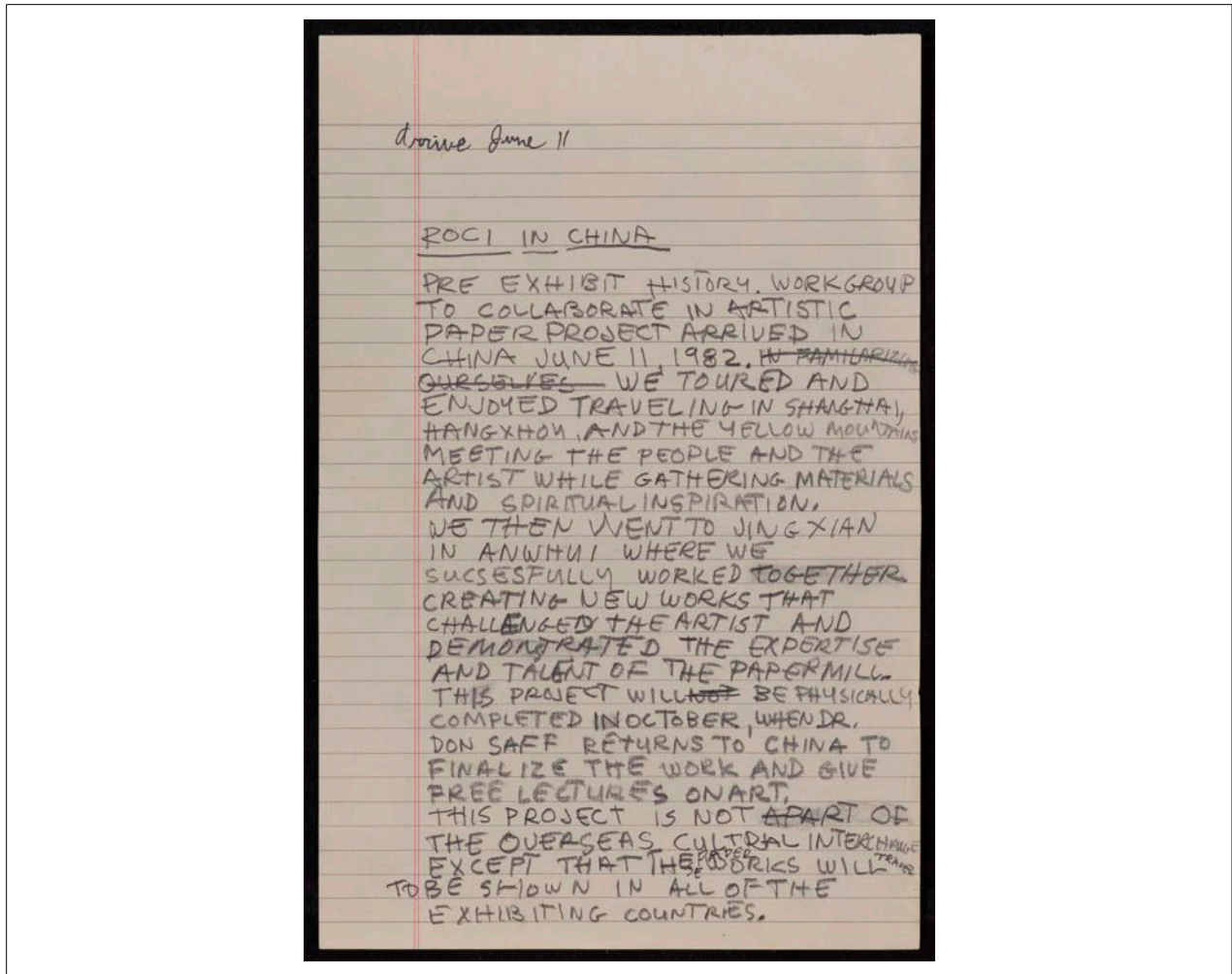


DOCUMENTATION INFORMATION SHEET: A145



Unique ID	Storage Location	Year	Creator
A145	RRFA-01: Box WN6	undated	Robert Rauschenberg

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

Physical Details
graphite and ink on paper, 4 sheets, 13 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: A145 IMAGE 2

JULY 1, 1982
 WE MET THE ARTISTS ASSOC. IN AN WHI, ENJOYED AN EXTRAORDINARY EXHIBITION PREPARED FOR US OF HISTORIC MASTER CHINESE MASTER PRINTS AND NEW WORKS DONE BY YOUNG ARTIST. (MANY ^{OF WHO WERE} ~~WERE~~ PRESENT)
 WE THEN HAD AN OPEN EXCHANGE OF QUESTIONS, WHICH WAS NOT IMPROVED SOCIALLY BY OUR SLIDE PROJECTOR FAILING. WE WERE VERY MOVED BY THE QUALITY OF THE WORK AND THE KINDNESS TO SHARE IT WITH US.
 LATER WE GAVE A BANQUET FOR GOVERNOR OF AN WHI, WHO EXPRESSED INTEREST IN THE IMPORTANCE OF ONE TO ONE CONTACTS.

 WE THEN HAD 5 INSPIRING DAYS IN XIAN AND MOVED ON TO BEIJING. EVEN THO THE RAUSCHENBERG-OVERSEAS CULTURE INTERCHANGE HAD BEEN MENTIONED AS MY DREAM ON SEVERAL INFORMAL OCCASIONS WITH BOTH ARTISTS AND FOREIGN AFFAIRS AGENTS, IT WAS NOT UNTIL JULY 9, 1982 WHEN WE MET WITH DEPUTY MINISTER ZHOU WEI-CHI IN CHARGE OF CULTURAL INTERCHANGE.

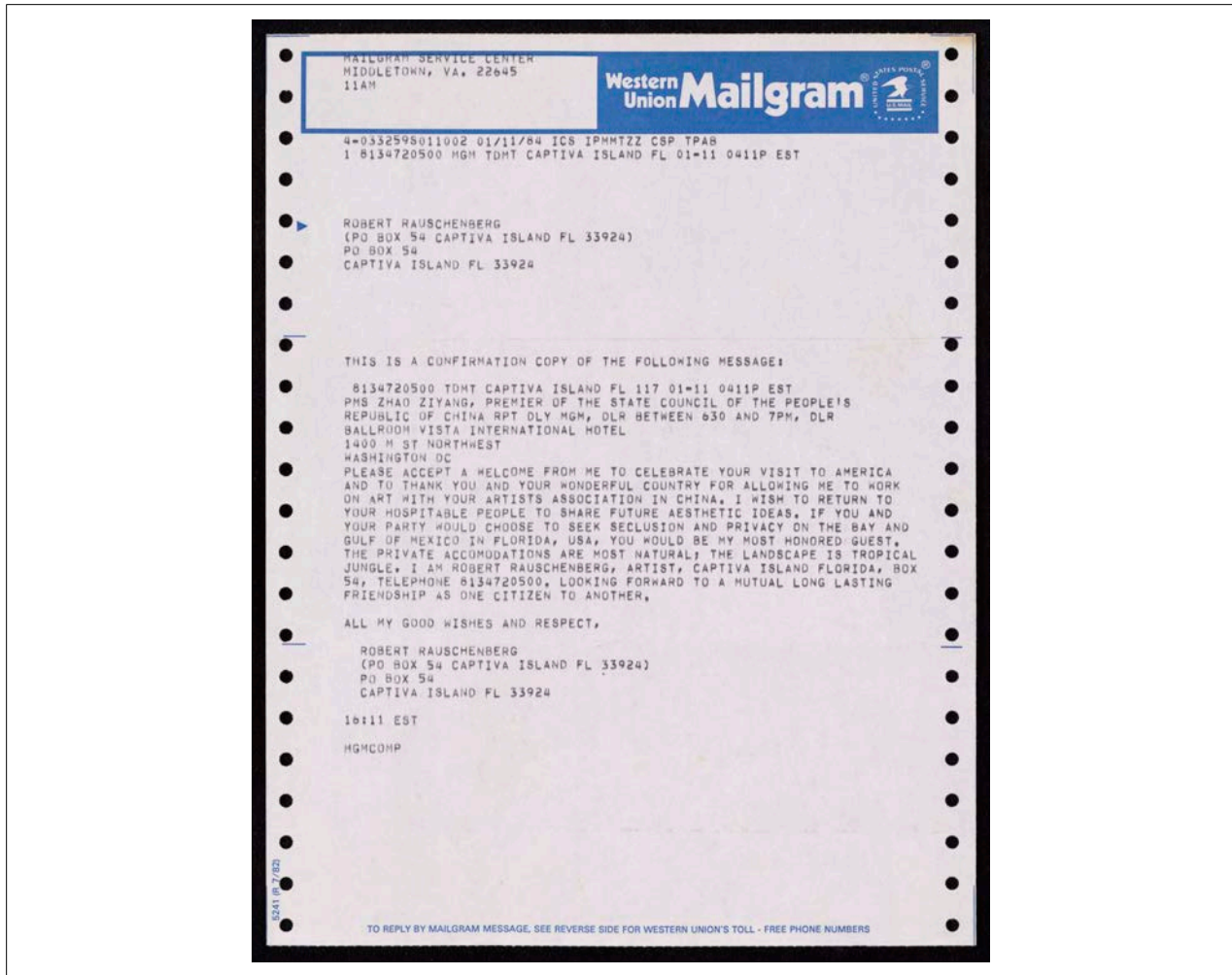
DOCUMENTATION IMAGES: A145 IMAGE 3

THAT A DATE WAS SET
MAY 2 1982, AND A PLACE
COULD BE SELECTED WITH THE
COOPERATION OF THE ~~EXHIBITION~~
CHINA EXHIBITION ~~GENERALLY~~
WITH THE APPROVAL OF AN JIN
AND LI XIN. ~~IT WAS AGREED~~
~~THAT THE SPACE WAS VERY~~ ^{THIS SPACE THAT WAS PREPARED}
^{WAS THE NATIONAL ARTS PALACE} ~~IT IS~~
BEAUTIFUL AND RAUSCHENBERG
AGREED TO BRING A SHOW
THAT WOULD TOUCH BOTH OF
OUR CULTURES IN SUCH
A WAY TO BRING OUR
EACH OTHER, OUR
DIFFERENCES AND
SIMILARITIES ^{TOGETHER} ARE EQUAL
~~FOR~~ COMMUNICATION
TO STOP THE WORLD ^{CONFUSION} FROM
DISTROYING ITSELF

DOCUMENTATION IMAGES: A145 IMAGE 4

THAT A DATE WAS SET -
MAY 2 1982 AND A PLACE COULD
BE SELECTED WITH THE COOPERATION
OF THE CHINA EXHIBITION
COMPANY, WITH THE APPROVAL OF
AN JIN + LI XIN, THE SPACE
THAT WAS PRESENTED WAS
THE NATIONAL ART GALLERY.
IT IS VERY BEAUTIFUL AND
I AGREE TO BRING A ^{RETROSPECTIVE} ^{MULTI} ^{MEDIA} ^{EXHIBIT}
~~SELF FUNDING TO ALLOW OUR~~
~~OUR COUNTRY'S~~ ~~ARTISTIC EXCHANGE~~
~~1982 FUNDING, AND IF DESIRED~~
~~THE ARTIST WOULD LIKE TO~~
~~A WORK FOR CULTURE OR AN~~
~~OF ART TO CONTINUE~~

