell you, the first few issues of *Tropic* were a disaster because they just couldn't hold the quality. But after a few months, they got it right, and I realized—working with the engravers and the pressmen every day—this would be perfect for an experiment for Stat–Art. So, of course, being the twenty-nine-year-old idiot that I was, I went right to the editor and said, “I’ve got a great idea. I’d love to do a piece of original art, regional lithography for the paper. We can print real art every time and hire a local artist and have original art.” And he can just kind of looked at me for a while and said, “That’s interesting. I’ll get back to you.”

And, of course, he tried to ignore me for a long time, and when I was speaking to the magazine’s Sunday editor, Lary Bloom, I said, “I understand why they don’t want me to do it, because nobody knows who I am—so what if it’s original art.” I said, “I bet somebody like Robert Rauschenberg, if he did it, they’d love it. They would do it.” And he looked at me and he said, “Yeah, why don’t you call him up and see?” And I just said, “Yeah, why don’t I do that?”

So I think I started with Leo Castelli Gallery in New York, and I spoke with a guy named Charles Yoder, who was a representative, and I called everybody I could to try to get in touch with Bob. And, of course, I couldn’t, and I spent months trying to get somebody to answer my phone call. I wrote letters. And then finally one day I realized that Bob had a house in Captiva Island, and I used to take my family to vacation in Captiva. We used to sail there and fish there, and it was sort of an old Florida place where you could go, and it was big hotels and stuff; it was just a wonderful, quiet, lovely place. I haven’t been there in many years, but it was very special. And I remember reading in some art magazine that Bob Rauschenberg used to live there and had a studio there.



Robert Rauschenberg working on *Bank Job (Spread)* at his Laika Lane studio, Captiva, Fla., 1979. Photo: Unattributed

So I found out—I bribed one of the guys, one of the bartenders at the Mucky Duck, which was a bar on the beach, and he told me that it was on Laika Lane, and I said, “Oh, I should have known that,” because Laika was the name of his dog in New York when he was a young artist. I remembered an old photograph from an art history book that said, “Bob Rauschenberg and Laika in his studio in New York.” Anyway, he named the street he lived on after his old dog.



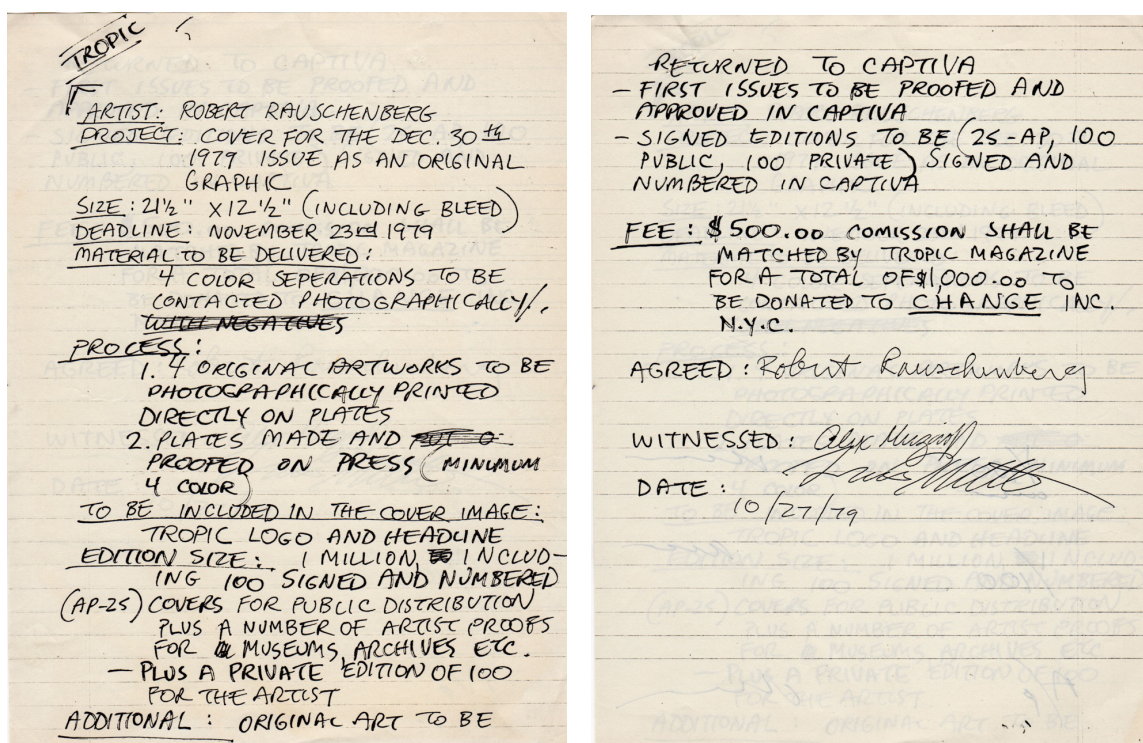
Robert Rauschenberg and his dog Laika in the chapel at 381 Lafayette Street, N.Y., 1967. Works pictured: *Short Circuit* (1955) and *Johanson's Painting* (1961). Photo: William S. Wilson

