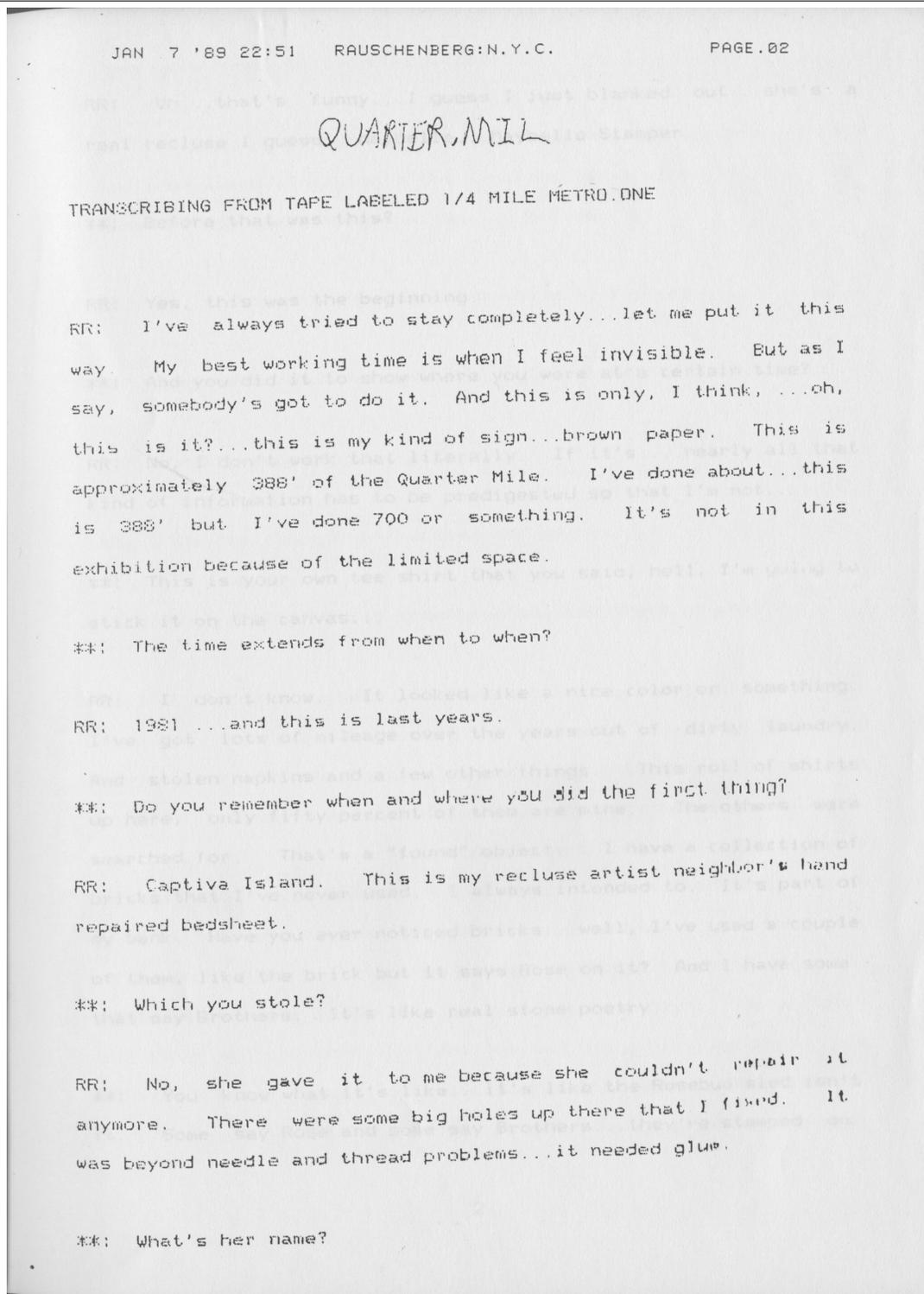


RRFA 01: Robert Rauschenberg papers

Interviews: Bound Compilation of Robert Rauschenberg Interviews, 1985-1987 /
Unidentified / Interview with Robert Rauschenberg on "The 1/4 Mile," 1985 [probably 1987]



Does each panel go chronologically?

RR: Uh...that's funny...I guess I just blanked out...she's a real recluse I guess! Maybelle...Maybelle Stamper.

limited space I couldn't get from the first panel to the last.

##: Before that was this? that was in between.