DOCUMENTATION INFORMATION SHEET: A773



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A773	RRFA-01: Box WN6	January 11, 1984	Robert Rauschenberg

Description

Copy of a telegram sent from Robert Rauschenberg to Zhao Ziyang, Premier of the State Council of the People's Republic of China, thanking Zhao for allowing him to work with the Artists Association in China as part of the Rauschenberg

Physical Details

printed paper, 11 x 8 1/2"

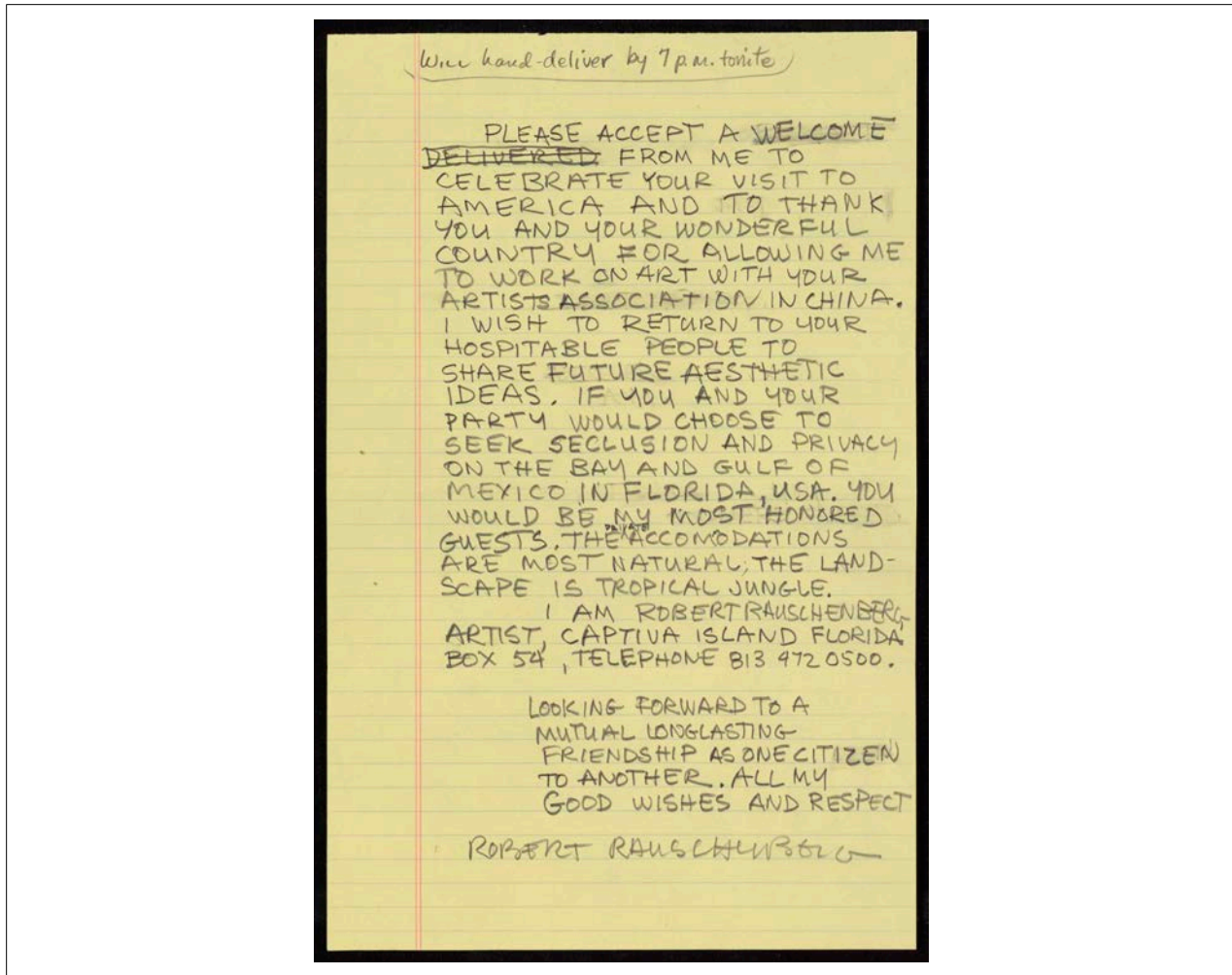
Rights

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Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

DOCUMENTATION INFORMATION SHEET: A774



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A774	RRFA-01: Box WN6	January 1984	Robert Rauschenberg

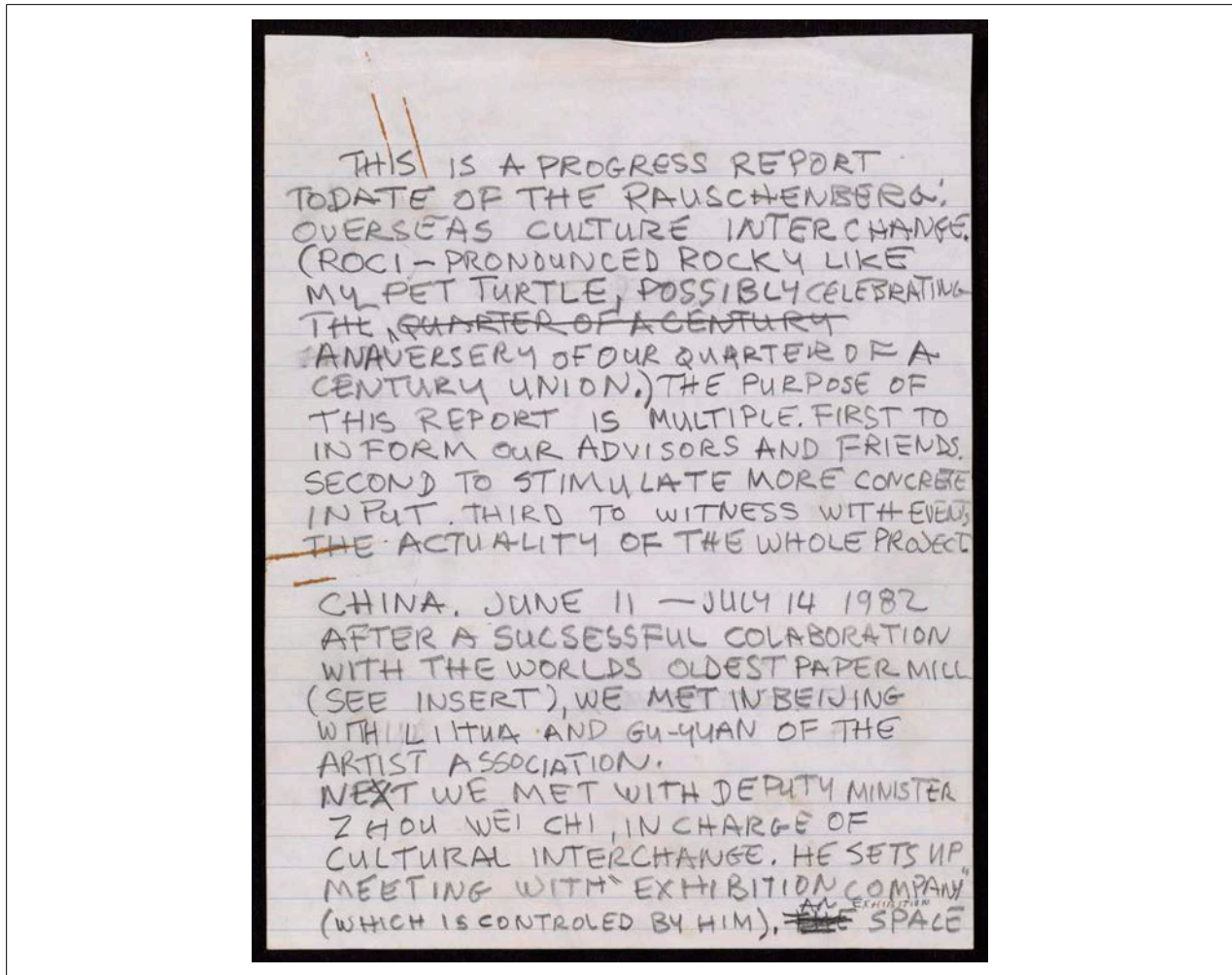
Description
Robert Rauschenberg's handwritten draft of a telegram to Zhao Ziyang, Premier of the State Council of the People's Republic of China, thanking Zhao for allowing him to work with the Arthists Association in China as part of the

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: A777



Unique ID	Storage Location	Year	Creator
A777	RRFA-01: Box WN6	undated	Robert Rauschenberg

Description
Robert Rauschenberg's handwritten draft of a Rauschenberg Overseas Culture Interchange (ROCI) progress report

Physical Details
graphite on paper, 9 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: A777 IMAGE 2

IS SUGGESTED, HE INQUIRED AS TO
WHEN I WOULD LIKE TO SHOW MY
WORK. I SAID I THOUGHT MAY 2
1983 WOULD BE A GOOD TIME.
HE SAID THAT WOULD BE A GOOD
TIME BECAUSE THE CHINESE HAVE
A HOLIDAY AROUND THEN.
THE "EXHIBITION COMPANY" SHOWS US
AN EXTREMELY FINE SPACE. THEY
ADMITTED THEY HONOR INSTITUTIONALLY
SPONSERED EXHIBITS, BUT SAW NO REASON
THEY COULD NOT DO THIS PRIVATELY
SPONSORED 1 MAN SHOW. (PROVIDED IT
IS SELF FUNDED). WE WERE TOLD TO
FINALIZE THE PROJECT THROUGH THE
CHINESE EMBASSY IN D.C. OR WITH
THE DEPUTY MINISTER. THE
ARTIST ASSOCIATION HAS WELCOMED
OUR RETURN. THEIR APPROVAL WAS
CLOSELY LINKED WITH THE MASSIVE
POPULARITY OF THE EXHIBITION.
IN THE FIRST WEEK OF SEPT. TERRY
VAN BRUNT AND RR PLAN TO MEET IN
D.C. WITH DON SAFF (WHO RETURNS
PRIVATELY TO CHINA IN OCT.) AND
CHUN-WEI, OUR OFFICAL LAISON, TO