And I found out about it, and I went back to Miami, to my office, and I called the Castelli Gallery, and I called Mr. Yoder. I even tried to call Calvin Tomkins, who had just written an incredible book about Bob. [Tomkins wrote about Rauschenberg in “Profiles: Moving Out,” *New Yorker* 40, no. 2 (Feb. 29, 1964), pp. 39–105. He later wrote *Off the Wall: Robert Rauschenberg and the Art World of Our Time*, published in 1980, one year after the *Tropic* project.] and who actually wrote the article for this project when it came out in the paper, to document it [“The Man Who Created the Most Public Work of Private Art in History,” *Tropic (Miami Herald)*, Dec. 30, 1979, pp. 20–22]. I said, “Look, I’ve been trying to get in touch with you. I can’t get in touch with you or Mr. Rauschenberg. I know he’s busy. I’m getting in my car now, and I’m driving across the Everglades, and I’m going to go right down Laika Lane in Captiva, and I’m going to knock on his door and see if I can talk to him. Would you please tell him I’m coming? I’m staying at the so-and-so motel.” I forget where it was.

And I did. I drove there and checked into the motel. I called the Castelli Gallery, and I called Charles Yoder, and I said, “I’m at this motel, this number. I’m going to be here for an hour, and if I don’t hear back, I’m going to go and knock on Mr. Rauschenberg’s door.” And fifteen minutes later, the phone rang and I picked it up, and he said, “Hi, this is Bob. I hear you’ve been trying to get in touch with me. Why don’t you come over?”

And I did. And I don't know—it was kind of like we knew each other. We were even wearing the same silly jelly shoes, sandals. I remember thinking, "He's a real kind of guy with no airs at all. Just so real." Anyway, in ten or fifteen minutes of talking to him about the Stat-Art process and what I wanted to happen, he just smiled and said, "That's great. Let's do it."

And we stood in the water that afternoon with a legal pad and wrote a contract down, and he actually signed it and I signed it and one of the assistants witnessed it. I actually have that in my presentation I sent you [see illustration below]. Then he sent me back a formal letter of agreement on Robert Rauschenberg stationery. I guess it had to be official. And nobody at the *Miami Herald* could believe that I actually talked him into it until he wrote that letter and we got the official okay.



Handwritten contract for Robert Rauschenberg's production of an original cover for the Dec. 30, 1979 issue of *The Miami Herald's* Sunday magazine, *Tropic*, signed standing in the Gulf of Mexico, Captiva, Fla., 1979. Courtesy Leon Rosenblatt

Then he came to Miami probably about two weeks later in his big white Suburban that he used to use to pick up stuff along the way to put in his artwork, which was so cool. And he just started taking pictures all over Florida. I took him to Key Biscayne, and to the old warehouse districts in South Beach—which was before South Beach was South Beach—and we went to Little Haiti, all of these places that, if you thought about Miami, you'd never go. I mean, why go there?

