

DOCUMENTATION IMAGES: A178 IMAGE 2

Wednesday, July 17

19:00 P.M. Opening with reception of the R.O.C.I. Exhibition. The Minister of Education and other authorities will be present. Artists, writers and friends of the Museum have been invited, as well as diplomatic circles, the media and art critics.

Thursday, July 18

11:30 P.M. Lunch at the Chilean-Pre-Columbian Museum, offered by its Director, Mr. Carlos Aldunate, for Mr. Rauschenberg. Mr. Enrique Campos N. and Mr. José Donoso have been invited, as well as architect, Mr. Sergio Lergain, who donated his Pre-Columbian collection to the Museum; and historian, Mr. Julio Reta - nal.

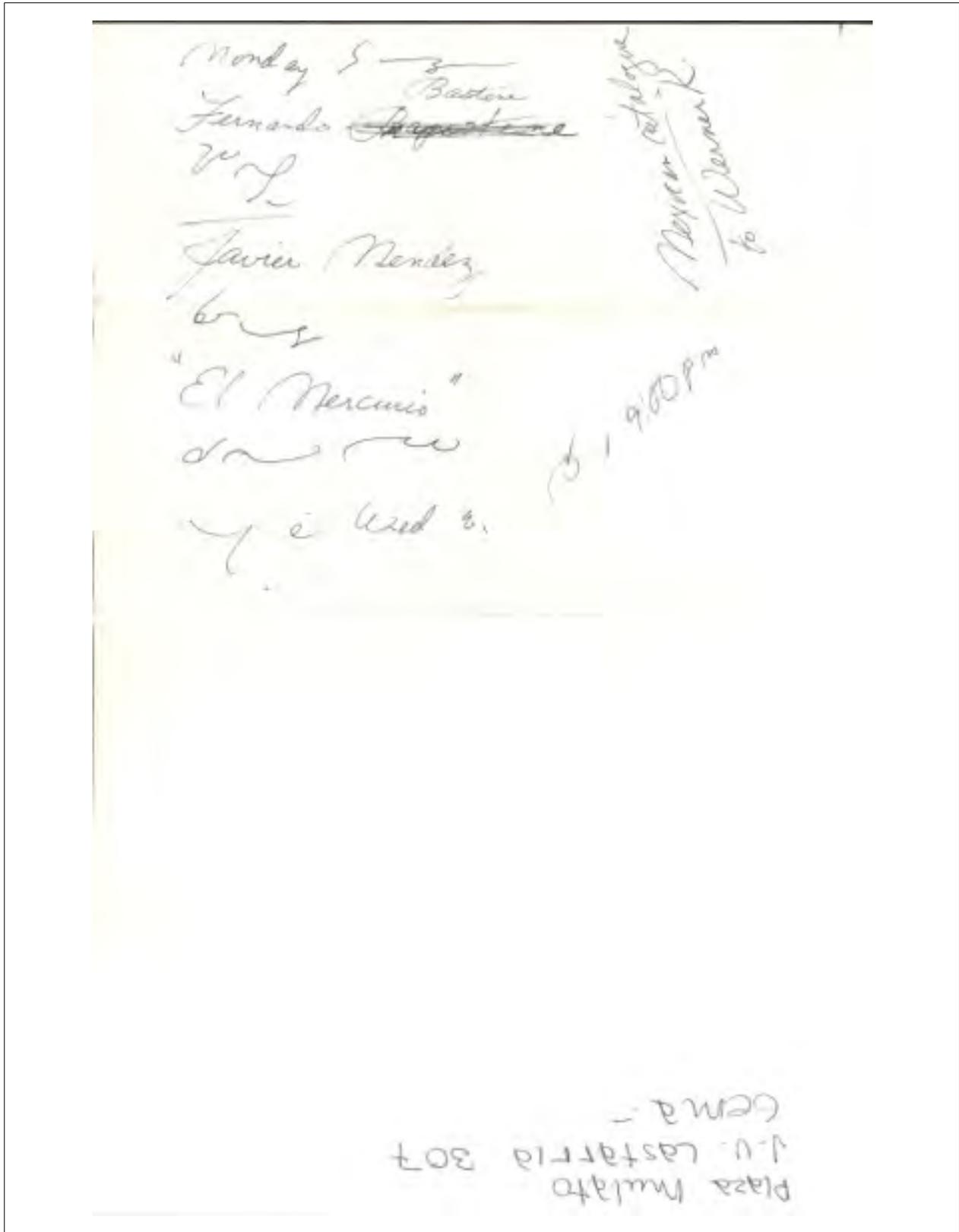
5:00 P.M. We are organizing meeting at the Museo Nacional de Bellas Artes with artists and writers. Will inform you in time as to who will be present.

19:30 P.M. Cocktail-buffet offered for Mr. Rauschenberg by Mr. ~~Enrique Campos N.~~ ^{Campos N. & Chilean Universities} Minister of Education.

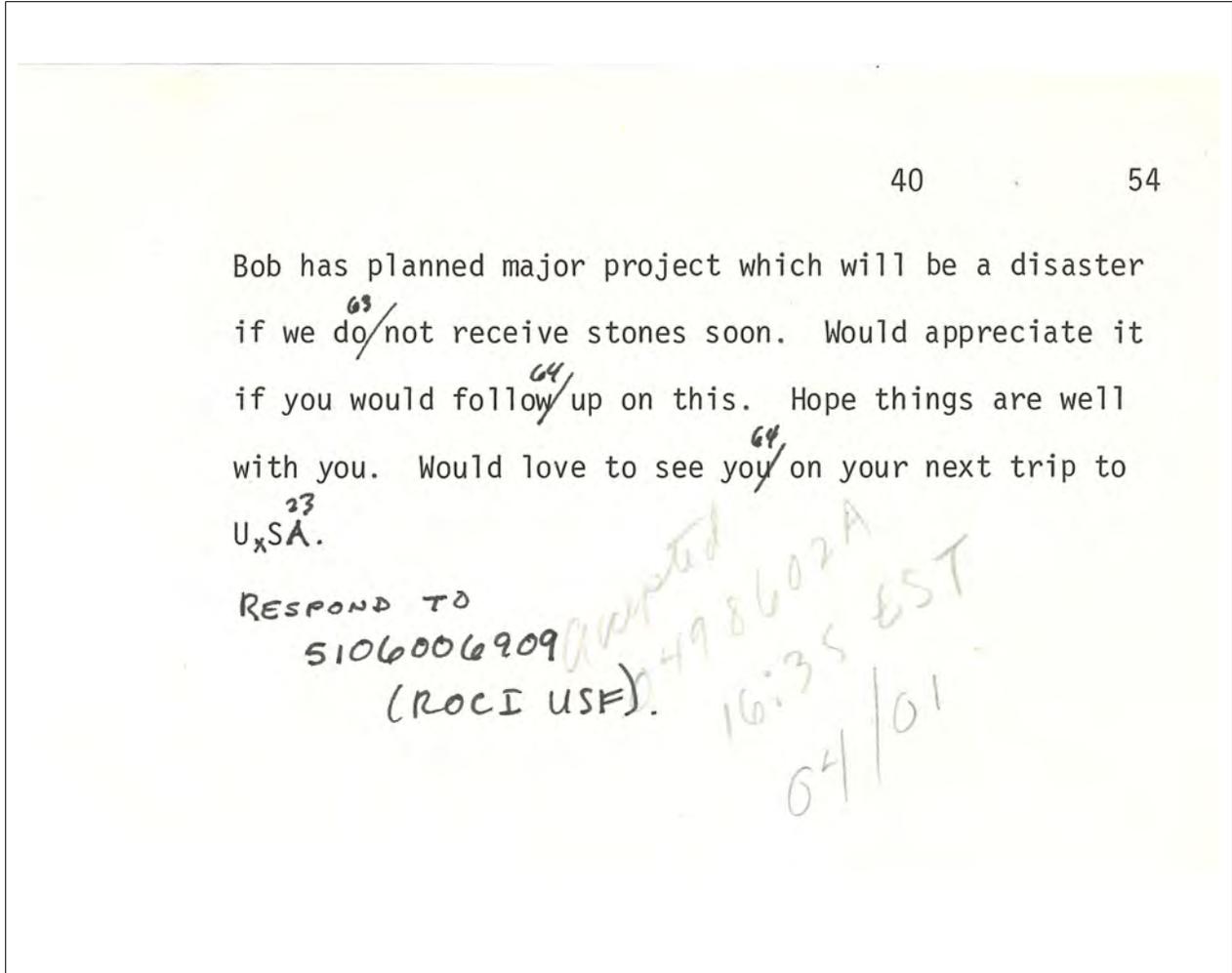
Handwritten notes:
 Dinner w/ Donoso → at Mariela's
 1:00 a.m. - Eni at home of Minister of Education
 8:30 ? instead of [unclear]