DOCUMENTATION IMAGES: A777 IMAGE 3

BEGIN THE PAPER WORK FOR THE
 EXHIBIT. I PHOTOGRAPHED CHINA
 EXTENSIVELY, VAN BRUNT VIDEOED
 AND WE HAVE BEGUN THE EDITING.
 I AM WORKING ON A 100 FT.
 SINGLE SHEET COLOR PHOTO COLLAGE
 ON CHINA WITH INDIVIDUAL STUDIES.
 THIS PROJECT IS BEING EXECUTED
 BY THE UNIVERSITY OF SOUTH
 FLORIDA GRAPHICS STUDIO. THIS
 WORK AND ~~THE~~ A SELECTION OF THE
 CHINA PAPER MILL WORKS WILL
 BE IN THE EXHIBITION WITH RR
 OTHER WORKS IN THE CHINESE
 NATIONAL GALLERY IN BEIJING.
 IN D.C WE WILL PROPOSE THAT
 THEY HOST A GRAND PREMIERE
 OF THE CHINA PAPER WORKS
 AND POSSIBLY AT THAT TIME
 ANNOUNCE THE ^{OPENING OF THE} R.O.C.I. IN CHINA
 ON MAY 2,

JAPAN JULY 14 - AUG 9 1982

RR, AND T.V.B. BEGIN THE CERAMIC
 PROJECT (2 OF THE PIECES ARE APPROX 16' X 9')

DOCUMENTATION IMAGES: A777 IMAGE 4

ALL ARE GUARANTEED NOT TO CHANGE
ORGANICALLY FOR 3 THOUSAND YEARS.)
WITH THE OTSKA-ONMI, A COMPANY
BELONGING TO THE OTSKA GROUP,
A 2.5 BILLION DOLLAR/YEAR PRIVATELY
OWNED CORPORATION, WHOSE CHAIRMAN
MASAHITO OTSUKA SHARED THE
EXCITEMENT BOTH WITH THE
CERAMICS PROJECT AND R.O.C.I.,
CHAIRMAN OTSUKA SETUP AN
IMPORTANT MEETING WITH DENTSU,
THE LARGEST ADVERTISING AGENCY
IN JAPAN WITH WORLDWIDE OFFICES.
WE MET, PRESENTED THE R.O.C.I.
PLAN AND THEY AGREED
COLLECTING FUNDS FOR THE
WORLDWIDE ADVENTURE WOULD
TAKE SPECIAL IDEAS. WE AGREED
TO MEET AGAIN IN JAPAN IN SEPT.
WHEN I RETURN TO JAPAN TO
COMPLETE THE CERAMIC PROJECT.
AT THAT TIME IT IS EXPECTED
THAT THEY WILL HAVE A REALISTIC
PROPOSAL.

SEIBU MUSEUM - YOSHIKI TONO,
NO. 1 POET + CRITIC AND GUEST CURATOR

CONTEMPORARY

DOCUMENTATION IMAGES: A777 IMAGE 5

HAS PROPOSED AND INSISTS THAT ROCI BE THE
^{INAUSUAL} EXHIBITION OF THE NEW ^{MUSEUM} ~~CONTEMPORARY~~ ^{FOG}
CONTEMPORARY WORK ONLY, HE STATES JUST AS
DUCHAMP WAS FOR THE OPENING OF THEIR SECOND
MUSEUM AT KARUIZAWA. SEIBU HAS IN ANY
CASE REQUESTED AN OPENING IN 1984.

JAPAN ROCI'S ARTISTIC CO-ORDINATOR
IS FUJIKO KAKAYA, A CREATIVE
FOG ARTIST, WHOSE CURRENT ASSIGNMENT
IS A COMMISSION FOR A FOG FOUNTAIN
AT THE IMPERIAL PALACE IN TOKYO
OUTSIDE THE EMPEROR'S BEDROOM.
JAPAN ROCI IS NEGOTIATING
WITH THE JAPAN-US FRIENDSHIP
ASSOCIATION FOR FUNDING UP TO
100 THOUSAND WHICH WILL BE USED
TO BRING TRISHA BROWN DANCE
COMPANY TO JAPAN DURING RR.
EXHIBIT TO PERFORM T.B. + RR
COLLABORATIONS AND RELATED PIECES.
THE SUPPORT FOR THE GRANT
INCLUDED A PERSONAL STATEMENT
FROM SENATOR JAVITS, ITS FOUNDER.
RR PHOTOGRAPHED EXTENSIVELY IN
JAPAN EVEN THO IT RAINED

DOCUMENTATION IMAGES: A777 IMAGE 6

~~LOS ANGELES (AUG 9 - AUG 16, 1982)~~
EVERYDAY - AGAIN T.U.B. VIDEOED
EXPANSIVELY. (NOT EDITED YET)

LOS ANGELES (AUG 9 - AUG 16 1982)

I DO FINE TUNING ON PROTOTYPE
CHINA PAPER MILL WORK AT GEMINI.
WE MEET L.A. DENTSU AT GEMINI TO
INFORM AND STIMULATE THEM. THE
PROJECT IS SO NEW THEY KNEW
NOTHING ABOUT IT AND WERE
CAUTIOUS AND PLEASED TO HAVE
THE SAME PERSONAL PRESENTATION
AS THEIR SUPERIDRS IN JAPAN.
DOUG CHRISTMAS AND PONTUS HULTEN
ARE ALERTED TO FIND ^{ROG}SPACE IN
LOS ANGELES FOR JULY - AUG 1984.
(OLYMPIC TIME) THE ALTERNATIVE
MUSEUM OF CONTEMPORARY ART
SPACE IN LOS ANGELES HAS SINCE
BEEN LOCATED AND SECURED
WITH FUNDS FROM MOCA.
PONTUS HAS AGREED TO ACCOMPANY
US TO RUSSIA WITH BOUBOR RUSSIAN
TRANSLATOR. OCT. 24, 1982 TO MEET

DOCUMENTATION IMAGES: A777 IMAGE 7

WITH OFFICIAL PERSONS TO PRESENT
AND NEGOTIATE RUSSIAN ROCI.

N.Y.C. AUG 16 - AUG 25

ROCI MEETING WITH AVAILABLE ADVISORS
AT 381 LAFAYETTE ST. ~~IT WAS~~
DISCOVERED THAT NOTHING HAD
DEVELOPED IN N.Y.C.

FRANK SAUNDERS OF PHILLIP MORRIS
HAS PROMISED TO ARRANGE A MEETING
WITH PHILIP MONTEBELLO AND
BILL LIBERMAN OF THE METROPOLITAN
MUSEUM OF ART AFTER LABOR DAY.

IT HAS BEEN SUGGESTED THAT SEED
MONEY COULD COME FROM THE NATIONAL
ENDOWMENTS FOR THE HUMANITIES.

PIONEER INDUSTRIES, WHOSE VOICE
IS MILES RUBIN (PERSONALLY UNAVAILABLE)
HAS RUMORED INTEREST.

R.R. AND BILL GOLDSTON^{PRE-UNIVERSAL ECT.}, BECAUSE
OF QUALITY AND URGENCY TO SEEK
PRIVATE FUNDING FOR ROCI BOOKS
AND IN LANGUAGE CATALOGS. ALL
ROCI PUBLICATIONS WILL BE DEDICATED

DOCUMENTATION IMAGES: A777 IMAGE 8

TO THE LIFE OF THE LATE TANYA
GROSMAN.
MARION JAVITS HAS INDEPENDENTLY
CONTACTED OTIS SAFES SUCCESSFULLY.
THEY REPORTEDLY SHOW A GREAT
INTEREST CHINA FRANCE AND
GERMANY. MARION HAS VOLUNTEERED
TO ASSIST JOHN HIGHTOWER TO
WORK ON THIS LOCALIZED BUDGET.

CAPTIVA ISLAND AUG 25 —

FUGIKO NAKAYA - JAPAN ROCI - CALLED
FROM JAPAN ON RETURNING FROM
A PERSONAL ART INSTALLATION IN
AUSTRALIA^{TOKYO} THAT AUSTRALIA WANTS
FIVE SIMULTANEOUS EXHIBITS IN
SPRING OF '84.

MY OWN PERSONAL COMMITMENTS IN
THE ARTS OUTSIDE ROCI INCLUDE
THE COMPETITION OF THE CERAMIC
AND THE CHINA PHOTO COLLAGE
PROJECTS, A LATE OCT. OPENING OF
A SCULPTURE SHOW, EXHIBITING NEW
WORKS AT THE OF THE FLO