But Bob was so curious. He must have taken thousands of photographs. And, of course, it was fun because he was using *Herald*-supplied film and the *Herald*'s labs would develop everything every night. I think it was three or four days of photography, and we were buried in contact sheets, and he just started picking images and making prints. He would lay them out on the tables at night in the newsroom and in the photo lab, and he'd start editing down the images. It was fascinating to watch.



Rauschenberg with *Tropic* Art Director, Leon Rosenblatt, working on Rauschenberg's cover design for the Dec. 30, 1979 issue of *The Miami Herald*'s Sunday magazine, *Tropic*, Miami, Fla., Dec. 1979. Photo: Unattributed

And then, I think it was after the second edit, he selected some to be transferred to stat film, photostatic film, which is basically a black and copy film which you can screen. But it's usually used, and was originally used, for copy in books because there are no grays. It's either black or white, and it's easy to develop and easy to print and reproduce. And most people just call it copy film. But it was used in a Photostat camera, and if you had a vacuum back on it, you could actually put a screen in front of the image and screen it for halftone resolution. Am I speaking too . . . ? Are you getting this?

KJ: I get it, yes.

LR: Okay, so that's what we did. And he started at that point to cut up the actual—it's like acetate, the film, but it was huge sheets of film, some were 24-by-30 inches. They were big because they would print a newspaper what they call four-up, which are four sheets at the same time, and then cut them and fold them and arrange them for the press, for delivery. So we started to get these big sheets of film that were on clear backgrounds, which was great, because we had large light tables. And then he would lay them down and just start to work.

And that's the part that was so magical, because Bob had an eye that put things together in a way that you didn't see it until he clicked it, until this part touched that part, and you went, "Huh." At one point, I said, "You know, if God had an art director or needed an art director, you'd be the guy. You'd be on the short list." And he laughed because he had, above all, he had the eye and he saw. He would take a photograph and it was just at that particular angle with that particular light. It's funny, because Christopher [Rauschenberg] does some of the same things I'm talking about—his son, Chris, who lives here in Portland. He takes photographs in a totally different manner—I told him, I said, "It's genetic." We've had some fun about that.



Rauschenberg working on cover design for the Dec. 30, 1979 issue of *The Miami Herald's* Sunday magazine, *Tropic*, Miami, Fla., Dec. 1979. Photo: Unattributed

So he started to make four separate pieces of collaged stat film that would then be translated into four separate color plates. Now everybody says, "Oh, yeah, he just made a magazine cover." But it was really complicated. It's like playing four-dimensional chess because he had to imagine each layer layered over the other, four deep. He's looking at it in black-and-white copy film and he has to imagine it color by color by color. That's hard to do, and it had never been done before. So he's doing it, and we got to the point where he said, "Okay, these are the four. Here's the blue plate. Here's the red plate. Here are the four that I want to layer and put together." And you can see a picture of it in black-and-white, you can see how he started developing it.

We made a color copy mockup so that he could see what it might look like, and he approved that. From that, we took—or he took, actually—each piece, which you can see on some of your photographs, and made films, made a piece of Photostat film from each handmade collage. I have the original collages with his scotch tape and his markings and stuff.

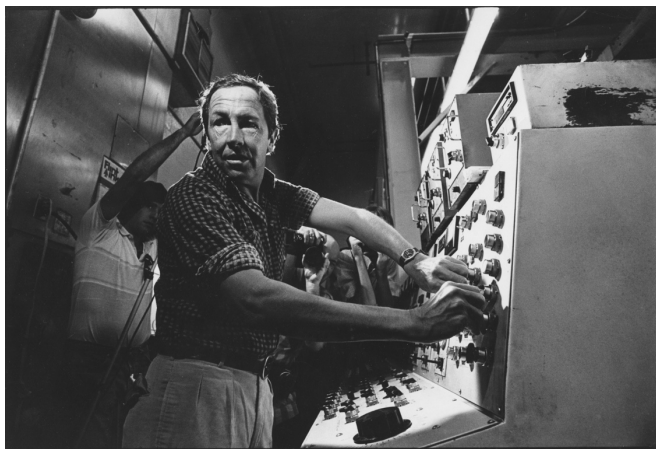
From each particular piece of Stat-Art film, he then made a plate by placing it onto an aluminum plate, and then exposed it, and then took each plate and made some further revisions directly onto the plates, which were then directly mounted to the press, which you have to climb up a

ladder to even get on. I mean it is huge, and it's four big parts that all go together. It just dwarfs you.