Handwritten note:
 Nothing on Friday

DOCUMENTATION IMAGES: A178 IMAGE 3



DOCUMENTATION INFORMATION SHEET: A180



Unique ID	Creator	Year	Storage Location
A180	Robert Rauschenberg studio	1986	RRFA-10: Box 17, Folder 3

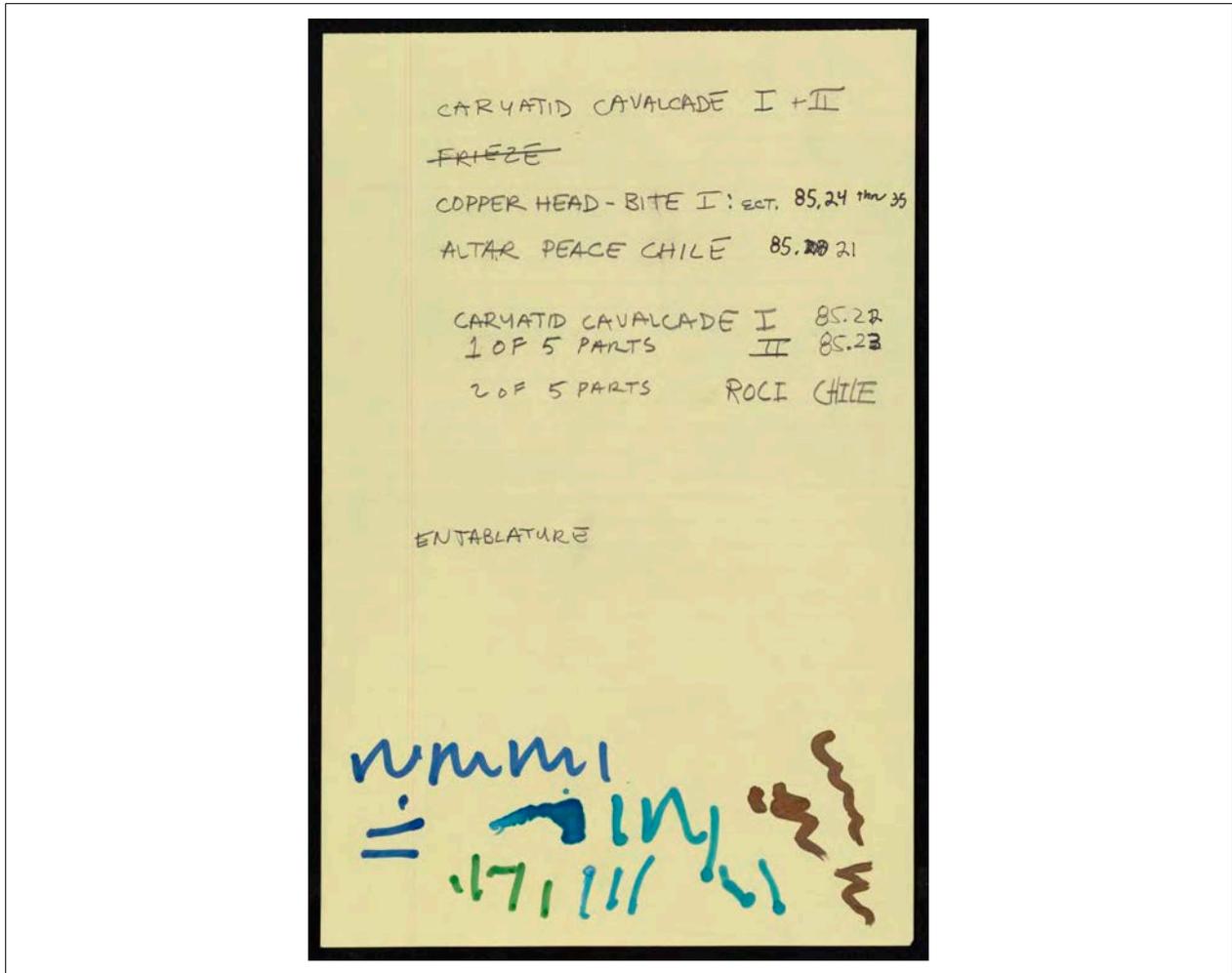
Description
 Note regarding lapis lazuli stones for *Araucan Mastaba / ROCI Chile* (1986)

Physical Details
 typescript on paper with handwritten annotations, 4 x 6"

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

DOCUMENTATION INFORMATION SHEET: A464



Unique ID	Creator	Year	Storage Location
A464	Robert Rauschenberg	undated	RRFA-01: Box WN3

Description
Robert Rauschenberg's handwritten list of ROCI Chile artwork titles

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

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

DOCUMENTATION INFORMATION SHEET: A842



Unique ID	Creator	Year	Storage Location
A842	El Mercurio	July 11, 1985	RRFA-01: Box PE90

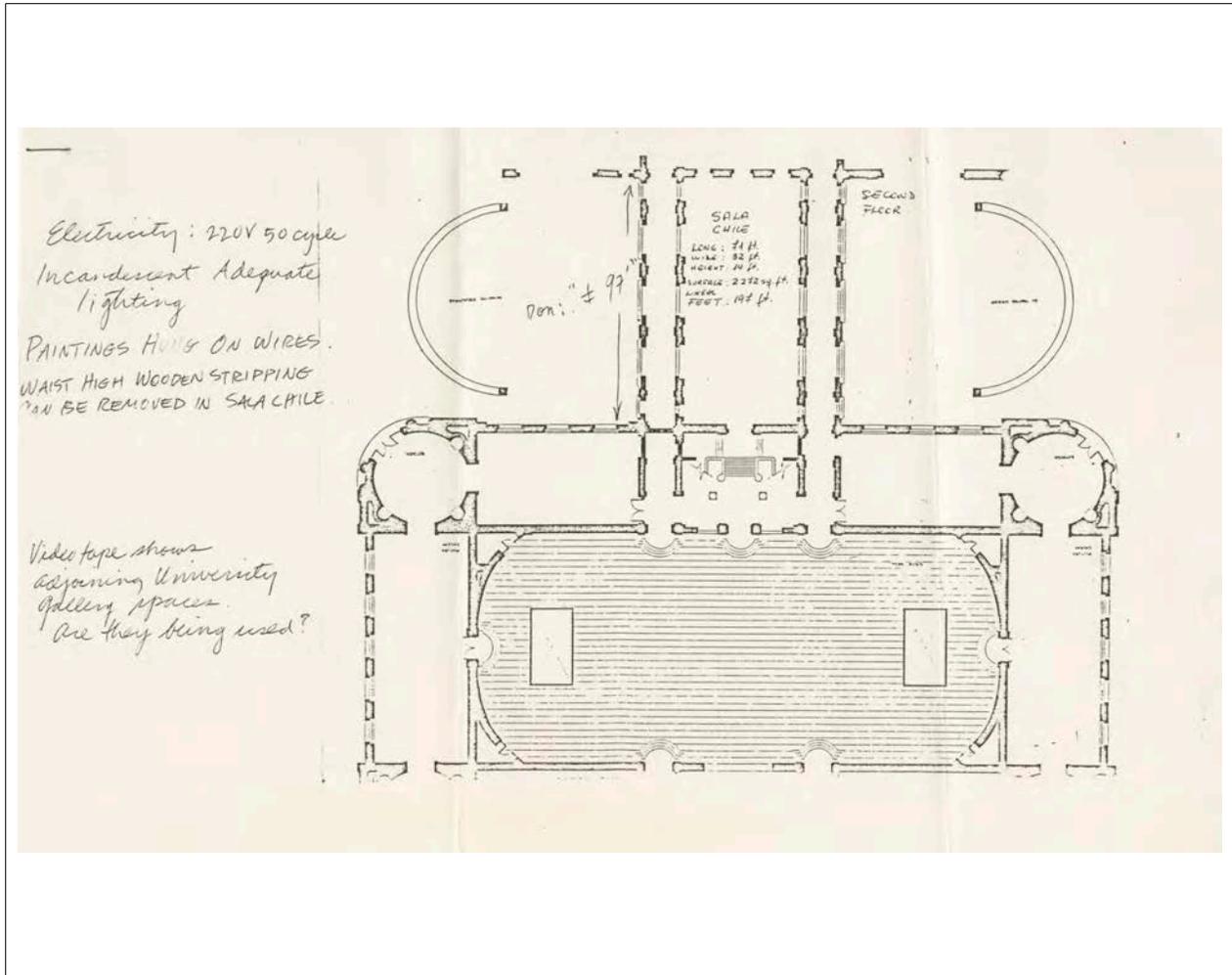
Description
ROCI Chile newspaper clipping, including a cartoon about Robert Rauschenberg, from El Mercurio

Physical Details
newspaper clipping, 7 1/2 x 15"

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

DOCUMENTATION INFORMATION SHEET: A854



Unique ID	Creator	Year	Storage Location
A854	Unattributed	1985	RRFA-14: Box 6

Description

Exhibition floor plan of *Rauschenberg Overseas Culture Interchange: ROCI CHILE* exhibition, Museo Nacional de Bellas Artes, Santiago, Chile