RR: Yes, this was the beginning. while we're here.

##: And you did it to show where you were at a certain time?

RR: No, I don't work that literally. If it's ...nearly all that kind of information has to be predigested so that I'm not...

RR: They're copper, silkscreen and paint.

##: This is your own tee shirt that you said, hell, I'm going to stick it on the canvas... something you saw there or what?

RR: I don't know. It looked like a nice color or something. I've got lots of mileage over the years out of dirty laundry. And stolen napkins and a few other things. This roll of shirts up here, only fifty percent of them are mine. The others were searched for. That's a "found" object. I have a collection of bricks that I've never used. I always intended to. It's part of my bank. Have you ever noticed bricks...well, I've used a couple of them, like the brick but it says Rose on it? And I have some that say Brothers. It's like real stone poetry.

two years ago and then last year we had the exhibition there.

##: You know what it's like...it's like the Rosebud sled isn't it. Some say Rose and some say Brothers...they're stamped on.

Does each panel go chronologically?

RR: This is an edited chronological arrangement because with the limited space I couldn't get from the first panel to the last panel without selecting what was in between.

##: So let's go to the last ones while we're here...

RR: They were inspired and some of them made in Chile.

##: They're copper...

RR: They're copper, silkscreen and paint.

##: The crucifixion is something you saw there or what?

RR: It's current there. It was out in the middle of the field.

When I go to these countries I try to absorb as much of what they have that's influencing them as what will influence me. So I'm

sort of trying to eclipse my own personal prejudices by assuming their values. You never can hide yourself but you can get closer

if you try. And copper is one of their chief commodities. Along with killing and earthquakes...those are hobbies. They take some

of those hobbies a little too seriously though. Well, from the time when we were in Chile...Terry and I went down I guess about

two years ago and then last year we had the exhibition there. In between, there was a fantastic museum that was made by Eiffel.

You know, that did the Eiffel Tower? He kept getting social

diseases in Paris. And he'd go there. They had some sort of magic cure. Whatever it was that they had he went all the way there. They have bridges made by him and a lot of other architecture under his influence because he seemed to be prolific enough in diseases that he spent most of his life in Chile. Anyway, there was this beautiful museum and it was closed down by the devastation of an earthquake. We went back there and we had to rebuild the museum in order to open it up for our exhibition. That was part of our budget. We gave it back to the people. At that time...all the lightbulbs. New ceilings. New plastering. As much as we could by hand. Otherwise we had to hire or buy. We still didn't make total peace with the young revolutionaries because they stubbornly couldn't understand why we were dealing with anything that was ever connected with the State. Even though we did not have any sponsorship from them. And they wanted...the only thing that they trusted was the Church. And, I said, I kept telling them...have you ever seen an undecorated Church? I mean, where would you hang this mass of works? But they were just being busy being stubborn revolutionaries. Oh, there's my son.

**: This is really your son?

RR: Yes, this is Christopher.

**: Hi, I'm Jerry Tolmil.

RR: And this is Janet...his girl.

#: As we pass, where are the oil drums from?

##: How old is Christopher?

RR: Why isn't that working again? Oh yeah, Captiva. Just

RR: How old are you Christopher?

picked up off the highways

CR: 35.

#: Where do you store a bunch of things like that?

##: Is he an artist?

RR: We just use it up real fast and then insure the hell out of it and send it somewhere.

RR: He's a photographer. And very good.

#: Storage is not really the concept here.

##: So, in short, these panels are the last works?

RR: Looks like they have a little Cornell down here.

RR: This starts in Chile too. This is one of the Carytids? She was one of the successful ones holding up the ceiling. So I thought she needed a celebration. Early early last year I believe.

#: I don't think so. Actually, this isn't all of them. There are two more columns but this is all that we really felt wouldn't

##: That's the range of the show then, from early 1981 to early 1986?

RR: The original idea was that I was going to make like a library and books don't work that way. You would think that

RR: Right, we went to... it breaks work and stones work...it turned out as often when I've

#: It was the very week when I needed books. I thought that

##: May we go down...I like the books and the photographer likes the books. We'd like to take your picture...

RR: I like to recycle the information right on Captiva so

called the library and they said that they had just gone through

the books and anything that hadn't been checked out in the last

RR: Sure.

ten years they were selling. I gave them enough money to buy this many and the other amount brand new books. So I was

##: As we pass, where are the oil drums from?