He locked in the plates with the pressmen, and that's when that anecdote happened, where he walked up to the control board where the red button is, [laughs] and he said that thing about "stop the presses." And, by the way, in the years that I worked for newspapers, I've only heard or heard about a "stop the presses" one time, and I think that's on a plain press, in the Everglades. I don't remember, but they had to stop the press to redo the plates.

KJ: Can you tell that full anecdote so we can get it on tape?

LR: Sure. Because this was experimental, this whole process of Stat-Art, and because it had never been done before, and because we were doing this in real time on a huge newspaper press which printed from 600,000 to a million copies, Bob, after mounting every plate, after manipulating and revising the plates from the Stat-Art film, climbed up onto the press. And all the television cameras were going, and all the flashbulbs. The cameras were taking pictures and recording it, and all the pressmen are there, and the executive editor, John McMullen, and Robert Ingalls, who was the city editor, and Keith Meriwether, who now works for Knight Ridder. All these top guys were there. I think Bernie Ridder was there from the Knight Ridder family, from the Ridder family.



Rauschenberg in the press room working on Rauschenberg's cover design for the Dec. 30, 1979 issue of *The Miami Herald's* Sunday magazine, *Tropic*, Miami, Fla., Dec. 1979. Photo: John Doman / *Miami Herald*

And they're all just kind of nervous. They're all messing with their ties and stuff because they're thinking, "Well, if it doesn't work, it's, you know, it's Leon. He's crazy. You know, Leon and this guy Rauschenberg," who they—truthfully, I don't think anybody knew who Robert Rauschenberg was when I first mentioned this. They had to actually go to the history books.

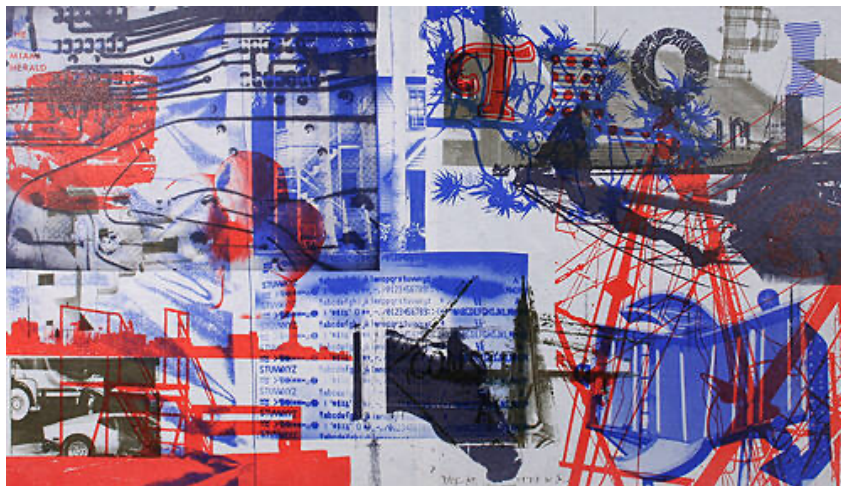
And so Bob looks at everybody and he says, "So, if this doesn't work, am I going to get to yell 'Stop the presses'?" And the room just like went silent, and everybody looked at each other and

looked at me like, “What are you talking about?” And then he smiled and he winked at me and the editors, and he just pushed the button. And the whole floor started to vibrate.

I don’t know if you’ve been in a pressroom, but that’s why those guys wear those huge earmuffs that people use on a shooting range or a pistol range. It’s just too loud. The decibels are like 150 or 200. It’s incredible, and the whole building vibrates. You could always tell wherever you were in the building when the press is running because you feel it. It was just really exciting.