Physical Details

printed paper with handwritten annotations, 3 sheets, 8 1/2 x 14"

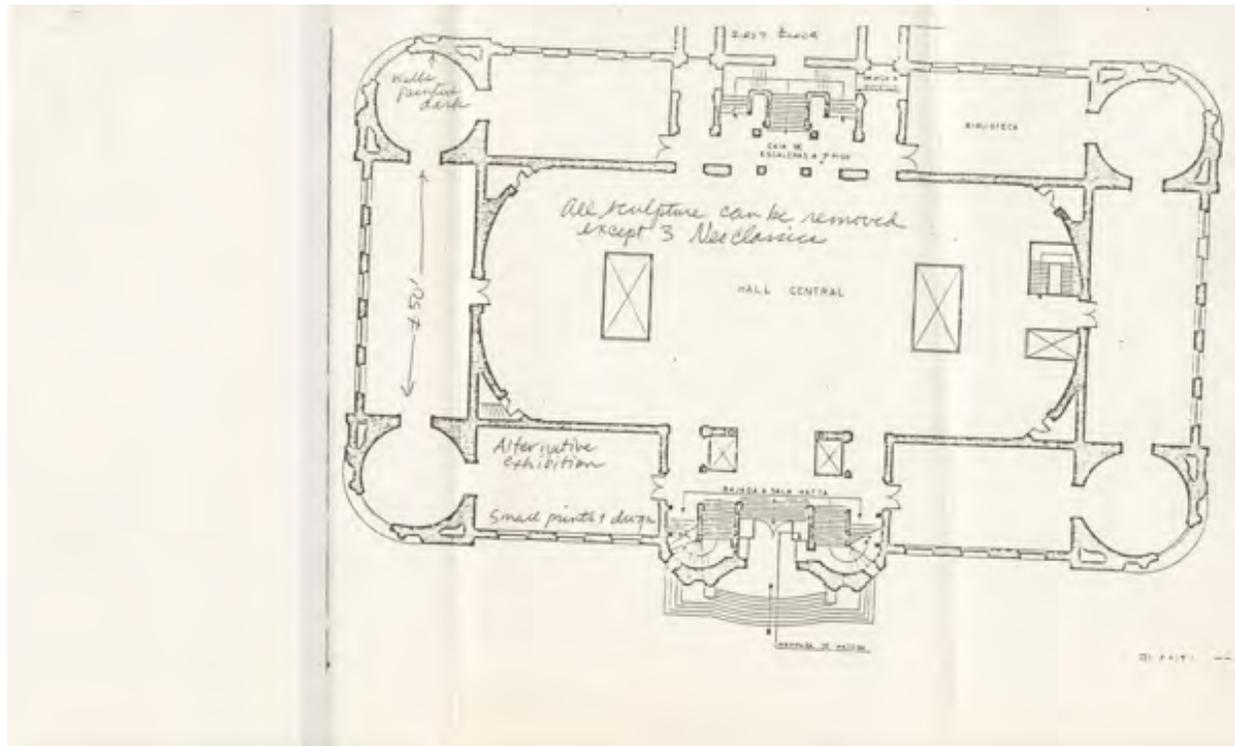
Rights

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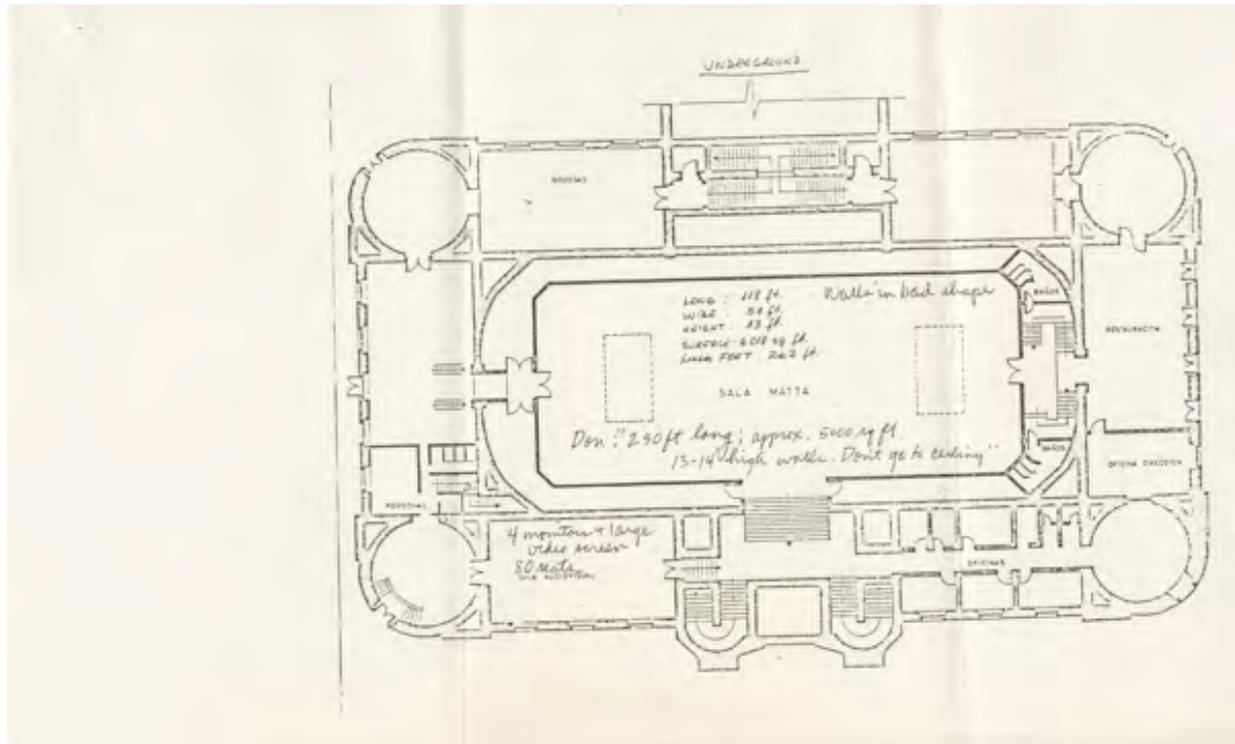
Original Source

Charles Yoder records related to the Robert Rauschenberg Studio. Robert Rauschenberg Foundation Archives, New York