RR: Why isn't that working again? Oh yeah, Captiva. Just picked up off the highways.

##: Where do you store a bunch of things like that?

RR: We just use it up real fast and then insure the hell out of it and send it somewhere.

RR: Yeah, a steel rod. That's after I exhausted the twentieth

TVB: Storage is not really the concept here.

RR: Looks like they have a little Cornell down here.

##: Okay, the books. Anybody count the books?

RR: I don't think so. Actually, this isn't all of them. There are two more columns but this is all that we really felt wouldn't crowd the space. What happened was that I had this concept for doing books. The original idea was that I was going to make like a keystone and books don't work that way. You would think that if bricks work and stones work...it turned out as often when I'm lucky, it was the very week when I needed books...I thought that I would like to recycle the information right on Captiva so I called the library and they said that they had just gone through the books and anything that hadn't been checked out in the last

ten years they were selling. I gave them enough money to buy this many and the other amount brand new books. So I was reinvesting in the information that the library already had and yet, just like I said about the bricks, I think that this is a form of literature just reading the covers that are randomly put together and the fact that these are considered for the most part obsolete books, is also a very historical and archival thing. But don't you see what I mean?

RR: Tell me about you and boxes.
*: What's holding them up, a rod?

RR: Boxes started... they actually have a story too. I moved to
RR: Yeah, a steel rod. That's after I exhausted the twentieth century supply of super glues.

*: How about these three tablecloths.

RR: They come from a restaurant that...near Tallahassee, that Terry worked for. It was an all-Black restaurant that he spent a couple of years managing. I'm not embarrassed by the sentimentality in some of the pieces, but I'm not dependent on it. If you know what I mean. It's just if you are as prolific as I am, which is good and bad...my galleries actually hate it because I do too much work, but I get so bored when I'm not working...when I'm not making too much work. And I have to...it seems that the older that I get the more developed my curiosity is and I see more and more things that I haven't had a chance to do yet.

perpetrated a lie and not given proper respect to the subject
myself. You're lucky I'm on the talking end of this and not the
**:

Why do the galleries hate that?

RR:

Because you can't control the prices. More for less isn't one of their ideas of progress. However, you can deal directly with the artist. Terry says about ten times a day, thank God I'm not an artist!

RR:

Can you tell any difference in her style or anything?
**:

Tell me about you and boxes.

RR:

Boxes started ...they actually have a story too. I moved to Captiva Island. I had been living in New York City in an extreme urban situation for about twenty-five years. Collecting materials and inspiration from right off the streets. So when I moved to Captiva I wondered how I was going to respond to that as far as materials. I mean, in New York you can get anything within a city block. And so that was quite a different situation. I'm not that interested in shells or driftwood. I consciously tried to figure out a material that you could have internationally. Because I didn't want to run into this anyplace. And the only thing that I could come up with cardboard boxes. They're everywhere. They're recyclable. They're economic. And they also carry...they're like journals in the information that they carry. And that aspect of all the things that I use how any object can continue with its own informational or inspirational life, I have never liked people referring to the object quality of my works that the "ordinary is transcended". Because if it is transcended, then I have

perpetrated a lie and not given proper respect to the object itself. You're lucky I'm on the talking end of this and not the writing, because I have extreme dyslexia. I can't read the real language.

##: We have a reporter that has dyslexia and I wonder how she does it.

RR: Can you tell any difference in her style or anything?

##: When I'm driving with her I can tell the difference, I have to say turn to the right or turn to the left...

RR: Point in the opposite direction...quickly. Well, he'd be killed if she ever slipped up in her problem.

##: When did you go to Captiva?

RR: Golly, about twenty years ago. That's another thing that historically...I meant to send some biographical material to your office but I didn't. So if you write that down for me we'll have it messengered to you. Because there might be some little highlights in there academically that you might get off on. I think, as anybody in any profession...I think I've gotten the oddest array of awards that has ever been.

##: How about these sacks or whatever they are?

RR: They're from Mexico. There's not much there. I was just collecting materials and...I mean, this is...that's what they live out of and I loved the romantic...Flour. They're regular old flour sacks just like you said.

#: There's a bench in there...I want to ask you a few more questions. You have traveled a great deal in the last several years. Tell me...