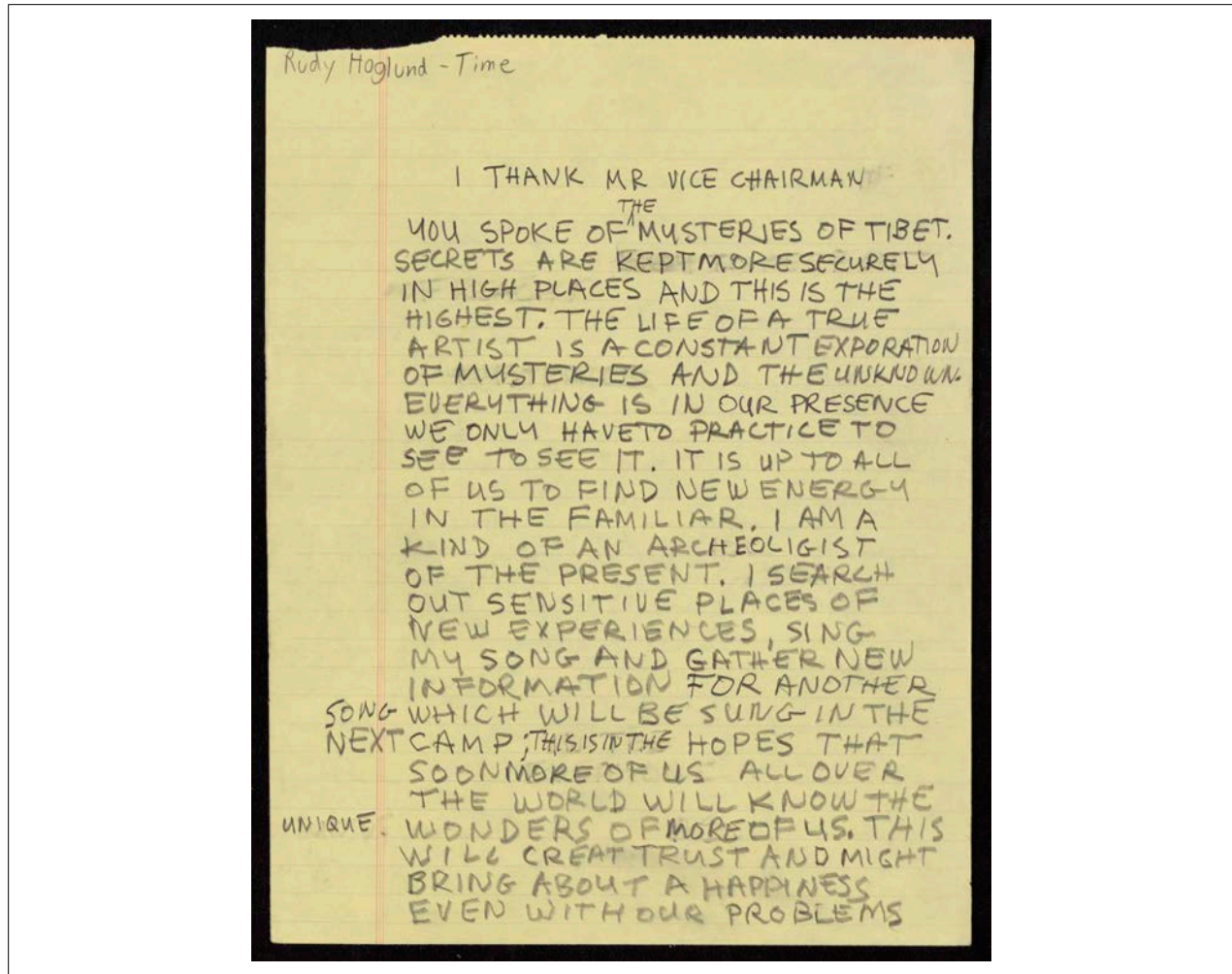
DOCUMENTATION IMAGES: A777 IMAGE 9

ACE GALLERY IN PARIS, A PROPOSED
~~NEW YEARS AFTERNOON NEW YEARS~~
 EVE TRIPLE OPENING IN NYC:
 KABAL-AMERICAN-ZEPHER
 SERIES OF OBJECTS AND WALLWORKS
 AMERICAN PREMIER OF JAPAN ^{AT GALVIERE 202} CERAMICS AT CASTELLI'S (E. BROADWAY)
 AND NY SHOWING OF 100 FOOT CHINA
 PHOTO ANSEMBLE AT CASTELLI'S (GREEN ST.),
~~WALKER IN MINIAPOIS DEC 1981~~
~~100 FT CHINA PHOTO AND~~
~~PRINTED PHOTOGRAPHIC CONTINUOUS TONE~~
~~EDITIONS.~~
 AND VARIOUS UPCOMING PERSONAL
 CHARITABLE PROJECTS AND OF COURSE
 NEW WORKS.

FEB 83

SPECIAL GUEST AT INTERNATIONAL
 PAPERWORKS CONFERENCE ENCOURAGING
 CHINA'S PARTICIPATION BY SENDING
 REPRESENTATIVES IN CONNECTION OF
 MY PRESENTATION OF COLLABORATION
 OF WORLDS OLDEST PAPER MILL,
 A NEW ^{THEATRE} COLLABORATION WITH TRISHA
 BROWN AND LAURIE ANDERSEN.
 SILK SCREEN WIND SURFING SAIL

DOCUMENTATION INFORMATION SHEET: A782



Unique ID	Storage Location	Year	Creator
A782	RRFA-01: Box WN6	1985	Robert Rauschenberg

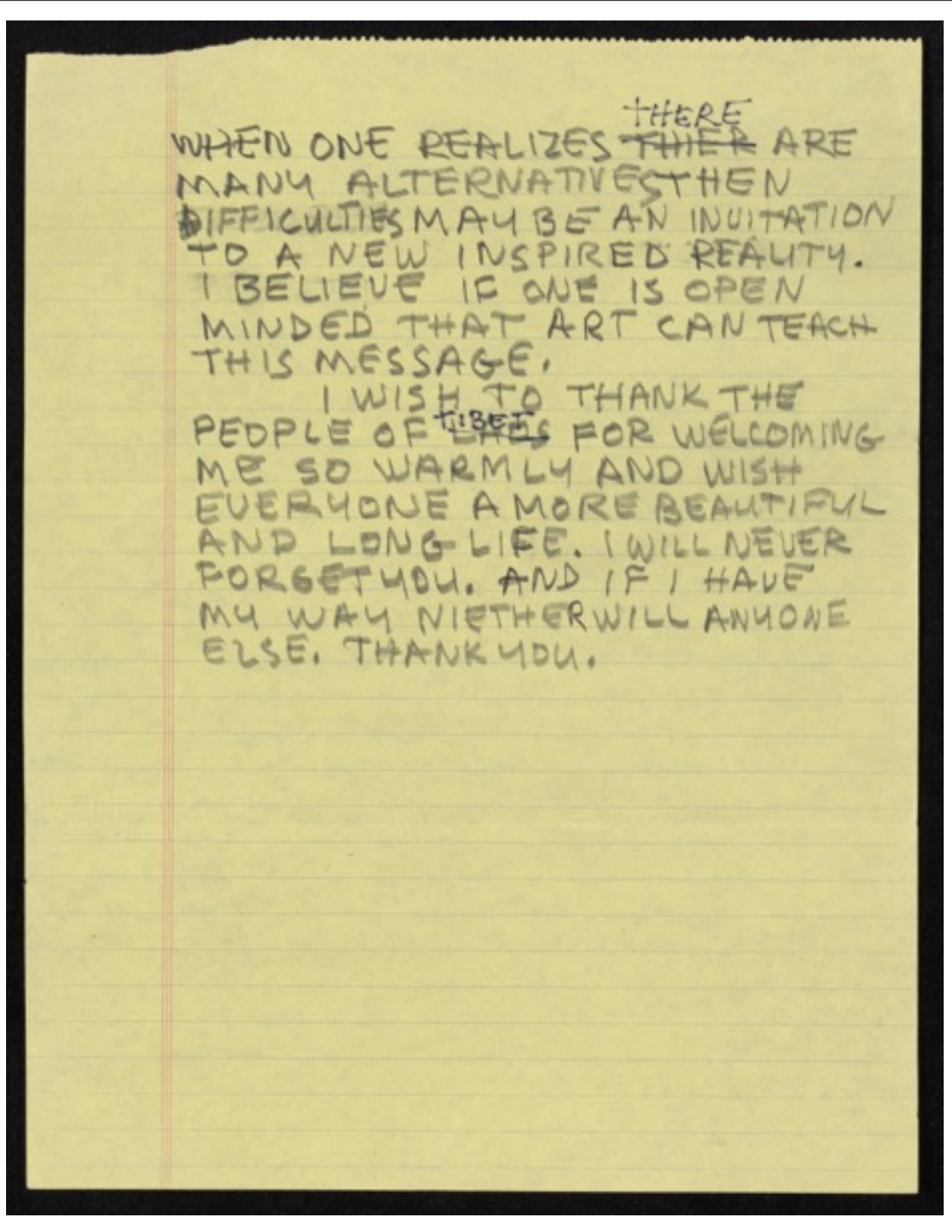
Description
Robert Rauschenberg's handwritten draft of his speech for the opening of the ROCI Tibet exhibition

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

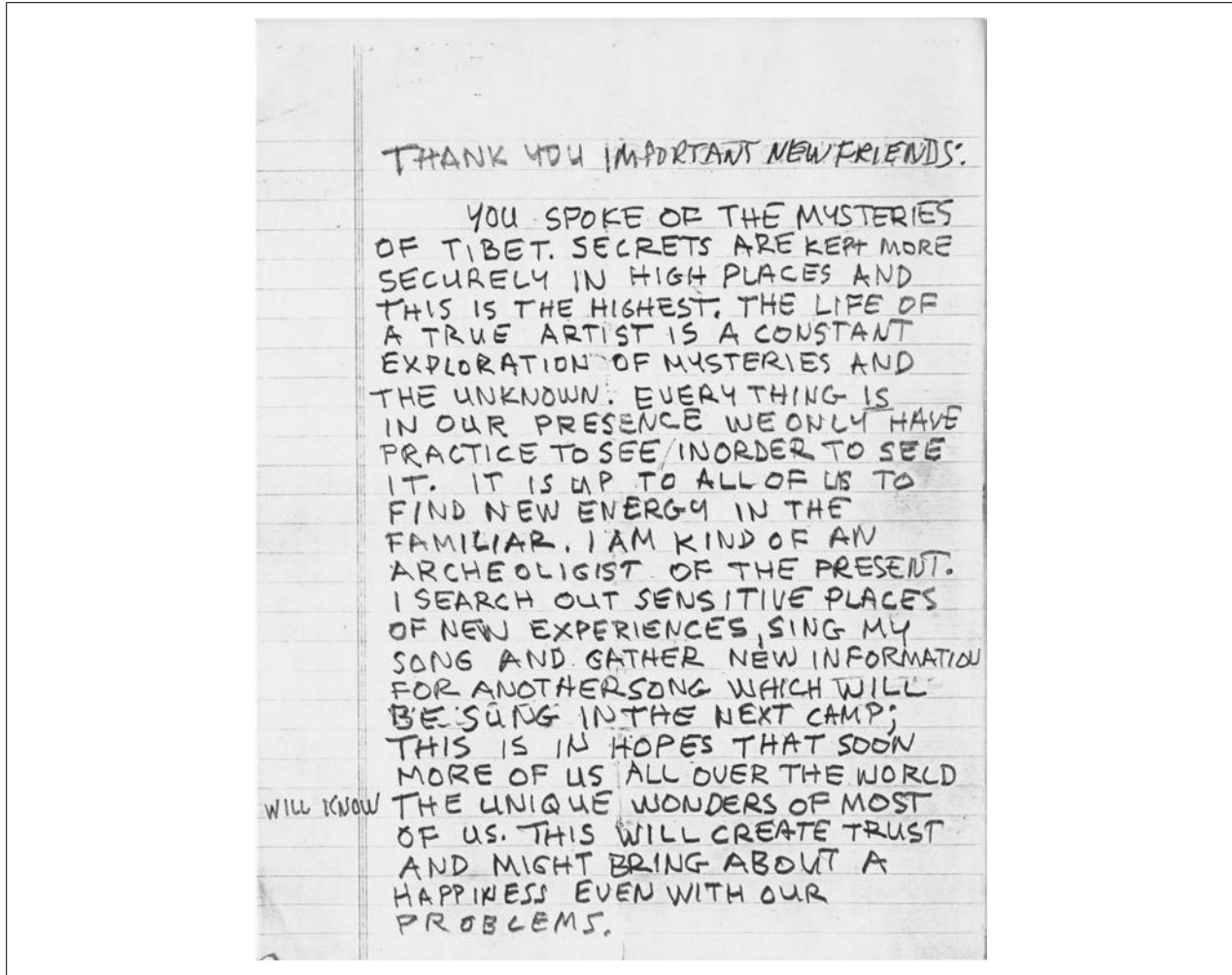
DOCUMENTATION IMAGES: A782 IMAGE 2



WHEN ONE REALIZES ^{THERE} ~~THERE~~ ARE
MANY ALTERNATIVES THEN
DIFFICULTIES MAY BE AN INVITATION
TO A NEW INSPIRED REALITY.
I BELIEVE IF ONE IS OPEN
MINDED THAT ART CAN TEACH
THIS MESSAGE.