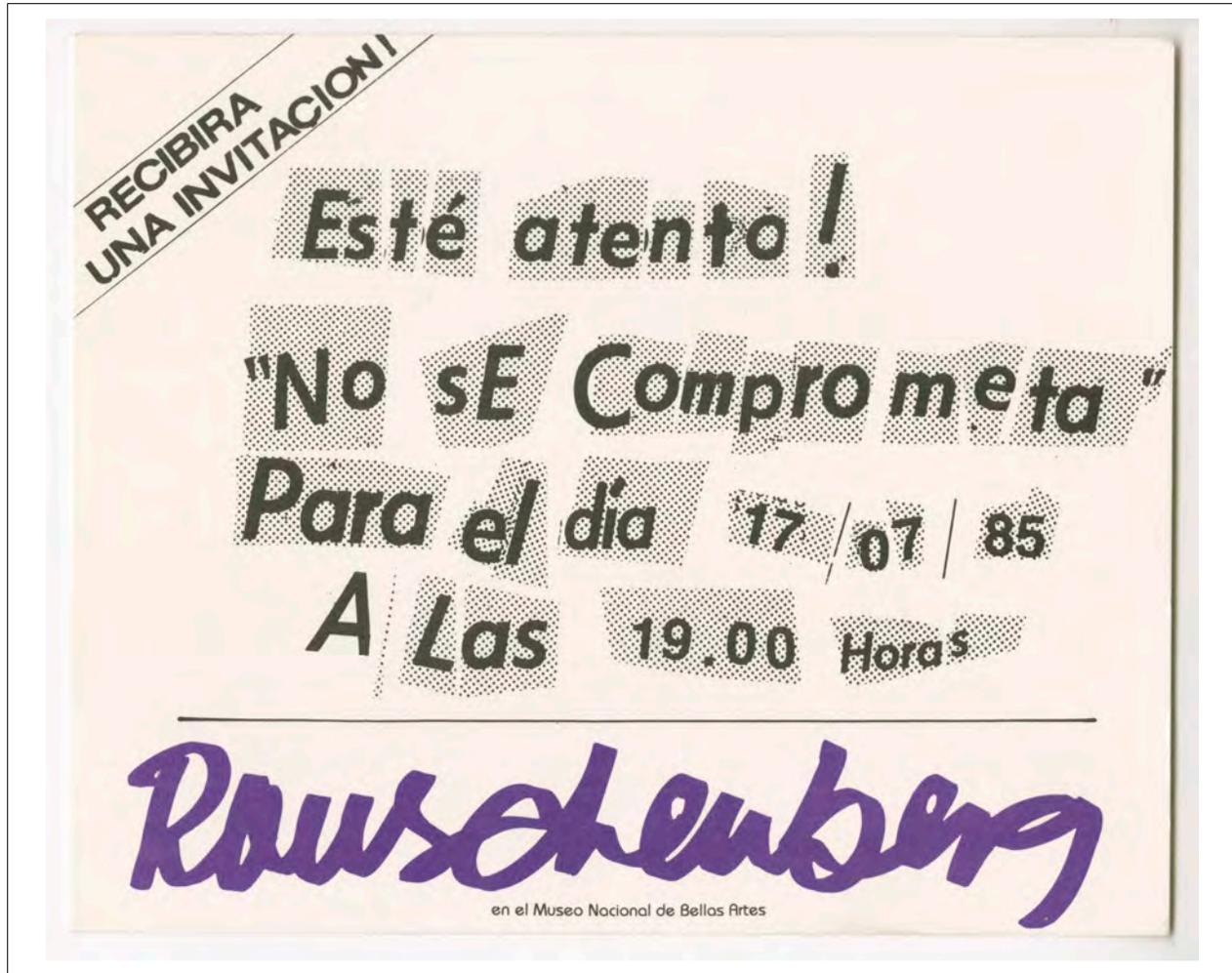
DOCUMENTATION IMAGES: A854 IMAGE 2



DOCUMENTATION IMAGES: A854 IMAGE 3



DOCUMENTATION INFORMATION SHEET: A855



Unique ID
A855

Creator

Year
1985

Storage Location
RRFA-01: Box PE81

Description

Invitation to the *Rauschenberg Overseas Culture Interchange: ROCI CHILE* exhibition at the Museo Nacional de Bellas Artes, Santiago, Chile

Physical Details

printed paper, 4 3/4 x 5 3/4"

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Original Source

Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York

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RR

**United States
Information
Service**

Embassy of the United States of America
Agustinas 1343
Santiago, Chile

Tel. 82801-9



June 10, 1986

Mr. Robert Raushenberg
P.O. Box 54
Captiva Island
Florida, 33924

Dear Mr. Raushenberg:

I am delighted to inform you that you have been awarded the enclosed certificate by the Circle of Arts Critics of Chile for the quality of the "El Viajero Mundo de Robert Raushenberg" exhibition shown at the Museo Nacional de Bellas Artes of Santiago during July and August, 1985. Each year, the Circle of Arts Critics awards these distinctions for the most outstanding achievements in all areas of the arts. You were selected the 1985 winner in the plastic arts category.

Although I was in the United States during the months in which the exhibition was shown in Santiago, I am aware of the show's great success from the many favorable comments I heard about it when I returned to Chile. I certainly wish I had been able to see it and to have had the pleasure of meeting you.

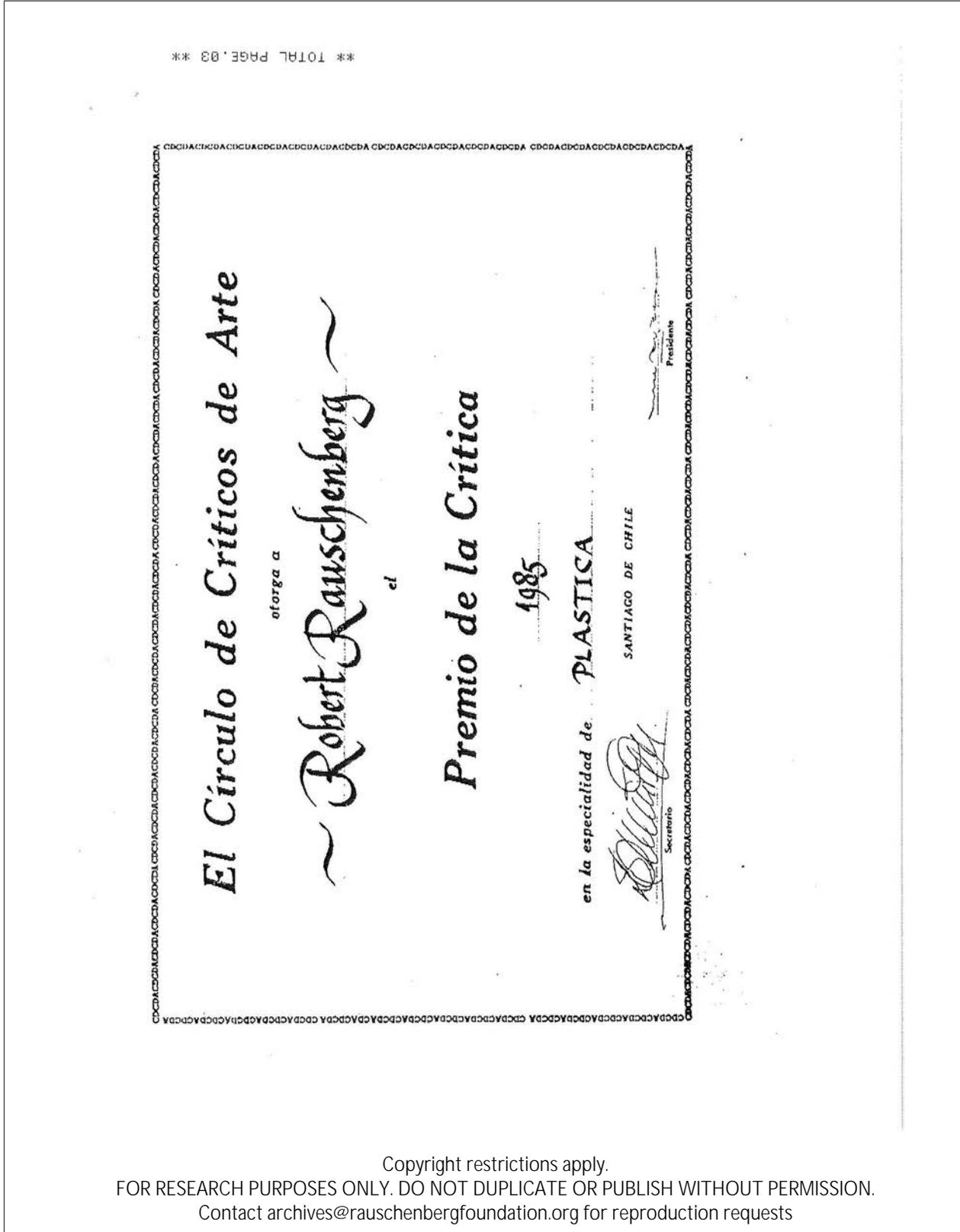
Please accept my congratulations for your well-deserved award.

Sincerely yours,

Peter DeShazo
First Secretary
Cultural Attaché

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PAGE.01

7-7
TO: ROCI TAMPA
From: bjf

THE FOLLOWING REC'D TODAY.
ACTUAL CERTIFICATE
MUCH LARGER ... won't repro
on our copier very well.

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BRIEFING PAPER

CHILE

ROBERT RAUSCHENBERG

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Population

11,486,000

People

There is less diversity in Chile than in most Latin American countries. There are about 150,000 pure blooded indigenous Indians; 95% of them live in the forest land around Temuco, between the Bio-Bio and Tolten rivers. A fifth is European; the rest is mestizo, a compound of bloods. The influence throughout Chile of the immigrants is out proportion to their numbers: their signature on the land is marked in German colonization of Valdivia, Puerto Montt, Puerto Varas and Osorno.

The Metropolitan Region of Santiago contains, on its own, about 38% of the whole population.

Today, there is process an intense urbanization of the populace. The cities are expanding, partly because so many people have left the land, and some 80% now live in the towns. Housing in the cities has not often kept pace with the increased population, about 200,000 Chileans live in slum areas called callampas (mushrooms) in the outskirts of Satiago.

Capital: Santiago (1983 metro est.) 4,085,000

History

Native Indians had occupied the country before the coming of the Spaniards, but probably not in great numbers. In 1530 Pizarro and Almagro began the occupation of Peru. Northern Chile was under Inca rule before the Spanish conquest, 1536-40. The Southern Araucanian Indians resisted until the late 19th century.

In 1810 a number of Chilean leaders, including Bernardo O'Higgins revolted against Spain. This revolt led to seven years of war against the occupying troops of Spain. O'Higgins became the first head of state; under him the first constitution was drafted.

In 1970 a marxist coalition assumed under Dr. Salvador Allende; the quick pace of change under his regime polarized the country into Left- and Right-wing camps. Gradually increasing social and economic chaos formed the background for Allende's deposition by the army and death in September 1973. A military regime now rules the country. Under the new Constitution put into effect on March 11, 1981, President Pinochet is expected to remain in office until March 1989, when the military junta will nominate a single presidential candidate for election. Pressures for a faster timetable in the return to democracy have mounted, and monthly days of demonstration were started in May 1983.