It takes a while for the four colors to run through. That is to say, the paper’s on a huge loop, a big roll that comes in, and each roll is, I don’t know, six feet high and probably weighs 500 pounds. They’re just huge, as big as a car. The press started to ink up—and that’s a cycling—in other words, you can see the ink starting to appear on each plate. If you walk along the press, you’d see the blue plate starting to get blue and the red plate starts to get red ink on it, and it gets even to the point where they can start the paper, and then the proofs start shooting out, I mean fast. It’s not a slow process.

We had to run back to the tray where the proofs start shooting out, and we’re jostling in all the camera people and everybody. And it was only until then that I was really nervous. I don’t know if Bob was nervous or not, but I thought, “Shit, this may not work.” But it worked, and they started to come out, and he started smiling, and everybody started clapping and taking pictures.



Robert Rauschenberg
Cover for *Tropic, The Miami Herald*, 1979
Offset lithograph
12 1/2 x 21 5/8 in. (31.8 x 54.9 cm)
From an edition of 650,000
published by The Miami Herald
RRF 79.E028
Image courtesy University of
Miami Lowe Art Museum

And I don’t think everybody liked it at all. In fact, I think a lot of people were going, “What is this?” and “Is this art?” And Bob would look at them and go, “I don’t know. Isn’t it?” And he said, “We’re really having fun, aren’t we?” [Laughs.] And we were. And I think it was the pressmen and the engravers and the guys that worked on it that really loved it the most, because they saw it come alive. They saw it happen.

It was extraordinary for people that are not into art to be part of the process of creating art and then feel that it's a part of their lives. One of the old guys, John Doman, who's a photographer, he recently retired, and he took most of these pictures, by the way. He had a blast.

And these guys really started to understand the process of—what could art be; I mean what could it become, what's the potential. And it's not sacred stuff that you have to be intimidated about. That was the beauty of it. That's the genius of Bob, I think, and this particular project, in being able to embrace technology, whatever tool. You know, a press, whether it's a Goss industrial press or a paintbrush, man, you could make art with it. It doesn't matter.

And that's what he proved to a whole community when the papers were thrown on everybody's lawn and people were getting original Rauschenbergs in their plastic bags in the grass. That was brilliant too. The people were running out, people were rioting in front of newsstands and those boxes where you put in a quarter and you get your newspaper because they felt they were going to get signed copies in there. They didn't realize that Bob signed 100 of these proofs to *Herald* subscribers who were picked at random from the *Herald's* circulation computer, and they were only allowed to be delivered to each person's door. In other words, they were placed on the doorstep so that a truck wouldn't run over them.

But, still, most of them probably got tossed in the garbage, and Bob really liked that too. He thought that was hysterical, that, you know, at least they can use something like this to wrap their garbage in or wrap their fish in. He gave one to my father that he signed. My dad had a fish market on Miami Beach, and he wrote on it, "For Bernard," my dad's name. He said, "Here's something to wrap your fish in." My father still has it hanging up in his house.

My father, he's a tough guy and went to war and didn't go to college and worked hard all his life, and he just started to love to read about art. After this happened, he got really interested in art. Bob helped me in helping my parents understand what I loved about life and what I wanted to do. And it was such a great gift for me. It was one of the most valuable things that ever happened to me, and my parents said, "Wow, this is a big deal, this is—wow." I mean they didn't know who Robert Rauschenberg was.

And so it touched a lot of people on many, many different levels. And I don't think another artist could have created that synchronicity. I just don't think so. I've done projects with Andy Warhol and I've done projects with Christo also through the *Herald* and through other Miami institutions and foundations. And I don't want to say they didn't have the personality. But Bob had a real ability to connect with people, and it didn't matter whether they were Peggy Guggenheim or the guy on the press who'd rather get back and work on his Harley. That's the truth.

So it was an amazing way to make people think about art differently and about the potential of what art could be and what it could mean to you and your family. I kind of hope I'm not getting too mushy here, but it was just amazing. I had been talking to Bob about regular people and how they think about art. And he did that for a lot of people, so . . .