I WISH TO THANK THE
PEOPLE OF ^{TIBET} ~~THE~~ FOR WELCOMING
ME SO WARMLY AND WISH
EVERYONE A MORE BEAUTIFUL
AND LONG LIFE. I WILL NEVER
FORGET YOU. AND IF I HAVE
MY WAY NIETHER WILL ANYONE
ELSE. THANK YOU.

DOCUMENTATION INFORMATION SHEET: A788



Unique ID	Storage Location	Year	Creator
A788	RRFA-05: Box 1, Folder 17	1985	Robert Rauschenberg

Description

Photocopy of Robert Rauschenberg's draft of his speech for the opening of the ROCI Tibet exhibition, version written for Chun-Wuei Su Chien and included in Chien's "Beijing and Lhasa Report"

Physical Details

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

Rights

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Original Source

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

DOCUMENTATION IMAGES: A788 IMAGE 2

WHEN ONE REALIZES THERE ARE
MANY ALTERNATIVES, THEN
DIFFICULTIES MAYBE AN
INVITATION TO A NEW INSPIRED
REALITY. I BELIEVE IF ONE IS
OPEN MINDED THAT ART CAN
TEACH THIS MESSAGE.

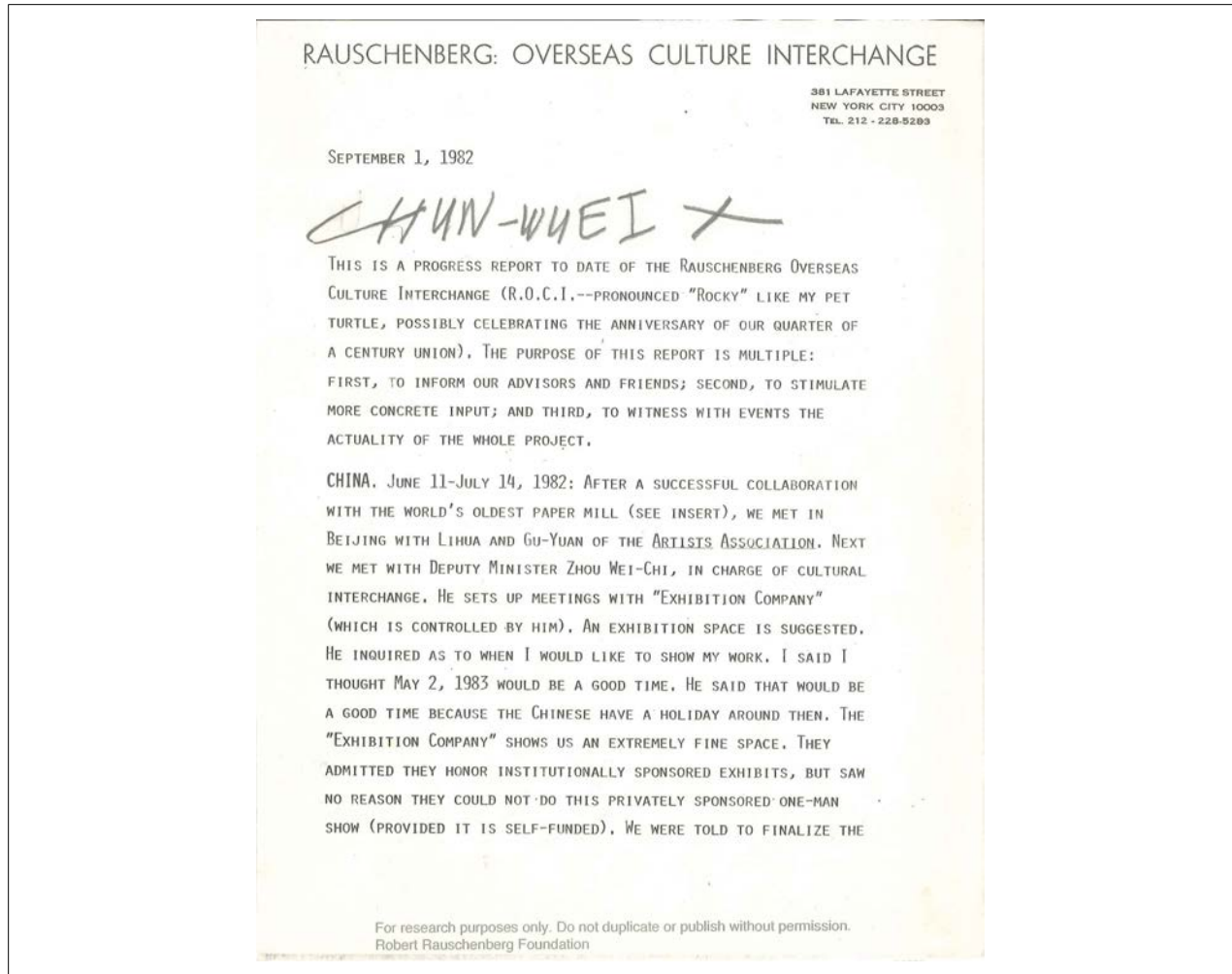
I WISH TO THANK THE PEOPLE
OF TIBET FOR WELCOMING SO
WARMLY AND WISH EVERYONE A
MORE BEAUTIFUL AND LONGER
LIFE. I WILL NEVER FORGET YOU
AND IF I HAVE MY WAY, NEITHER
WILL ANYONE ELSE.

THANK YOU

FOR CHUN WUET — THANK YOU ♡

BOB RAUSCHENBERG

DOCUMENTATION INFORMATION SHEET: A818



<i>Unique ID</i>	<i>Storage Location</i>	<i>Year</i>	<i>Creator</i>
A818	RRFA-05: Box 5	September 1, 1982	Robert Rauschenberg

Description
 Robert Rauschenberg's progress report on Rauschenberg Overseas Culture Interchange (ROCI) sent to Chun-Wuei Su Chien

Physical Details
 printed paper with handwritten annotations, 7 sheets, 11 x 8 1/2"

Rights
 Copyright is held by the Robert Rauschenberg Foundation.

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

DOCUMENTATION IMAGES: A818 IMAGE 2

RAUSCHENBERG: OVERSEAS CULTURE INTERCHANGE

381 LAFAYETTE STREET
NEW YORK CITY 10003
TEL. 212 - 228-5293

PROJECT THROUGH THE CHINESE EMBASSY IN WASHINGTON, D.C. OR WITH THE DEPUTY MINISTER. THE ARTISTS ASSOCIATION HAS WELCOMED OUR RETURN. ACCORDING TO THE DEPUTY, THEIR APPROVAL IS CLOSELY LINKED WITH THE MASSIVE POPULARITY OF THE EXHIBITION.

IN THE FIRST WEEK OF SEPTEMBER TERRY VAN BRUNT AND RR PLAN TO MEET IN WASHINGTON, D.C. WITH DON SAFF (WHO RETURNS PRIVATELY TO CHINA IN OCTOBER) AND CHUN-WUEI SU CHIEN, OUR OFFICIAL LIAISON, TO BEGIN THE PAPER WORK FOR THE EXHIBIT.

I PHOTOGRAPHED CHINA EXTENSIVELY. VAN BRUNT VIDEOED AND WE HAVE BEGUN THE EDITING. I AM WORKING ON A 100-FOOT SINGLE SHEET COLOR PHOTO COLLAGE ON CHINA WITH INDIVIDUAL STUDIES. THIS PROJECT IS BEING EXECUTED BY THE UNIVERSITY OF SOUTH FLORIDA GRAPHICS STUDIO. THIS WORK AND A SELECTION OF THE CHINA PAPER MILL WORKS WILL BE IN THE EXHIBITION WITH RR'S OTHER WORKS IN THE CHINESE NATIONAL GALLERY IN BEIJING. IN WASHINGTON, D.C. WE WILL PROPOSE THAT THEY HOST A GRAND PREMIER OF THE CHINA PAPER WORKS AND POSSIBLY AT THAT TIME ANNOUNCE THE OPENING OF THE R.O.C.I. IN CHINA ON MAY 2.

JAPAN. JULY 14--AUGUST 9, 1982: RR AND VAN BRUNT BEGIN THE CERAMIC PROJECT (TWO OF THE PIECES ARE APPROXIMATELY 16-FOOT-BY-9-FOOT; ALL ARE GUARANTEED NOT TO CHANGE ORGANICALLY FOR THREE THOUSAND YEARS) WITH OTSUKA-UNMI, A COMPANY BELONGING TO THE OTSUKA GROUP, A 2.5 BILLION-DOLLAR-A-YEAR PRIVATELY OWNED

-2-

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DOCUMENTATION IMAGES: A818 IMAGE 3

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NEW YORK CITY 10003
TEL. 212 - 228-5283

CORPORATION, WHOSE CHAIRMAN MASAHITO OTSUKA SHARED THE EXCITEMENT BOTH WITH THE CERAMICS PROJECT AND R.O.C.I.

CHAIRMAN OTSUKA SET UP AN IMPORTANT MEETING WITH DENTSU, THE LARGEST ADVERTISING AGENCY IN JAPAN WITH WORLDWIDE OFFICES. WE MET, PRESENTED THE R.O.C.I. PLAN AND THEY AGREED THAT COLLECTING FUNDS FOR THE WORLDWIDE ADVENTURE WOULD TAKE SPECIAL IDEAS. WE AGREED TO MEET AGAIN IN JAPAN IN SEPTEMBER WHEN I RETURN TO COMPLETE THE CERAMIC PROJECT. AT THAT TIME IT IS EXPECTED THAT THEY WILL HAVE A REALISTIC PROPOSAL.

SEIBU MUSEUM: YOSHIAKI TONO, CONTEMPORARY NUMBER ONE POET, CRITIC AND GUEST CURATOR, HAS PROPOSED AND INSISTS THAT R.O.C.I. BE THE INAUGURAL EXHIBITION OF THE NEW MUSEUM FOR CONTEMPORARY WORK ONLY, HE STATES, JUST AS DUCHAMP WAS FOR THE OPENING OF THEIR SECOND MUSEUM AT KARUJAWA. SEIBU HAS, IN ANY CASE, REQUESTED AN OPENING IN 1984.

JAPAN R.O.C.I.'S ARTISTIC COORDINATOR IS FUJIKO NAKAYA, A CREATIVE FOG ARTIST, WHOSE CURRENT ASSIGNMENT IS A COMMISSION FOR A FOG FOUNTAIN AT THE IMPERIAL PALACE IN TOKYO, TO BE PLACED OUTSIDE THE EMPEROR'S BEDROOM. JAPAN R.O.C.I. IS NEGOTIATING WITH THE JAPAN-U.S. FRIENDSHIP ASSOCIATION FOR FUNDING UP TO ONE HUNDRED THOUSAND DOLLARS, WHICH WILL BE USED TO BRING TRISHA BROWN DANCE COMPANY TO JAPAN DURING R.O.C.I. EXHIBIT TO PERFORM T.B. AND RR COLLABORATIONS AND RELATED PIECES.