Food

Chileans eat their main meal in the early afternoon. Most well-to-do families prefer French-style cooking. Most Chileans drink wine with their meals. Coffee and tea are also popular.

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What gives Chilean food its personality is the seafood. The delicious conger eel is a national dish, and caldillo de congrio (a soup served with a massive piece of conger, onions, and potato balls) is well worth eating. Parrillada de mariscos is a dish of grilled mixed seafood, brought to the table piping hot on a charcoal brazier. Other excellent local fish are the cojino, the albacora (swordfish) and the corvina. Ice cream is very good; lucuma and chirimoya are highly recommended flavors.

Lunch is about 1300 and not before 2030. Onces (Elevenes) is tea taken at 1700 often accompanied by a couple of fried eggs. The cocktail hour starts at 1900. Waters are known as garzon - never as mozo.

Religion

Chilean law provides freedom of worship and forbids any religious group from taking an official part in the government. Most Chileans are Roman Catholic. Jews and Protestants make up about 5% of the population. Some Araucanian Indians still follow their ancient tribal religion.

Government

Head of State: President Augusto Pinochet Ugarte; born November 25, 1915; in office: September 11, 1973.

A military junta seized power September 11, 1973, and said Allende killed himself. The junta named a mostly military cabinet, and announced plans to "exterminate Marxism."

A certain measure of political liberalization took place in 1978, including the replacement of the state of siege by a state of emergency and the lifting of the curfew, but many were withdrawn because of the mass political demonstrations in 1983 and 1984.

Education

Compared to the people of most other Latin-American countries, Chileans are well educated. Almost 90% of Chile's people can read and write. In 1928, the government established a system of free elementary schools and children must attend school from ages 7 to 15 years. Few children attend school beyond the elementary grades. Only about 30 per cent of Chile's go to high school, and less than 1 per cent graduate. The largest of Chile's eight universities, the government-supported University of Chile has more than 22,500 students. The Catholic University of Chile, also in Santiago is one of the outstanding Roman Catholic universities in Latin America.

Arts

Chile has made notable contributions in music and literature. The cueca is a lively folk dance in which couples swing handkerchiefs. The guitar is the favorite musical instrument.

The first famous literary work about Chile was a poem called La Araucana. It was written by Alonso de Ercilla y Zuniga, a Spanish army captain stationed in Chile. This poem published in the late 1500's, describes the struggles of the Araucanian Indians against the Spanish conquerors of Chile. Claudio Arrau of Chile is one of the world's finest concert pianists.

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Two Chilean poets have won Nobel prizes for literature. Gabriela Mistral received the prize in 1945, and Pablo Neruda was awarded it in 1971.

Recreation

Soccer is Chile's main sport, as it is in most other Latin American countries. Thousands of Chileans watch professional teams play in large stadiums in Santiago and Valparaiso. Many towns hold celebrations after local soccer matches.

People fish for record-size marlin and swordfish in the Pacific Ocean and big trout in the inland lakes. Well-to-do Chileans enjoy horse racing, skiing in the Andes, tennis, and yachting.

Geography

Area 292,135 sq. mi. larger than Texas

Location

Occupies western coast of Southern S. America

Economy

Industries: Steel, textiles, wood products

Chief crops: Grain, onions, beans, potatoes, peas, fruits, grapes

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Artists (Chile)

*Discussion at the Museum
w/ students, artists, writers on 07/13/85.*

RR: Can you tell them that I think this is the most beautiful scene that I've ever seen? . . . Now, what's the problem? The flowers, right. We don't like these flowers. But yesterday all the flowers were taken to probably 150 houses...that's good, we should have more flowers... but not these.

Okay, we're asking for it.

Q: Why have you thought to come to Chile? Is it _____ or is it absolutely marginal from an artistic point of view?

RR: The question is the answer.

Q: He thinks that your coming is so exceptional. What do you intend, coming to our country?

RR: That's why I wanted to come here. So your question is my answer.

Q: He doesn't understand.

RR: We're going to 22 different countries if we can find enough ways to get there. One of the most important places that I wanted to go was, in South American, Chile. The reason that I wanted to come here is because I knew the least about it. I know that the politics and everything is very tight, but I seriously believe that the artists are the only ones with the open spirit that can communicate everywhere... so far. Does that answer your question?

Q: How did you manage to fill up this museum so full and in so short a time?

RR: We started right after the earthquake. With the works that were already created, probably what, two weeks. I was here the first time in October and my first assistant, Terry Van Brunt took a car and drove on as many roads as we could find. In some cases, no roads. We may have made new roads in the desert. And just talked to as many people as we could find; and looked until the eyes swelled shut, and then I did lots of photographs. And now you can either be excited or bored by the results. But it was since October last. How about you, what have you been doing?

Q: You go to another country. You go first and do another show completely different than this one?

RR: Absolutely, that's my test. And it's your test, too. But if I don't succeed in presenting, representing each country uniquely, it's my fault as an artist.

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Q: To each country that you go is it a different piece of art, I mean you represent a different way each country?

RR: Sure.

Q: It is possible to know a country in such a short time?

RR: Let's explain the whole idea of R.O.C.I. It's a peace mission, without a missionary. When I worked in China, I worked in the world's first paper mill. I'm a romantic. Actually we still make paper just the way they made paper in the first paper mill. But I wanted to do it in China. The most difficult thing to accept, and the saddest of their plight, predicament is that they have no idea about how you live or anyone else. I had been working on the R.O.C.I. project for about six years, on this very expensive project, so that people thought I was crazy to do it, and so it was very difficult to get sponsorship. So we just started anyway. And we're just working from country to country. But the works that have been inspired by Chile are going to China and Tibet and Australia. I can't apologize if I'm not a great enough artist to be able to do it...because I have to live with him. But when I go to a country I'm a total alien and I move everywhere. Those contacts are usually a lot more than any individual can afford within that country.

Q: If you would not get to know the country as good as a person who lives here, would you consider that your work wasn't finished, or a failure?

RR: I would just stay longer and longer. I left Chile when my whole body was filled with so much new information that I was afraid I was going to lose some...that it would be injured in stacking.

Q: Is there an American base in Easter Island?

RR: I have no idea. I didn't go to Easter Island before either.

Q: How did the video tape help to build your work?

RR: I don't use the video tape to help build my work. It's just a very good device to show how old I'm getting...but about Easter Island, I'll readdress that. The whole idea about R.O.C.I. is that through information about each other and around the world we might be able to stop some of the stupidity that are controlling us. I'm being controlled by probably an equal amount of stupidity as you are...you want to measure?

Q: An artist should know about the things that surround him.

RR: Absolutely, but graffiti isn't going to take care of it. Our trust in each other, which you don't have with me now, is going to be the only thing that's going to make a difference. As long as you feel that I'm

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3)

your enemy then we can't talk.

Q: Why do you think that she is your enemy?

RR: Because she didn't look at my work and what I have outside.

Q: She did. Why then can she not give an opinion about it?

RR: It's good. That's good. My apology. But just as I don't like many things that the Pope does, and I'm not Catholic, I also don't like my own country putting a military base on Easter Island.

But our familiarity with each other, possibly, and the conscience of the artist...I think it's time for this sermonette, I believe with all my heart that the artists are the only people now, who can put this world back together.

Q: Do you think that all this R.O.C.I. going around is like a huge lion (line?) collage?

RR: Si. The historic work is going to move out of the vision, so that the show is moving into a cultural information center.

Q: Which one is the high peak of your work?

RR: From when?

Q: Anytime?

RR: The next one.

Q: Speaking about your work, that she has seen here, the aspect that is most controversial and interesting is you change around the experience of a person from a sub-developed country, that is, you take an image from here to a big city in another country that has more strength, then you bring it back here--changed--from that important country to this underdeveloped country where we are.

RR: This is actually one of the more sophisticated countries that we're going to visit, so don't worry about it.

Q: Do you work with the reality that you turn a rock and give it correction to the Chilean (factory?)

RR: Not corrected, out of context, so that one finds new facts because they are out of context. It's not an editorial. I experience it...now the question.

Q: They seem a little suspicious of the innocence of your trip.

RR: Would you like to sponsor it?

Q: She thinks you have some buried informations about Chile.

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RR: I never was here before...and I said also to many Chileans that geographically or physically this is one of the most beautiful countries in the world. I never said that about any other place. So don't be too suspicious.

Q: In the content of your work with Chilean reality, which is the order of selection that determines which works, zones or fragments, realities? Which ones do you ____ and which ones do you incorporate, and which ones is your intention to give back to Chileans your work?

RR: It's outside. I give you my past. I give you my present. You can choose to trust me or not trust me, but it's not an accident that I'm here. I have chosen to come here. I have chosen to ____ the earthquake. I have painted the walls of the museum. So I don't know what you are crying about.

Q: I just wanted to ask if you are used to receiving such complicated questions?

RR: I think so. Only from the artists...all the artists have complicated questions.

Q: I don't agree.

RR: That's one. Even when you say the artists have the most complicated questions, he doesn't agree.