I also have documentation of some of the people being interviewed that received their Rauschenberg. Some of the people were angry: "Well, why is this valuable? What are you trying?" I have some really fun interviews, or some articles in the paper. Because of that, Bob did a piece of Stat-Art for the Detroit Art Museum [*Cliche-verre: Hand-Drawn, Light Printed*, 1980]. They had a cliché-verre light and art exhibit, and he used Stat-Art. In Captiva I brought him some copy film, some Stat-Art film, out to Captiva to his studio. We spent some time out there with him, working on it.



Robert Rauschenberg
Cliche-Verre: Hand Drawn Light Printed, 1980
Offset lithograph on acetate
25 x 18 5/8 in. (63.5 x 47.3 cm)
RRF 80.E023

And he was a trooper. When stuff didn't work, boy, he'd just turn it around. I remember one of his . . . [Laughs.] I don't know, I could talk forever. But regarding this particular project, I'll never think of the terms "art" and "technology" the same again. And nor will anybody in Miami who remembers this. The funny thing is that this was a very pivotal, historically significant time for art and technology because the newspapers were looking at their last greatest moment.

I saw the handwriting on the wall, actually, when they went to the Goss press to save money because advertising was shrinking, cable television was happening. This is just before the Internet. And advertising dollars were getting thinner because there were more venues, and so

now newspapers are going out of business; they're not printing. I mean, there are still magazines printed, but they're . . . I would love to think that people would care, that now that the technology's so available, they can just go to the newsstand or go to the drugstore or Piggly Wiggly or Walgreens and buy some fine art with their magazine. But it has not happened, and I don't know why. It's easier than ever. I'd really like that to happen—and we all thought it was going to happen.

It's kind of like, after the Vietnam War, we all thought everything was going to change and it was going to be incredibly good. I don't want to get off the subject, but do you know what I mean? And Bob was so positive about it. "Now we've really turned the corner," he said. "Now we can get art—," he didn't say "art for the masses," but it was funny, he'd always do a conspiratorial grin and he'd go, "Yeah, now we're really going to be able to corrupt a lot of people, getting this art in everybody's house, you know, all this liberal art." And . . . God, what a character. So that's what happened. I have letters. I haven't even scanned and shown you letters of thanks I got from everybody from the Museum of Modern Art to the Cooper-Hewitt and the Smithsonian Institution, the—

KJ: Wow.

LR: So many different institutions sent me letters of thanks for doing it. And I copied Bob on every one because it was really groundbreaking. This is historically amazing, and the people that got it really got it. And Calvin Tomkins really got it when he wrote the article. He really understood it. Tom Wolfe, the author, being Tom Wolfe, of course, said, "Oh, this is a pale little collage." And it's funny because I think Bob had met him or knew him, and I thought the guy was a pretty good writer sometimes—not always. When he looked at it, and I forget who showed it to him, but someone in New York showed it to him, and then I think the editor called him up and talked to him. And he said, "No, it's a pale, little collage." But he never addressed the significance of it being able to be thrown on your front yard in a newspaper. And that, I thought, was—well, maybe I heard ice cubes in the background. But I'm just kidding. So I don't know. I don't know why it wasn't made more popular. It's possible that a lot of the art dealers, galleries and brokers, didn't want it to be . . .

KJ: Right.

LR: Because it would take the value of an edition of prints down. I mean it's kind of like, who killed the electric car. I don't want to say that, but I remember thinking, "Why wouldn't they want to do it?" And then I remember—I think I was talking to Jeanne-Claude, who was Christo's wife and real manager. She was the brains behind Christo and a really great businesswoman. I remember her saying, "This is not going to be popular. These people, why would they want to do this? It's cheap. Why make cheap?"

KJ: That's really an amazing story. Thank you so much for sharing.

LR: One other story: Bob invited my wife and I over to his house one time, to Captiva, to go to a junior art college opening in Naples of his new work, and the guy was so nervous that he couldn't even do his shirt button. Stephanie had to help him. And I said, "You're Robert Rauschenberg. You're just going to show stuff in a junior college gallery." And he goes, "Yeah, but these are the people that I want to really see it and get it." He was really concerned.