-3-

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DOCUMENTATION IMAGES: A818 IMAGE 4

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NEW YORK, CITY 10003
TEL. 212 - 228-5283

THE SUPPORT FOR THE GRANT INCLUDES A PERSONAL STATEMENT FROM
SENATOR JAVITS, ITS FOUNDER.

RR PHOTOGRAPHED EXTENSIVELY IN JAPAN EVEN THOUGH IT RAINED
EVERY DAY; AGAIN T.V.B. VIDEOED EXPANSIVELY (NOT EDITED YET).

LOS ANGELES. AUGUST 9-16, 1982: I DO FINE TUNING ON PROTOTYPE
CHINA PAPER MILL WORK AT GEMINI'. WE MEET L.A. DENTSU AT GEMINI
TO INFORM AND STIMULATE THEM. THE PROJECT IS SO NEW THEY KNEW
NOTHING ABOUT IT AND WERE CAUTIOUS AND PLEASED TO HAVE THE SAME
PERSONAL PRESENTATION AS THEIR SUPERIORS IN JAPAN. DOUG CRISMAS
AND PONTUS HULTEN ARE ALERTED TO FIND R.O.C.I. SPACE IN LOS
ANGELES FOR JULY-AUGUST, 1984 (OLYMPICS TIME). THE ALTERNATIVE
MUSEUM OF CONTEMPORARY ART SPACE IN LOS ANGELES HAS SINCE
BEEN LOCATED AND SECURED WITH FUNDS FROM MOCA. PONTUS HAS
AGREED TO ACCOMPANY US TO RUSSIA WITH BEAUBOURG RUSSIAN TRANSLATOR
ON OCTOBER 24, 1982 TO MEET WITH OFFICIAL PERSONS TO PRESENT
AND NEGOTIATE RUSSIAN R.O.C.I.

NYC. AUGUST 16-25, 1982: R.O.C.I. MEETING WITH AVAILABLE
ADVISORS AT 381 LAFAYETTE ST. DISCOVERED THAT NOTHING HAD
DEVELOPED IN NYC.

FRANK SAUNDERS OF PHILIP MORRIS HAS PROMISED TO ARRANGE A
MEETING WITH PHILIPPE DEMONTEBELLO AND BILL LIBERMAN OF THE
METROPOLITAN MUSEUM OF ART AFTER LABOR DAY. IT HAS BEEN SUGGESTED

DOCUMENTATION IMAGES: A818 IMAGE 5

RAUSCHENBERG: OVERSEAS CULTURE INTERCHANGE

381 LAFAYETTE STREET
NEW YORK CITY 10003
TEL. 212 - 228-5293

THAT SEED MONEY COULD COME FROM THE NATIONAL ENDOWMENTS FOR THE HUMANITIES. PIONEER INDUSTRIES, WHOSE VOICE IS MILES RUBIN (PERSONALLY UNAVAILABLE) HAS RUMORED INTEREST, AND SINCE THEN HAS BEEN CONTACTED FOR A MEETING SEPTEMBER 9.

RR AND BILL GOLDSTON, PRESIDENT OF UNIVERSAL LIMITED ART EDITIONS, BECAUSE OF QUALITY AND URGENCY, ARE SEEKING PRIVATE FUNDING FOR R.O.C.I. BOOKS AND IN-LANGUAGE CATALOGS. ALL R.O.C.I. PUBLICATIONS WILL BE DEDICATED TO THE LIFE OF THE LATE TANYA GROSMAN.

MARION JAVITS HAS INDEPENDENTLY CONTACTED OTIS SALES SUCCESSFULLY. THEY REPORTEDLY SHOW A GREAT INTEREST IN CHINA, FRANCE AND GERMANY. MARION HAS VOLUNTEERED TO ASSIST JOHN HIGHTOWER TO WORK ON THIS LOCALIZED BUDGET.

CAPTIVA ISLAND. AUGUST 25, 1982: FUJIKO NAKAYA--JAPAN R.O.C.I.-- CALLED FROM JAPAN ON RETURNING FROM A PERSONAL ART INSTALLATION IN AUSTRALIA TODAY TO SAY THAT AUSTRALIA WANTS FIVE SIMULTANEOUS EXHIBITS IN THE SPRING OF '84.

MY OWN PERSONAL COMMITMENTS IN THE ARTS OUTSIDE R.O.C.I. INCLUDE: THE COMPLETION OF THE CERAMICS IN JAPAN AND THE CHINA PHOTO COLLAGE PROJECTS; A LATE OCTOBER '82 OPENING OF A SCULPTURE SHOW EXHIBITING NEW WORKS AT THE INAUGURATION OF THE FLOW ACE GALLERY IN PARIS; A PROPOSED AFTERNOON NEW YEAR'S EVE '82 TRIPLE OPENING IN NYC OF THE KABAL-AMERICAN-ZEPHYR SERIES OF OBJECTS AND WALLWORKS

DOCUMENTATION IMAGES: A818 IMAGE 6

RAUSCHENBERG: OVERSEAS CULTURE INTERCHANGE

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NEW YORK CITY 10003
TEL. 212 - 228-5283

AT SONNABEND'S (WEST BROADWAY), AMERICAN PREMIER OF JAPAN CERAMICS AT CASTELLI'S (WEST BROADWAY), AND NYC SHOWING OF 100-FOOT CHINA PHOTO ENSEMBLE AT CASTELLI'S (GREEN ST.).

SPECIAL GUEST, FEBRUARY, 1983, AT INTERNATIONAL PAPERWORKS CONFERENCE, HOPEFULLY ENCOURAGING CHINA'S PARTICIPATION BY THEIR SENDING REPRESENTATIVES IN CONNECTION WITH MY PRESENTATION OF COLLABORATION IN WORLD'S OLDEST PAPER MILL.

A NEW THEATRIC COLLABORATION, RR WITH TRISHA BROWN AND LAURIE ANDERSON; SILKSCREEN WIND SURFING SAILS FOR SPECIAL EVENT FOR OLYMPICS; TAKE TRIP THROUGH THE EVERGLADES ON A COMMISSIONED COLLABORATION WITH MARJORIE STONEMAN-DOUGLAS (92-YEAR-OLD POET LAUREATE OF FLORIDA) SPONSORED BY THE CENTER FOR FINE ARTS, MIAMI.

A QUICKENING OF THE CONTINUATION OF THE QUARTER OF A MILE OR TWO FURLONGS PIECE POSSIBLY IN CONNECTION WITH AN ANNIVERSARY CELEBRATION SHOW FOR AN IMPORTANT NATIONAL MUSEUM; PLUS VARIOUS UPCOMING PERSONAL CHARITABLE EVENTS AND OF COURSE, NEW WORK.

IT WOULD BE VERY HELPFUL IF THE PERFECT INTERNATIONAL EXECUTIVE SECRETARY APPEARED BY ANY VEHICLE. WE HAVE AN EXCITING JOB, A BEAUTIFUL OFFICE AND SO FAR ALL FUNDINGS HAVE COME FROM MY POCKET. BUT WE ARE MOVING RIGHT ALONG. I REALIZE THAT THIS IS PROBABLY THE MOST DEMANDING AND EXPANSIVE ART PROJECT IN HISTORY, BUT I AM CERTAIN IT CAN MAKE A CONCRETE CHANGE IN OUR ONE-TO-ONE EXISTENCE.

-6-

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Robert Rauschenberg Foundation

DOCUMENTATION IMAGES: A818 IMAGE 7

RAUSCHENBERG: OVERSEAS CULTURE INTERCHANGE

381 LAFAYETTE STREET
NEW YORK CITY 10003
TEL. 212 - 228-5283

PEACE IS NOT POPULAR BECAUSE IT IS EQUATED WITH A STOPPAGE
OF AGGRESSIVE ENERGIES.

ENERGY HAS NO STANDSTILL AND PEACE WILL NEVER COME ABOUT
BY STOPPING.

STARTING A NEW USE, AGGRESSIVELY, OF OUR UNIQUE CURIOSITIES,
OUR IMPATIENCE WITH IGNORANT CRUELTY, AND ENCOURAGING THE
MOST GENEROUS PERSONAL CONTRIBUTIONS WILL MAKE WAR A
SHAME OF ITSELF.