RR: Actually, I started traveling very early in connection with my work because I enjoy working on location. I like to assume as much of the natural current environment as I can. I've been quoted as saying that I consider myself more of a reporter than a painter. I don't mind if that's not true, but I have had, from the very beginning, an interest in the most immediate events. I have been active in politics and as part of my art, and in environmental studies. Lately my travelings have been much more dramatic than just going someplace and making an exhibition because I am doing the peace inspired tour in what I call sensitive areas, like Chile, Tibet, China. And I've gone to those places and worked with the people. I've been to China twice now. Once five years ago and once last year.

the

#: They're having a huge new upheaval there today...have you read the newspapers?

RR: I hope they don't blame me for that! I've heard quotes over

RR: So you're going to Sri Lanka, Venezuela
there from...

RR: Thailand, Mexico City... Oh, there's the boss. Hi Bill!

RR: One of the writers I'm sure you've probably met...

RR: That they announced, they measured the art, is that pre-

Rauschenberg or post-Rauschenberg.

RR: Is that serious or is that a joke?

RR: I heard it seriously. I know that at the end of the second

week over 78,000 people had been to my show. And the show went

on for another two weeks. But I thought it was...

RR: On Two Purlongs Piece. The title of this one is...

RR: And was it this stuff or different stuff?

RR: Not this stuff. This stuff is not really part of that. You

see, the idea of the ROCI show is that we go to these different

countries and collectively...we do video, we do photographs and

we do artworks and in some cases we use either the local

resources and artisans to collaborate with. And it's

continuing. It's my work in collaboration with local artisans.

In other words, we're going to Sri Lanka and I had the local

people there make batiks for me. When we were in Venezuela...

RR: What about in China?

RR: I used their New Years posters in collages and things.

making your plane or you're angry or frustrated or you don't want
**: So you're going to Sri Lanka, Venezuela ... are meditative
conditions.

RR: Thailand, Mexico City... Oh, there's the boss...Hi Bill!
We're trying to arrange to go the Australia right now...it's the
next ROCI tour (said after being introduced to Mr. and Mrs. Cal
Gold from Australia). We don't know when we'll be going right
now. The problem we are facing right now is that if they help us
with any of the financial things it will have to be within the
book for three years. And I would be hoping that the whole ROCI
international thing would be over in three years. But then...

**: Tell, me the title is 1/4 Mile or...

RR: Or Two Furlongs Piece. The title of this one is...I'll send
that to you. I'll get this to you tomorrow morning. But I have
had whole groups of works that were skipped because they just
literally wouldn't fit in the space.

**: Are you a race track man?

RR: I'm not really, but it was I thought poignant circumstance
that a 1/4 mile was that. One of the places that I thought that
the entire piece could be shown ultimately in its entirety would
be a race track. And if that happened, I would like for a good
race to be going on too. I spend so much time in airports, the
only place I don't want it to be is in airports. I can't...I
hate art in airports. It's so abusive because you're either

making your plane or you're angry or frustrated or you don't want to go where you're going or you're...none of those are meditative conditions.

ERR INTERVIEW WITH SOMEONE FROM USA TODAY
METROPOLITAN MUSEUM OF ART
20TH CENTURY GALLERY OPENING

RR: I think it's for expensive accounts only. We didn't have to insist, and they even included my mother. You asked me where we stayed in Dallas and it was a really fantastic wonderful hotel...24 hour a day everything...shining shoes, mending trousers, pressing, food...

**: Apparently it was hard to use a piece of soap twice in that hotel...

RR: Right, you take a shower and nobody'd been in the room...the next time you looked there was a new bar of soap all wrapped up in cellophane.

I hate to waste a good drink on being thirsty. That's practical. I mean, then you drink too much or something...you're not really tasting it.

How long have you worked for USA and do you work for other papers too?

**: I'm really a magazine person actually. I've been there for three years. Before that I was at Esquire Magazine for a while.

RR: Do you have a specialty?

**: Yes, things I like.

RR: That's a good one.

**: I think the reason I've stayed there as long as I have is because I really...they've been very good to me and let me talk and write about the things that I really like. I do a lot of entertainment/cultural pieces as you say. I was down two months ago seeing Jim Rosenquist. We had a great time down in Florida.

RR: That was with what...in connection with his retrospective show?

**: Yes, which was going to be in Washington and then actually...it was the retrospective. It had been in New York and was going to Washington. I spoke with him in between. And then

I was there a week. And I decided I wanted to go to the beach, like someplace like Captiva or Sanibel and he said no, go to this place Cedar Key. Which I guess he takes his boat up to a lot.