Q: Everybody wants to ask: HOW do you choose imagery you use? To work with the Chilean reality necessarily means to work with this reality in a discriminating form. What is your discriminating form of that reality?

RR: Jeez, I didn't understand that either.

Q: How do you choose what you think is the reality?

RR: I said that I wasn't a critic. I use my eyes and anything that comes in front of me that I don't understand or that I've never seen before is part of my palette. Because it's part of your life.

Q: She's like making fun of you. She says that your question is also her answer.

RR: That's pretty tricky.

I don't think, if that's part of her question, I don't think it's presumptuous for her to ask, to be suspect of me. I probably saw and experienced, as an alien, more of Chile in a short span of time than most Chileans do in their entire life, because I'm not prejudiced. Everything is an adventure to me because I don't belong here.

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5)

Q: From what you just said, that your work is not (more?) critical, are you an _____ artist?

RR: No, and I'm not blind either. So that what I see is recorded. I'm more of a rebel.

Q: With all these difficult questions, that Chile has a reality, that you can look at with a limited point of view. There is a political reality that is very strong and that is very heavy over us. He thinks that all these complicated questions are the result of that. That perhaps you perceive or not. If you perceive and put in your work that political reality.

RR: I think it's there. I know it, but if I paint like a soldier then I couldn't make it here and so there would be no chance for peace.

Q: Then, what do you think exactly brought us back after October?

RR: I have no idea. You have to do some of the work. I worked my ass off. It wasn't natural for me to come here. It cost me my entire house. So if you can't just look and answer your own question, I'm not interested in talking to you.

Q: (A long question is asked in Spanish)

RR: Don't translate, I'm just going to answer his question. If you can't find the warm answers in your question which exists in the reflections of the coppers, in the shadows, then you don't need me, you need eyes.

Q: _____ your work most important outside of Chile?

RR: It's never been in Chile before. How could you measure?

Q: Why did you bring it back?

RR: I didn't bring it back; I just brought it here tonight. Or yesterday.

Q: If you have chosen those special images here in Chile and they mean to us something different...

RR: I've never explained the imagery, like the iconography of my work, in any country. It's open.

Q: I understand that. It's related to the questions she had in the sense that they want to know why you choose those images? What's your intention? Why do you bring them here?

RR: Okay, we'll take them somewhere else, which is what we're going to do anyway. Explain that my choice in making artwork is only to make more questions.

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6)

Q: What is the structural part of the proposition of your work? The fundamental structure?

RR: I have wrapped these walls in it, which takes care of the last 40 years of my work...so tell them to go get hugged. No? don't get hugged? Why not, that's information.

Q: You comment that Chile is beautiful, like a postcard. When you use copper it's like a commercial art. And then when you say you will take your way of looking at Chile to all other countries, it's possible that perhaps you just take half of it because you don't take the social problems. We're poor. We don't have any copper.

RR: In Mexico they don't have shoes, too.
I've always addressed my work to also include poverty. The reason I'm on this trip is to re-educate people about the fact that art is not for the elite and information is for everyone. Now, I'll take whatever medium it is to express that.

Q: Who are the receivers of this peace mission of yours?

RR: I think it's you.

Q: Do you mean all people? Do you know that most people in this country don't have money to pay the bus to come here?

RR: People in my country don't have the money to pay the bus either. But the overall activity of this exhibition is addressed to people finding out about other people so that they can trust each other. The politicians are going to continue lying all the time. The only thing is that we trust each other--and you are very suspect of me. You don't look at the other works, either.

Q: The question is...

RR: Never mind the question. Look at the answers downstairs...a piece of string. What does a piece of string mean?

Q: I know that, but the question wasn't that.

RR: I know the question wasn't that. The question absolutely bypasses that. You want to ask me what you think. You're not looking at my work, or from my point of view.

Q: I did look at your work

RR: Uh-huh.

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7)

Q: Mr. Rauschenberg, you have been the most important artist that has been to this country in all the history of this country. And here everybody begins to suspect because they are not accustomed to look at a real artist, just at his art. I think you are great and you make an artist...action no more. No politics, no Machiavelli, no nothing.

RR: I needed that. Thank you.

Q: This whole conversation has turned into something that seems to me kind of aggressive. By no means are our questions violent or aggressive. You probably have that impression. We think there is a problems with the translations also, because we understand your work. We're very glad you're here. Many of the questions come up because we don't really know why you are here and why you have chosen this place exactly.. .

RR: Don't make me sorry.

Q: ...this place, this museum, for your exhibit.

RR: It's the most beautiful space in town and the only one that was offered me. Donoso said I should show in a church. And I said all the churches are full. Only this museum has the space. Plus you don't make political or religious discriminations. If we can pull something together.

Q: He has never seen so much people huddle in here. He's glad.

RR: Well, I'm glad I'm here, too.

Q: You talk about the chaos of the world that can cure the artist...

RR: No, the artist can cure the chaos. It's in our hands. We're the last pure conscience.

Q: How ?

RR: By work and not compromising. We go everywhere, even to Chile.

It can't be art if you compromise. It can't be art if it's not the truth, and artists are the only ones who can afford the truth. ...maybe we should stop.

(No, No! from the audience)

Q: What does compromise mean to you? The word, literally translated, has a different meaning.

RR: If your fact, coming from truth, if it passes through any other organism or organization, well, then it's not true. So the artist is the only one who acts direct. This includes dancers, writers, painters, sculptors. We're the greatest enemies to lies.

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8)

- Q: Before being an artist, you are an individual and individuals are in the complex of the social life.
- RR: Artists are always anarchists. Individuals only...
- Q: We just had a very interesting exhibiton here in the museum of the _____ period of Neo-realism in Germany just when NAZI forces were beginning to act. Do you consider George Gross, _____ and _____ and all those people were less artistic because they had a strong compromise with their country in definding the liberties that they were losing.
- RR: Well, you know the answer to that or you wouldn't know the question so well...
- Q: Yes, but I would like you to say it.
- RR: I studied with Joseph Albers. He's from the Bauhaus. Before they wanted to kill all of the Jews they wanted to get rid of the artists. So I think the artist goes anywhere he can carry the message. They didn't compromise. They were pointing out the strengths of Germany at that time, and the weaknesses.
- Q: They compromise with the ones that were fighting for the good of their country. I think there is a language problem here with the word.
- Q: Have you seen any CHilean art?
- RR: No. Only when I went to the University to find out how you work on copper. But then I've met lots of artists here and had conversations, talking about the problems.
- Q: If the pastic art _____ collaborated _____ as you have done before with sculptors, musicians...
- RR: Absolutely it's a very important part. Probably the most important aspect of art training in North America was that sculptors and dancers and writers and painters all work together. To make one product. It was anti-ego. Now the problem is that most of the artists that engaged in that are individually so famous that they can't afford to work with someone else. I still work with ... the last big collaboration that I did was with Trisha Brown Dance Company. She's an old friend of mine... yes, great ballerina...and Laurie Anderson, musician. And I also did Talking Heads album cover. I try to stay out of the art world. The art world is over here, at this end of the table, so I'm at that end of the table.

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9)

Q: Do you think the artists are called to give the solutions to the chaos?

RR: Sure.

Q: How do you think that they can give this kind of solution?

RR: By staying pure.

Q: The artist is not driven completely the reality of the new morality.

RR: Of course not. They never did. They never were normal people. All artists are crazy...loco.

Q: The question was how do you think they can give a solution to the chaos if the person who is living there is not living a completely human reality?

RR: By keeping your own diary.

Q: Define please color, composition and structure.

RR: He talking to the person who thinks that an eraser is a good idea.

Q: Here's an invitation. Would you like to go to the University of Chile to the art school to do this same thing?

RR: I sort of did before. But I only talked to instructors.

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Monday, July 15

With regard to the television interview with Channel 13 (Julio De Villegas of Catholic University Television Corporation), we should have a copy of the tape by tomorrow (16th) morning. It aired this evening at 9 p.m. It looked pretty good, showed a good deal of work and two segments of Bob speaking. Lasted about 4 minutes.

As for the killer critic, Waldemar Sommers afternoon interview at the museum today, Nena said his article would come out in the Sunday (if memory serves me correctly) issue of "El Mercurio."

Tuesday, July 16

11:30 a.m. Press conference at the museum. Will try to get some indication of who might be there. Nena said there would be about 10 to 15 from the major media but did not know individual names at the time I asked her about it.

1:30 p.m. Lunch at "El Mercurio" for Bob, Terry and Rubin (not Pam). Nena said she would take you there in her car. It takes about 25 minutes to get there so you should leave at about 1 p.m.

Wednesday, July 17

Possible lunch at the home of Carmen's sister.

7:00 p.m. Opening

Thursday, July 18

1:30 p.m. Revamped luncheon at the Pre-Colombian Museum just for the R.O.C.I. people. Given by the Director, Carlos Aldunte.