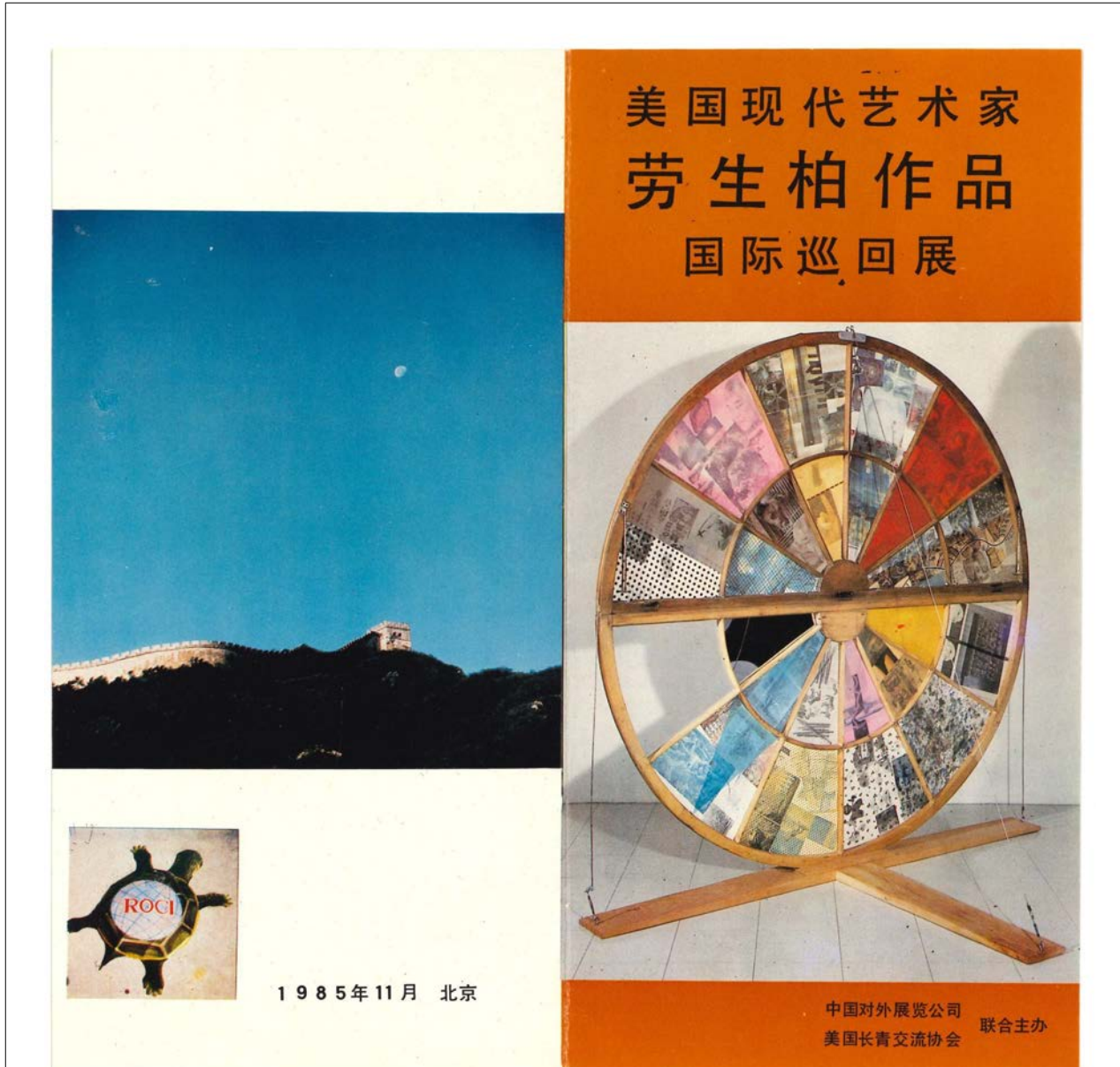
I WROTE THIS

BOB RAUSCHENBERG

ROBERT RAUSCHENBERG

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


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劳生柏简介



《美国现代艺术家——劳生柏作品国际巡回展》订于一九八五年十一月十八日（星期一）下午三时在中国美术馆举行开幕式
请出席

中国对外展览公司
美国长青交流协会

ROBERT RAUSCHENBERG

<p>1925年出生于美国得克萨斯州 1946—47年就读于塔萨斯市的美术学院。 1947年到法国巴黎朱里安艺术学院学习，回美后进北卡罗莱纳州的黑山学院学习，之后又转到纽约艺术学生联合会学习。 1951年在纽约贝蒂·巴逊画廊第一次举行个展。 1952年去北非旅行。 1953年去意大利旅行，并在佛罗伦萨当代艺术画廊举办个展。 1960年参加芝加哥艺术学院美国当代画展廿周年纪念展并获特别奖。 1962年参加东京国立现代艺术馆举办的第三届国际双年展获大厚奖。 1963年参加南斯拉夫现代画廊举办的第五届</p>	<p>国际版画展。 1964年参加威尼斯国际双年展获头等奖。 1965年参加华盛顿科克兰美术馆举办的第二十九届美国双年现代画展，获哈拉克金像奖。同年，在芝加哥艺术学院展出作品获今里斯银像奖。 1967年获美国爱阿华州格林诺学院荣誉文学博士。 1976年获芝加哥艺术学院委根奖。同年，获南佛罗里达州大学荣誉艺术学位。 1977年获纽约市长艺术文化奖 1978年获美国布兰代斯大学艺术创作奖。 1978年美国麻州波士顿美国文理学院会员。 1978年纽约崔施、布朗舞蹈团团长。 1978年获芝加哥市第二周年艺术奖。 1979年获南斯拉夫第十三周年国际版画展头</p>	<p>奖。 1979年获波兰第八次双年展特别奖。 1979年获挪威版画展金像奖。 1980年瑞典皇家艺术学院外国荣誉会员。 1981年获法国文化通讯部文艺特奖。 1981年纽约国际青年和平奖促进会董事。 1981年美国洛岛艺术学院选定评议会会员。 1982年获美国斯哥和根给画奖。 1983年获南斯拉夫国际版画双年展铜牌奖。 1984年美国格兰姆音乐奖：最佳唱片封面设计。 1984年获纽约大学荣誉艺术博士。 1984年获费城柏查勒学院耶路撒冷文艺特别奖。</p>
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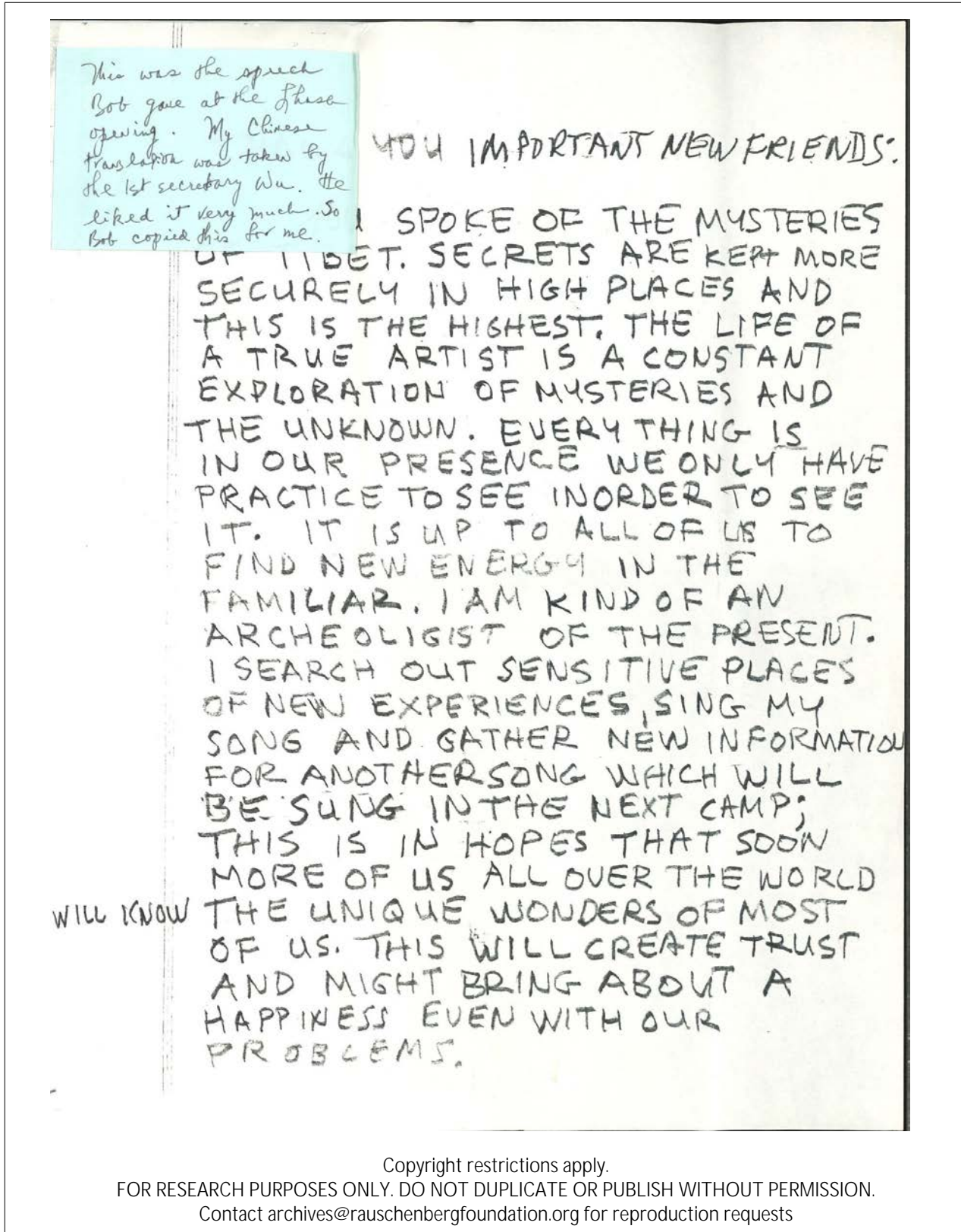
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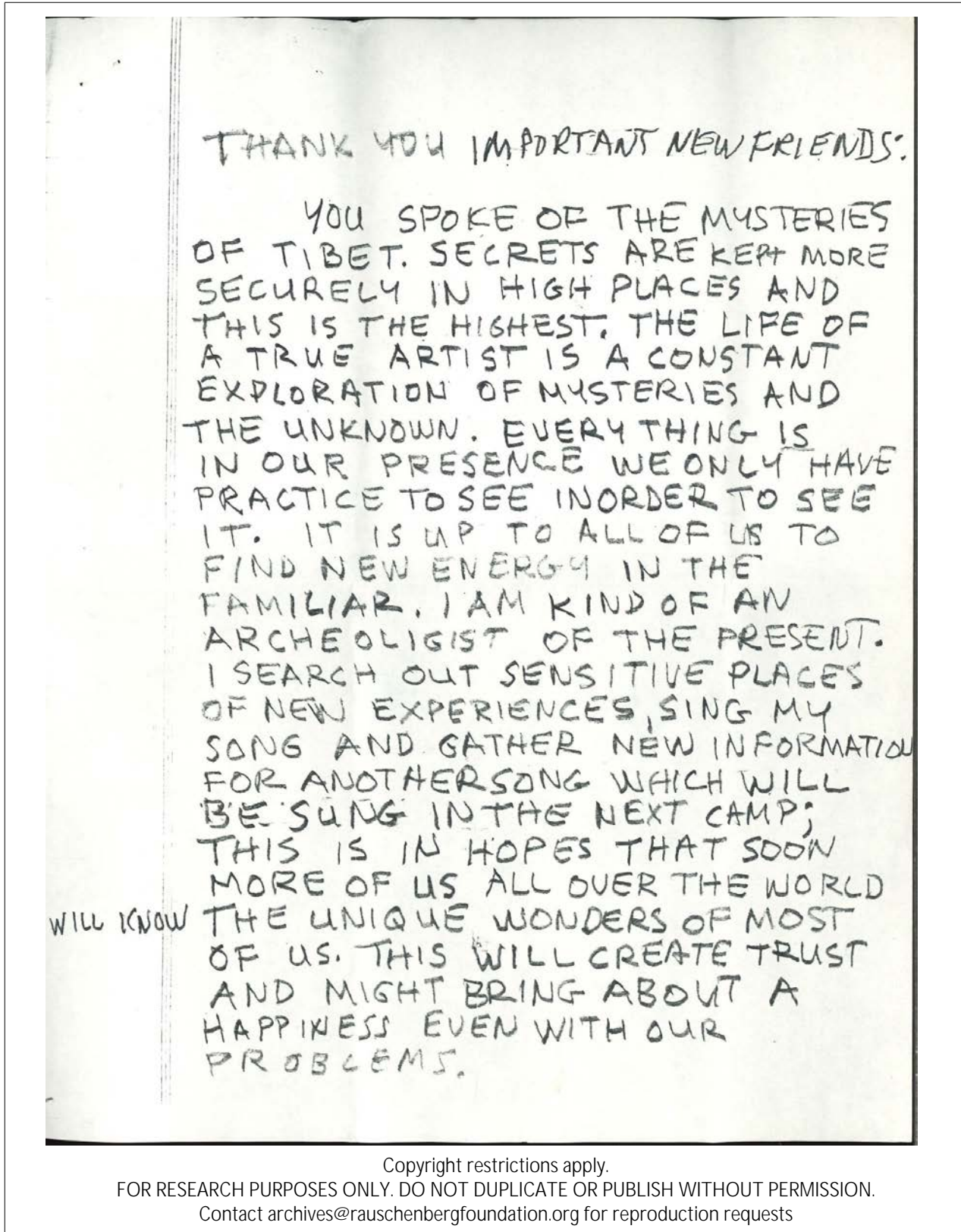
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WHEN ONE REALIZES THERE ARE
MANY ALTERNATIVES, THEN
DIFFICULTIES MAYBE AN
INVITATION TO A NEW INSPIRED
REALITY. I BELIEVE IF ONE IS
OPEN MINDED THAT ART CAN
TEACH THIS MESSAGE.