RR: I meant to bring some biographical stuff, which is now getting pretty out of hand. It's getting so long. I have gotten sort of a ridiculous variety of awards that at least might trigger something humorous. It's not for prestige, it's for laughs. That photographer that was there, Robin? She said that she has a lot of friends in the last few years that have become very popular or famous or notorious and for an assignment she got a bunch of them together. She only mentioned one person, that was a woman, Elizabeth or something, that didn't fall into this 1960s depressed look. The minute she loaded up all the scowls came on...the pensive withdrawn you can't take my picture but please do look...If you give Terry your address we can messenger a package over to you later.

##: How long are you in New York?

RR: Through this whole deal and maybe longer because I'm still working out details about the Javits convention center. I'm supposedly, through great complications, I'm doing the memorial piece to Javits for the Center. We can make it through the bureaucracy...two boards of directors...

TVB: State and City.

##: How did that come about?

RR: I've known the Javitses nearly ever since I came to New York. Both Marian and Jake have always been very strong supporters, really active supporters, to the contemporary arts. Long before and certainly outdoing all the other politicians. And so we remained friends and they were having a hard time deciding or finding an artwork that would be a permanent fixture in the Center and yet still be contemporary. You can see why that would be difficult...it would have to relate but couldn't relate too literally because he was in such bad physical condition that they rejected Segal and Marisol...well, I don't have to treat things one for one. I can eyeball a situation and you can recognize it but it doesn't have to have a double chin. So that's possibly on the 26th or 27th. I may stay through or I may dip back into the sunshine for about three days and come back up for the luncheon that the Met is doing...(DISCUSSION OF SCHEDULES WITH KAY).

##: How many are invited?

KB: A couple of thousand. Which is a lot. The whole museum will be open pretty much. We'll have an all girls band in the American Wing and we'll have another band in the Temple of Dengoor. So there'll be food and drink and dancing over there and then the art over here. It'll be a big mob scene.

CONTINUED TRANSCRIPTION FROM METRO TAPE

RR: ...that moved in. It started off with Warhol there.

** : And now what do you think when you go through that? How early does it seem to you?

RR: I think that the boom type success that grew out of people, like making a hundred times the profit on selling works that they had bought in a very adventurous way, early. I mean, the artists were very grateful too. But I think that somewhere in there the role of the patron changed when great sums of money got involved overnight and an appetite for things that simply looked new, corrupted not only the patrons but the artists themselves. I mean, I don't remember my friends ever thinking...I think I'll do something "new" or "different". I mean, you just developed and the work was original. If you paid attention. I think both the corruption, well it was in three places...the galleries, the patrons, and the artists, had a new artificial responsibility. And there's just a handful of those hundreds of artists that have one man shows every day that have a degree of seriousness themselves about responsibility in art.

** : Who would be some of those you would point to and say...

RR: I wouldn't call them. I don't. I don't mention them. Actually I can only think of about six. Which is not bad out of a thousand.

** : Do you navigate in that world now?

RR: My interests are so worldspread that I really have almost no traffic or contact with the traditional artworld. I mean, you can't hang around hot spots like Tibet and Chile and China and keep up with the local gossip. I mean, in those places you were never bored. And besides, it wasn't gossip no matter what you said...unfortunately it was always true.

** : How much do you travel?

RR: We travel a lot. Because we're working on this ROCI thing. And we have been to six bankrupting countries so far. We still are in search of some peace minded sponsorship, cooperative sponsorship that will come in and just set the show really on the road. In every way we have scraped and work and maneuvered in order to go to these places that are really sensitive areas.

** : Can you tell me exactly what ROCI is?

RR: Well, my...my idea about it is that communication in art is like one of the last outposts of...for peace. It's always said that it used to be sports and now sports has sort of been bought out or sold off by our own government and so its just as

political as everything else. And unfortunately in America we live in a country that has a minimal amount of respect for art so they don't consider us dangerous...the artists of the art world dangerous. But as a result of this we are the most powerful political profession in the country. And off the record, I am praying that we outnumber the newborn Christians, which I know your paper has a lot of writing for. But let's not give them any free publicity. Let's scare the shit out of them by saying that they're at the mercy of the arts. That would scare me. So, what we are attempting to do in ROCI is...one of the times I was in China, one of the most distressing things to me was the lack of communication and information that they had about even fifteen kilometers down the road. And you knew that that was not going to change. No matter how progressive over the next century they got because it was too much to catch up with. And it seemed so sad to me that they didn't know what Chile was or who they worshipped in Venezuela and Amazons and what they looked like. Terry does great video and I do photographs. And we massed all this information. We scout around and meet as many people as we can and try to digest and interpret and be responsive to the local weaknesses, strengths and directions that are going on socially, politically, industrially and religiously. And then amass materials and information to then go home and develop (home being the USA) and then represent it to them in a formal situation. As artworks.