5:00 p.m. General meeting with students, artists and writers at the museum. I've invited through Carmen the gentleman I mentioned this morning, Raoul Zurita, writer and poet. Nena informs me that he is a member of the avant garde and well respected. He's also invited to the opening.

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Notes from conversation with Don on 07/16:

On the topic of presentation of painting at the opening -

It would probably be best in light of everything that the painting be presented to Donoso for "the people of Chile." Should not be specified to the Museum or the Catholic University or anywhere else. That work should then go on through the rest of the tour and will be returned at the end of the tour. This will give us time to determine where it should be placed in light of the total situation here then. It can be returned through the auspices of the National Gallery. If Donoso will not accept, then another preeminent writer or other appropriate person get recommendations from Mario or Monica. ***

Regarding Donoso's statement -

Very poetic and beautiful. General context is very accurate even if some of the details are not. No absolutes out of context, inventing out of transgressing, putting into another order. Kind of statement a critic would write if critics could write that well. This statement was a great struggle - exceptional ideas. You (Bob) should be very pleased with it.

The meeting with Ted Kennedy -

He will help with the support language and will support the legislation. He is the one person who can deal with Pell and wants to work on the artists rights bill, copyright, and other items related to ROCI. Thinks Congress should recognize what Bob is doing if just through the legislative language. Sends Bob his regards.

***Don feels you should contact Donoso personally and immediately to issue him a special invitation to the opening and to request his acceptance of the painting for the people.

07/17/85
bjw

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PROGRAM DURING MR. ROBERT RAUSCHENBERG'S
STAY IN CHILE - JULY 1985

Sunday, July 14

8:30 P.M. Dinner at the residence of the United States Ambassador, Mr. James Theberge, for Mr. RAUSCHENBERG & Party. Mr. Enrique Campos Menendez, Director of Libraries, Archives and Museums will assist. Also authorities in charge of art at the Ministry of Foreign Affairs and artists and writers.

Monday, July 15

12:00 P.M. TV Channel 13 will interview Mr. Rauschenberg at the Museo Nacional de Bellas Artes.

5:00 P.M. Interview at Hotel by Mr. Waldemar Sommers, art critic of EL MERCURIO

Tuesday, July 16

11:30 A.M. Press Conference at the Museo Nacional de Bellas Artes.

1:30 P.M. Lunch offered for Mr. Rauschenberg by EL MERCURIO, at the daily's headquarters. The Minister of Education and Mr. & Mrs. Agustin Edwards, will assist. Mr. Edwards heads EL MERCURIO. Mr. Terry van Brunt will be invited.

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

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Wednesday, July 17

19:00 P.M. Opening with reception of the R.O.C.I. Exhibition. The Minister of Education and other authorities will be present. Artists, writers and friends of the Museum have been invited, as well as diplomatic circles, the media and art critics.

Thursday, July 18

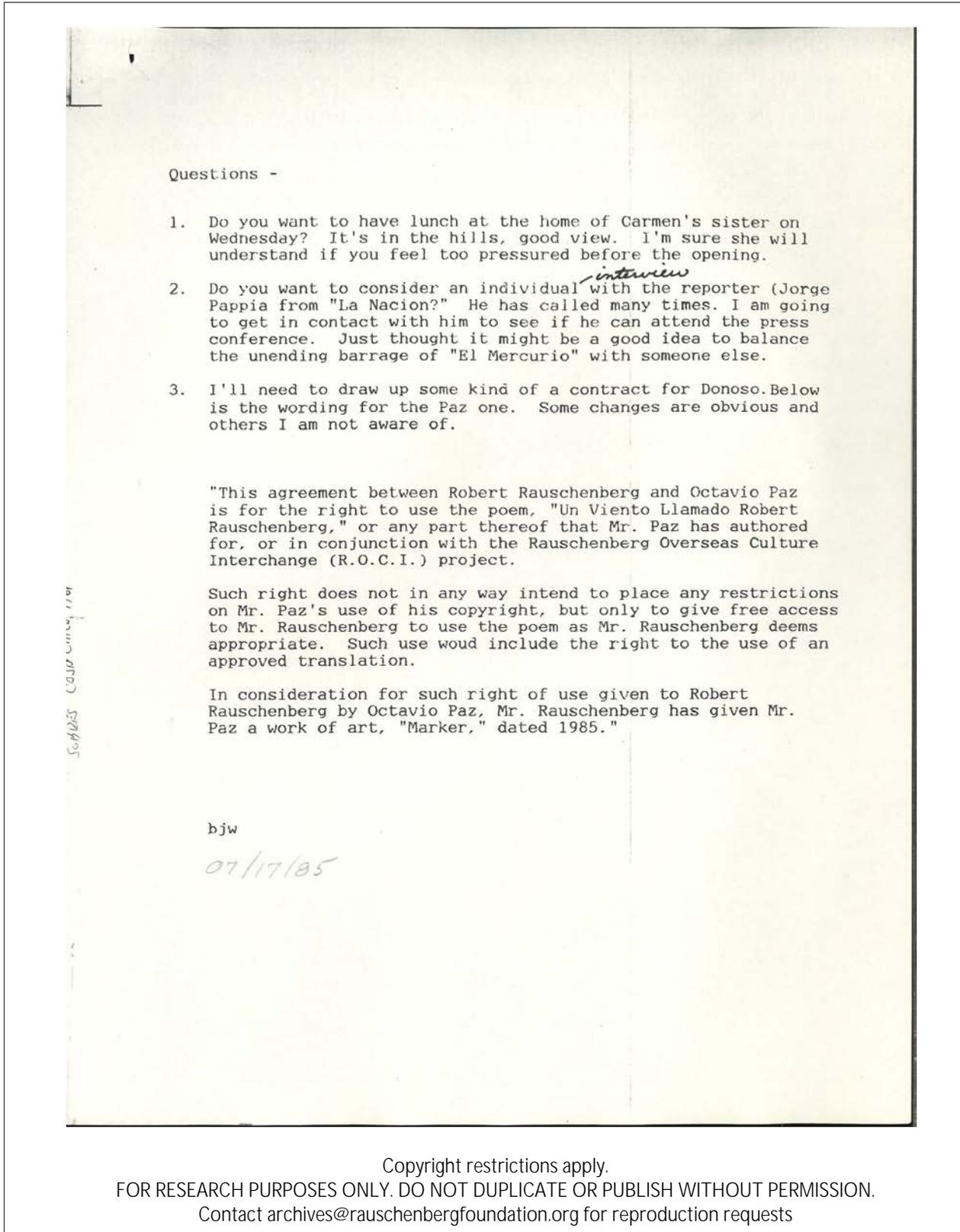
1:30 P.M. Lunch at the Chilean Pre-Colombian Museum, offered by its Director, Mr. Carlos Aldunate, for Mr. Rauschenberg. Mr. Enrique Campos M. and Mr. José Donoso have been invited, as well as architect, Mr. Sergio Larrain, who donated his Pre-Colombian collection to the Museum; and historian, Mr. Julio Retamal.

5:00 P.M. We are organizing meeting at the Museo Nacional de Bellas Artes with artists and writers. Will inform you in time as to who will be present.

19:30 P.M. Cocktail-buffet offered for Mr. Rauschenberg by Mr. Horacio Aranguiz, Minister of Education.

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Handwritten notes:
* 2) - T' Berg
8:30 P.M. - 12:00 P.M.
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19:30 P.M. *Catholic + Chilean Universities*
~~Cocktail buffet offered for Mr. Rauschenberg by Mr. Hércules Branguel, Minister of Education.~~

Dinner w/ Donoso → at Maria's
1:00 a - Fri at lunch - Ministry of Education
1:30 ? instead of

Nothing on Friday

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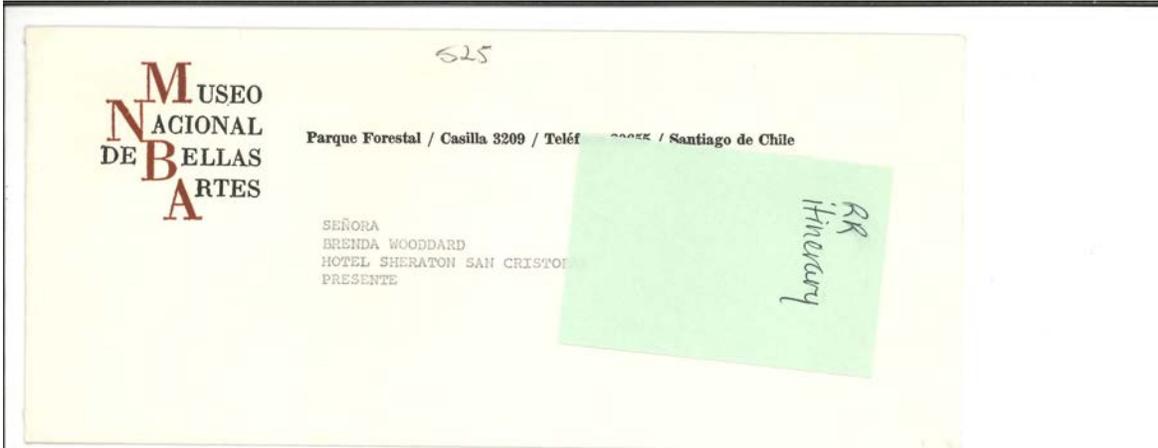
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Monday 5 - 3
Boston
Fernando ~~Agostone~~
VJ
Javier Mendez
bus
"El Mercurio"
don't
y is used to
Mexico Catalog
to Denver
9:00 PM
Plaza Multa
J.V. Castañeda 307
Gema.