I WISH TO THANK THE PEOPLE
OF TIBET FOR WELCOMING SO
WARMLY AND WISH EVERYONE A
MORE BEAUTIFUL AND LONGER
LIFE. I WILL NEVER FORGET YOU
AND IF I HAVE MY WAY, NEITHER
WILL ANYONE ELSE.

THANK YOU

FOR CHUN WUET — THANK YOU ♡
BOB RAUSCHENBERG

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The Rauschenberg Overseas Culture Interchange...

....One Artist's Pilgrimage in Behalf of World Peace

For many artists, it is sufficient to gain, in one's lifetime, recognition as a master and artist of consequence. For others, recognition is secondary to other kinds of accomplishment. Robert Rauschenberg has enjoyed a special place in the world of art for nearly thirty-five years. Yet today, at a time in his career when his artistic powers continue to expand, his respect for life and his passion for cooperation, sharing and celebrating the human condition through world peace has dictated for him a course of action that transcends conventional definitions of artistic purpose.

Classical definitions and descriptions have never been applicable to Rauschenberg or his art. Rejecting artificial intellectual and elitist distinctions that separate art and life, Rauschenberg's purpose is to release unifying forces which make experience whole and worthwhile. In the same spirit, Rauschenberg rejects the idea that humankind should be alienated and fractured by cultural and social distinctions that tend to divide and separate humanity from itself. His art reveals the unifying power in the differences that now divide us. Through his art we are able to eradicate barriers to understanding created by differences in language and culture.

The Rauschenberg Overseas Culture Interchange is an exhibition conceived to bring to the peoples of the world an opportunity to develop a new vision of themselves and their relationship to each other. During the next five years this everchanging exhibition will travel to twenty countries presenting works produced by Rauschenberg based on his personal odyssey to countries covering a broad geographical and cultural spectrum of differences.

Cooperation and collaboration are at the center of Rauschenberg's working methodology. He continually seeks out and collaborates with local artists, writers, performers, fabricators, printers and technicians. His art is the unique product of a sharing with them of life's many offerings and opportunities.

The openness, integrity and respect characteristic of Rauschenberg's relationships with his collaborators extends to his attitude toward the very materials used in the making of his art. Each has its own special qualities to contribute. The cardboard box is as respected as the water lily or the most exquisite temple for all, in their diverse beauty, have a commonality in the fact that all can provide service as materials for art. One image collaborates with another; paint merges with the photographic image and found objects speak to us in a fresh way. Passions, insights and life burst forth in an unpredictable dynamism of change. Art becomes life.

As Oriental painting pays homage to the profoundness of Nature, Rauschenberg's art expands the concept of Nature to include society's by-products which, in their own way, evoke a sense of profundity when embraced by the artist's eye, mind, heart and hand. Like Li Bai's poetry, Rauschenberg's art steps out of confining boundaries and delights us at a new level of comprehension. As the art of Qi Baishi elevates common imagery to a high aesthetic level, revealing the beauty implicit in common objects, so the art of Robert Rauschenberg reaches into the ordinary world of things to work its magic for the soul.

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Rauschenberg's contact with the people of China and their rich traditions has honed the incisiveness of his art. His work in 1982 at the Xuan paper mill in Jing Xian in Anhui Province produced objects acclaimed for the exquisite quality of the craft of the world's oldest paper mill and the high level of his artistic achievement. The seventy sets of paperworks titled "Seven Characters" and the 100-foot photographic piece titled "Chinese Summerhall" are prime examples of the culture interchange concept in action. Reflecting the paradox of uniqueness and similarity in all people, Rauschenberg images come together on a common format of canvas, paper or space in a manner not unlike "ji jin" in traditional Chinese art. Change is the only constant.

Literal descriptions of Rauschenberg's art are not particularly helpful in grasping its artistic, social and human content. However, the following anecdote may be useful in understanding the spirit and thrust of his life and work.

In 1972, during a three month collaboration at Graphicstudio at the University of South Florida in Tampa, Florida, Rauschenberg was shocked to find that several cardboard boxes, carefully selected for use in his art, had been removed from the studio by university custodians. In their eyes, these objects were simply used and useless boxes ready to be consigned to the garbage dump.

Undaunted, Rauschenberg and his collaborators rushed to the dump in search of old friends. After all, he had already once saved these boxes from the trash pile; another effort seemed in order and worthwhile. Under the watchful and amused eyes of bulldozer operators at the dump, the Rauschenberg group probed the massive mountain of cultural throwaways. Once more, Rauschenberg rescued these objects from a fate of eternal oblivion, gave them new life and the work of making art continued.

As we look at the panorama of Rauschenberg's art, we marvel at the many times he has interrupted society's penchant for moments of thoughtlessness and waste. Reclaiming that which we condemn and discard and giving us, through his art, one more opportunity to experience important life and aesthetic values, Rauschenberg has contributed much to enlargement of all human consciousness.

Rauschenberg's growth as an artist has been filled with challenge and risk. He knows how easy it is to be misunderstood. But, for him, the pressing issues of art, life, love and peace are too important not to be addressed directly with courage, sensitivity and imagination. In a certain way, misunderstanding can lead to a kind of enlightenment. Rauschenberg's art allows us to determine for ourselves what it is we want to know. We are participants in the completion of a process initiated by the artist at the moment of the making of his art. In the end, each of us is personally responsible for what we permit ourselves to know.

The Rauschenberg Overseas Culture Interchange represents a natural extension of lifelong concerns. It stands as eloquent testimony in behalf of Rauschenberg's belief that differing cultural values, when exchanged through art, unleash potent forces hospitable to international understanding and world peace. Powerful symbols freed of parochial meanings that isolate and divide people now present themselves as images which testify to the beauty, unity and wholeness of all life. The works shown here do not represent the artist's view of the world, rather, they offer a new means for the world to present itself to itself. Through his art, Rauschenberg gives us perhaps a last opportunity to reclaim that which has been lost among men...an opportunity to share the uniqueness and sameness of various cultures within a framework of mutual caring, respect and dignity. We wish him well in his ambitious pilgrimage in behalf of world peace.

Donald J. Saff
Distinguished Professor
University of South Florida
Tampa, Florida

August 16, 1985

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RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE

The world tour exhibition of the art of Robert Rauschenberg is dedicated to the concept that art is the most eloquent international language that we have at our disposal and that the critical importance for people to communicate may be accomplished through artistic means. Art eradicates the barriers that language differences create.

The exhibition will travel through twenty countries on all continents, thereby representing various sociological differences. Though variation is important and enriches the fabric of life, the brotherhood of humankind makes us fundamentally related. Rauschenberg's perceptions of an individual country will help foster understanding by other countries by their experiencing his imagery, insights and reactions. The exhibition will be Rauschenberg's response to the beauty and character existing in dissimilar societies and is an effort to share those sensibilities. Works will be produced in each country in an attempt to capture the uniqueness of various cultures while demonstrating the kinship that is an essential part of society. Rauschenberg's aesthetic is devoted to this end.

Rauschenberg finds beauty in the relationship of disparate objects. His art is not the art of a caste system. Images are without hierarchy. He finds expressiveness, integrity, eloquence in objects and imagery that would normally be overlooked as inconsequential and elevates those images to a height of importance equal to objects which are considered, by tradition, beautiful. Therefore, Rauschenberg is imbuing value in everything and making us react to all aspects of life in terms of new relationships and new experiences that ultimately

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2

add to the richness of our being. The cardboard box is as respected as the water lily or most exquisite temple and all, in their diverse beauty, have a commonality. That recognition is expressed in Rauschenberg's art by placing disparate objects in the same context. Rauschenberg appeals to viewers because he has shown us that all of life is the material for art, thereby making the possibilities of art an infinite creative process. Like Li Bai's poem, Rauschenberg is willing to step out of confining boundaries so as to delight us with experiencing a new order of comprehension.

By Rauschenberg assembling his images as he does, the openness of the relationship and the integrity of the object allow viewers to expand their own understanding of the inter-relatedness of the world, its peoples, its objects. The viewer, therefore, participates in making the art. The art is the collective essence of Nature. Oriental painting pays homage to the profoundness of Nature. Rauschenberg interprets the scope of Nature to encompass society's by-products which are, in turn, recycled as art. One does not analyze a Rauschenberg work image by image but one should allow the work to enter the mind through the heart as one freely associates with it. The work is, at once, a celebration of life, a paradox of the uniqueness and similarity of all people. Rauschenberg's images come together on a common format of canvas, paper or sculpture like "jijin" in traditional Chinese art; society shares the common format of concerns, passions and insights. Life is unpredictable; art, in turn, must be unpredictable. Art, like life, is dynamic and always in a state of change. Change is the only constant.

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3

Rauschenberg's work opposes elitism by honoring all aspects of life as in the work of Qi Baishi whose art most strongly represents this philosophy and who has catalyzed public education through the visual image. Qi Baishi's work elevates common imagery to a high aesthetic level by sensitizing us to the beauty implicit in common objects. Our soul is the richer, more complete for these insights - the magnitude of the essential beauty in all things. This can also be said of Rauschenberg's art.

Learning is a celebration of life's offerings. The quality of the artist's work grows through his various experiences. In the past, Rauschenberg has traveled and collaborated in numerous countries which include, amongst others, France, India, Japan and China. In the summer of 1982, he worked at the Xuan Paper Mill in Jing Xian in Anhui province. This project was exhibited internationally and received great acclaim for the exquisite quality of the craft of the mill and the high level of artistic achievement. The richness of China's tradition has been a profound experience for Rauschenberg and has aided the incisiveness of his art. The work of Rauschenberg and the exhibition as an entity will metamorphize over the period of the tour as the work grows and the viewer and artist evolve an understanding through artistic dialogue in the course of time. It is his wish to share his experiences with other people of the world. To travel through the world absorbing its offerings facilitates humanistic expression through the truth of experience. Art must be a product of experience and to understand the humanism of societal creation, one must journey through society's accomplishments and Nature's wonders.

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4

Rauschenberg's working methodology is always a collaborative process in a particular environment, a collaboration between artist, printer, fabricator and technician. So it is with his work that one image collaborates with another, paint is merged with photography, technology, screen printing, found objects. A collaboration of imagery is his aesthetic and a collaboration of countries is the global concept of this culture interchange exhibition.

Donald J. Saff
Distinguished Professor
College of Fine Arts
University of South Florida
Tampa, Florida

September 19, 1984