##: Where most recently?

RR: Japan.

##: So how much of the time are you now on the road?

RR: Most. We took, we sort of had a layover in Captiva which I enjoyed immensely. I got a lot of other artwork done, not directed toward ROCI. While we were...we had a solicitor as a fundraiser to work so that I wouldn't have to pay for everything. Frankly I'm out. But I was too, even before Japan, and we managed to do Japan. We ran into this guy and you'd have to get Bill to give me his address. The next stop we would like to be Australia. We'd like to go to Thailand, Sri Lanka...any place where they have bombs. We just broadened our possibilities...because you see there's no big spaces in those countries. But there's a great interest and need to find out what everybody else is doing. I must say, with the photographs and the video, the show could be very compact and still function with just a couple of artworks, but then, somewhere in the world we have 13 tons of crates of artwork floating out there somewhere. And the problem is...

##: How many people are taking all this stuff all over the place?

TVB: We have two guys who travel with us. One of them is off to Korea today to scout around. We may try to have a show in the Olympics.

RR: Yeah. None of my other cars was working so we just jumped in and drove it to the airport and called the BMW people and told them where they could pick it up. And told them not to wash it for three days because the decals weren't dry yet. I like things that involve outside responsibilities and collaborations. I work with dancers...after this is all over on an afternoon when we have the whole day off I'll tell you about Trisha Brown's disaster about the ship that didn't come in carrying all of her computer information and costumes and sets and movies and soundtracks...Naples over the Christmas holidays. I thought I was going to Naples to avoid depression, boy was I wrong. It even froze in Naples for the first time ever in its history. I was waiting for Pompeii or something next. Trish would come into the room everyday and say, god Bob, there's two more things that have gone wrong. And I just knew one of them was going to be that Vesuvius was acting up again. We missed that somehow. Actually it would have ruined the cold weather.

TVB: In essence Bob had to design whole new stage sets over the holidays and everything was closed.

##: Are you working all the time?

RR: Yes.

##: What is the incentive to be working like that?

RR: Boredom. To avoid boredom. Well, you have boredom or you don't have to avoid it. I'm so restless that the potential for boredom is so serious that I actually, it's the inspiration for doing ridiculous things. I don't have to think of how unnecessary something might be to do...I just have to do it. The variety of activities that I engage in very seriously is really triggered by that restlessness.

##: Do you ever fear the impulse won't be there?

RR: What's there to be scared of?

##: Well, that it won't just constantly keep coming to you...

RR: Oh, of course. Even fourteen year old artists are worried about that. That's constant. Just because you've done it a hundred fifty or three thousand times, doesn't mean that you are ever going to be able to do it again, but I think that that kind of fright lets you live the situation.

##: It's almost like a trick in a way...

RR: Except you don't have to make it. The trick you would have to manufacture.

##: But is there ever a point that you would say that this has happened before, and again and again like this so I'm not going to worry about it this time?

RR: No. I've never found anything happened again. My accountant might feel that way. Oh God, Bob's broke again. Speaking of boredom, boredom and a kind of frustration, a grand frustration, over the fact that I recognized that anytime I started a new work, no matter how large it was, by the time I had made my first move on it I was anticipating the end of it. And I'm not sure that this one will stop. I'm nearly done with the Quarter Mile and I would almost bet you that it continues. It's been erroneously called autobiographical, but it isn't. The mistake there is that I've said it's taking so long to complete, and that it may never be completed, that it necessarily in the nature of my working reflect and record my travels and changes in desires and prejudices. I like to use that word positively every now and then. It's very dangerous.

**: So when someone calls this work autobiographical, as everyone seems to be doing right now, what do you say to that?

RR: Just what I've told you. But I don't usually talk to them. Usually I read it. I don't talk to newspapers ma'am.