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Events for Thursday, July 18:

1:30 P.M. Luncheon for all R.O.C.I. people at the Pre-Colombian Museum. Hosted by Director, Carlos Aldunte.

**MUSEO CHILENO DE ARTE PRE COLOMBINO
BANDERA 361*

~~4:30~~
5:00 P.M. General meeting at the Museo de Bellas Artes for artists, writers, students.

7:00 P.M. *COCKTAILS AT NENA OSSA'S: CARMEN SYLVA 2311,
DEPARTAMENTO 72, ESQUINA (CORNER) DE SUECIA*

9:00 P.M. Dinner at Mario Stein's for all R.O.C.I. employees. Jose Donoso will be there. We should take taxis to his place; he will arrange our return. Maps are attached.

bjw

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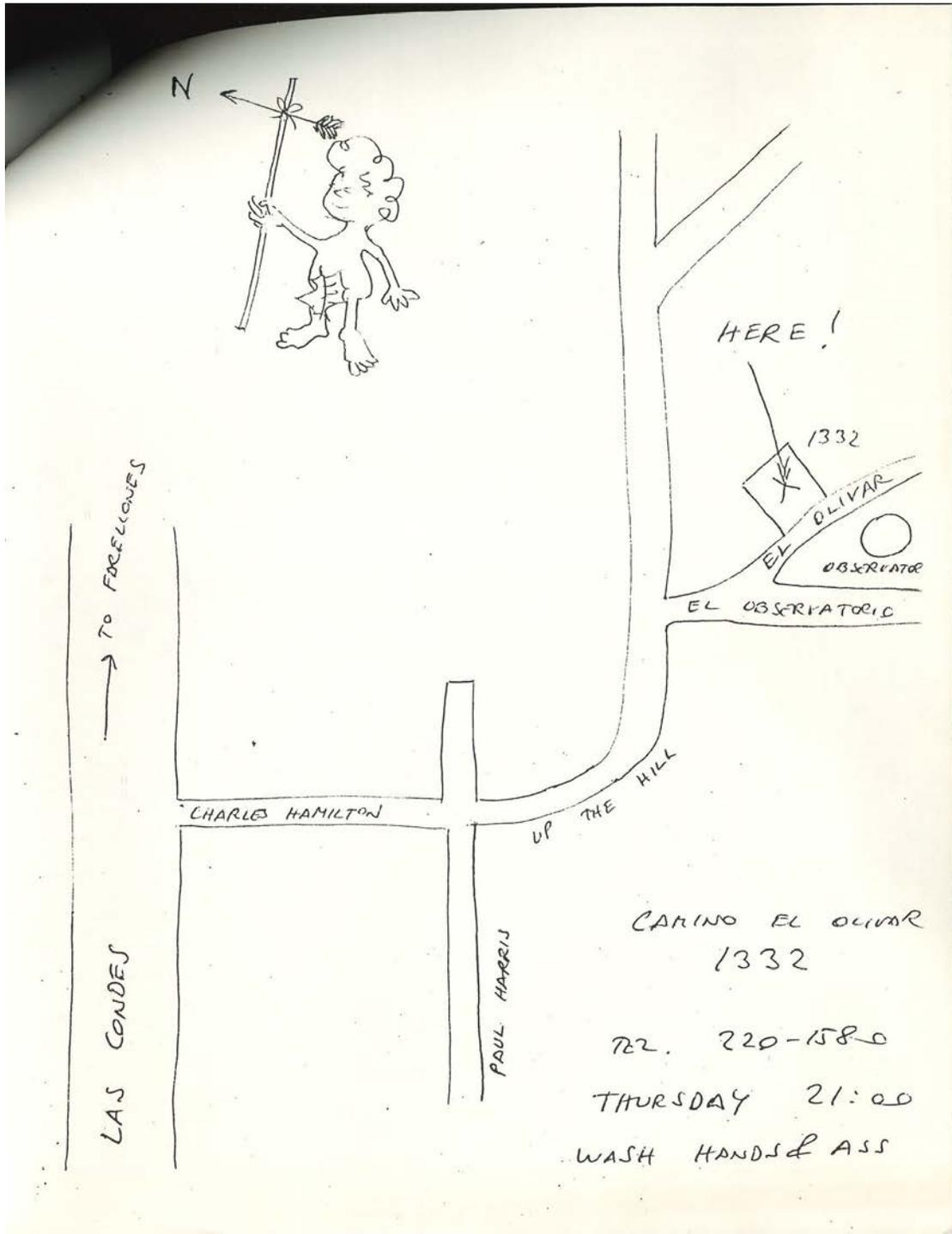
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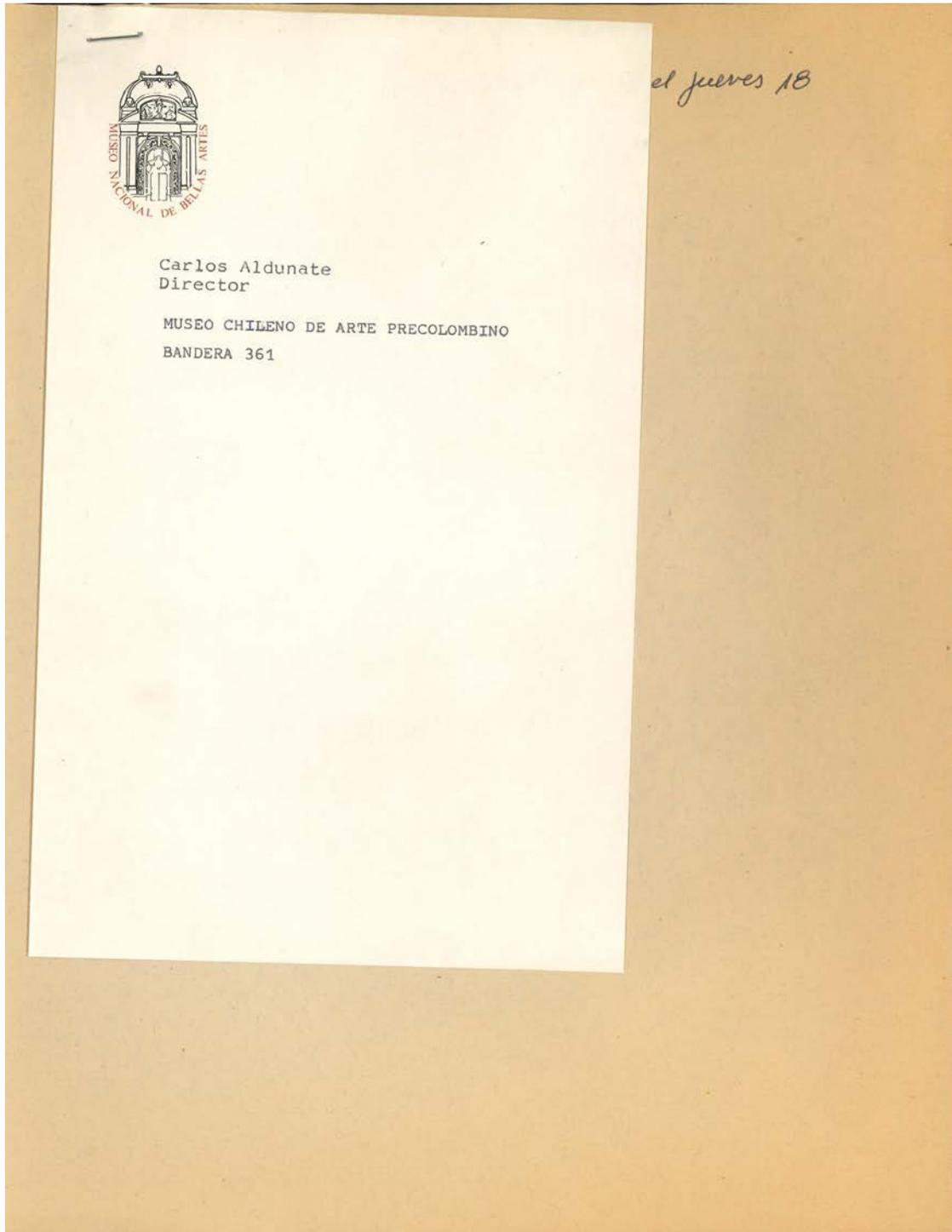
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