**: You started on this piece when?

RR: 1981. That's what we're saying. And it's considered, I consider it MY piece. That can be misinterpreted as autobiographical again. But it's sort of my "treat", my hobby. I work on it at my will. There is no deadline. There is no conceptual predestination. And I think if it gets any larger than the Quarter Mile, there will be no locational destination. This is 398 feet of a piece that I have finished more than 700 feet of. So I am more than three quarters through the Quarter Mile.

**: How did you get that name in the beginning?

RR: Well it seemed outlandish at the time but now it just seems conservative. It's very hard to maintain a ridiculous position. It's digested so quickly.

**: Can you tell me a little bit about how you have worked on it and how it has sort of taken shape over the five or six years...your pacing with it...

RR: It's usually a filler between other deadlines. It gives me an excuse to collect materials that don't fit into a particular present preoccupation. And a way to reuse materials that I had collected and had passed through. Like those farina bags from Mexico. That's where it begins to reflect what you've been doing. I wouldn't buy them though...it's not down pillows.

TVB: And all that orange fabric from Thailand.

**: In fact, could we go back there and you could maybe point some of these out as a way to...I'd rather you show it to me.

RR: I don't really like to do that. It makes it too specific. Like, who is that...I hate that.

##: Just if you could remember how some of it was put together...

RR: Let's go now then.

CONTINUED TRANSCRIPTION FROM METRO TAPE

RR: They couldn't say all but the kitchen sink because that's one of the things that went in first. When I come home to New York I drive everyone crazy because I run up and down the stairs readjusting the thermostat to what everybody else considers too hot. I like to sweat. That comes from a long time ago. I know exactly where I am when I'm sweating. I've never particularly liked cold weather. In fact, I've hated it. Because my...I feel whatever it is inside of me that is creative, just crawls in further and further to some inaccessible hole, trying to warm up. So the best thing I can do for it is take it to where it is sunshiny every day.

##: How about those things that you love like dance and music and theater, being in Florida?

RR: Well, really today I don't know how anybody says they live one place or another because the whole world is so accessible so quickly that when I was working in China, I didn't feel that I wasn't at home. They may have felt that I wasn't at home...in fact, in an interview someplace...someone asked me what was my greatest fear...and I said that I would run out of world.

##: How and when do you work?

RR: I don't know when I'm not working. I work as a complex mixed media job...such as answering the telephone and ordering materials, making and breaking dates and then there's the more obvious like when do you go to the studio or actually pick up a tool that is not associated with the outside world. That's usually late at night. I usually start right after supper or maybe sometimes before and work until maybe two or three o'clock in the morning. But that's when you're also less distracted by all these other necessary interruptions.

##: Although those other interruptions are obviously very necessary. And is that a solo venture? Do you feel like you have to be there by yourself?

RR/TVB: Oh, no.

RR: I can't be there without the television on for one...and Terry screaming at me...I'm a regular community when I go to

**: You feel that way?

RR: That's why Terry says at least ten times a day thank God he's not an artist. He hears some of the nightmares that I go through.

TVB: Do you have an address we can messenger some stuff to you?

**: Let me ask you, who else would you suggest that I talk to about you and your work...I can talk to Jim...

RR: Roy. NOT Castelli. He'll tell you how he met Jasper Johns through me. It's like he never mentions Illeana too.

TVB: You could ask Bill Lieberman why he wanted to put Bob in here.

**: Definitely. Don't think necessarily of other artists...

RR: Ask Trisha. She is wonderful to talk to. You won't walk out of there without another feature story. She is fantastic. The way she puts words together is really enviable.

TVB: And she goes back with Bob twenty-five years.

**: Cal Tompkins?

RR: Oh yeah. I see what you mean...you're just as guilty as I am...you just pick the interesting people don't you?

CONTINUING TRANSCRIPTION FROM METRO TAPE

RR: physically I was going to use books as bricks or stones and do a keystone and just hold the whole thing up...forget it.

KB: Would it work?

RR: It didn't. I tried everything. Glue, I investigated all the super glues. I did this type of interwoven hole...with glue, without glue...forget it...they all fell down. This way they just stand. Do you know who likes this piece is...Astor, Brooke Astor. She invests very heavily in libraries.

KB: Well, that's right. She's the patron of the New York Public Library.

RR: She saw this and she just loved it. Whereas when it showed in Fort Myers Florida everybody got involved with you mutilated

the books. But I paid...I gave them enough money to buy twice as
many books as they couldn't sell. New books. I think it's very
kind. But that's all they could see. We'll see you Sunday then?
