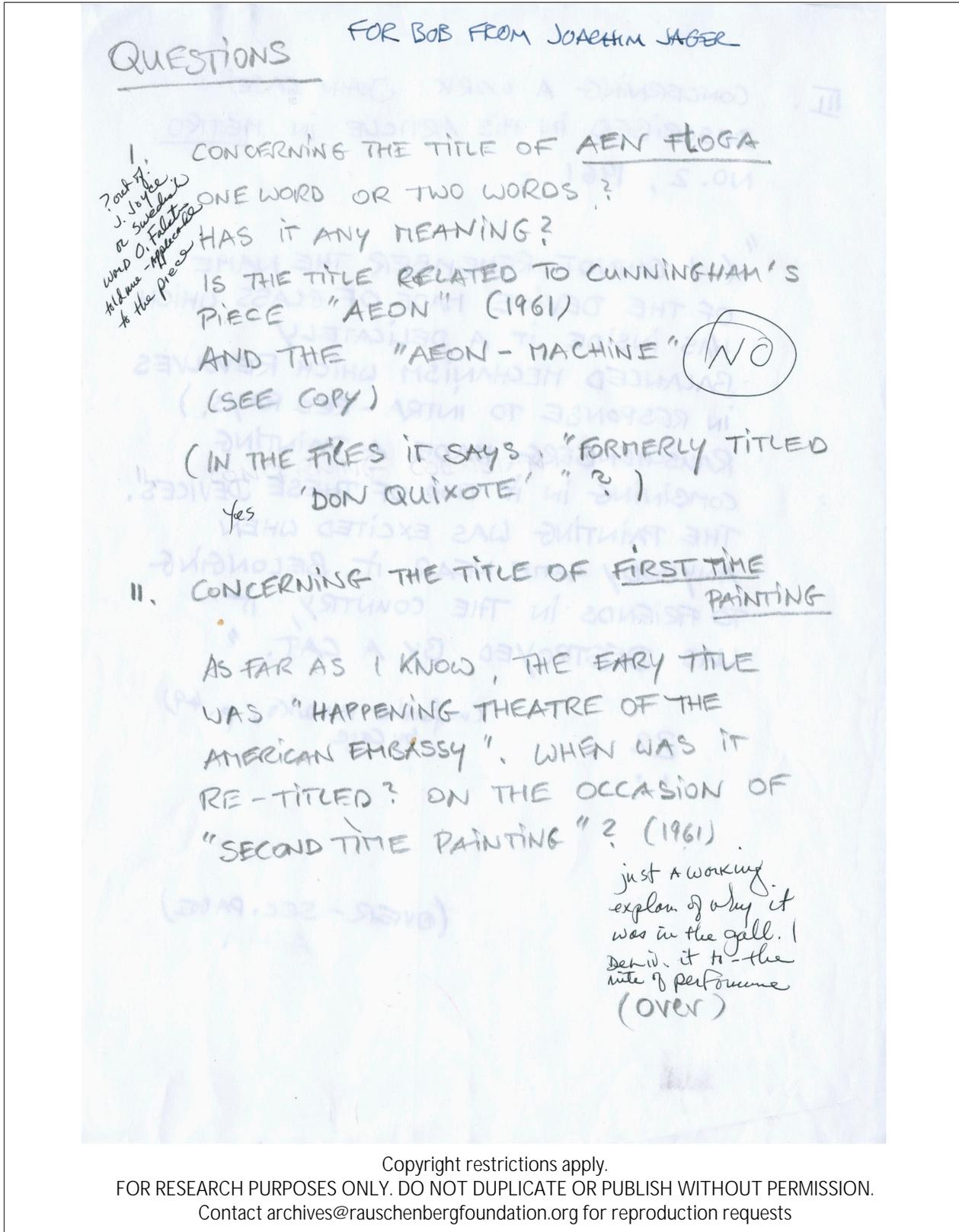


**RRFA 01: Robert Rauschenberg papers**

Interviews: Jäger, Joachim / Questions, undated



III. CONCERNING A WORK JOHN CAGE  
DESCRIBED IN HIS ARTICLE IN METRO  
NO. 2, 1961 :

" ( I CANNOT REMEMBER THE NAME  
OF THE DEVICE MADE OF GLASS WHICH  
HAS INSIDE IT A DELICATELY  
BALANCED MECHANISM WHICH REVOLVES  
IN RESPONSE TO INTRA-RED RAYS. )  
RAUSCHENBERG MADE A PAINTING  
COMBINING IN IT TWO OF THESE DEVICES.  
THE PAINTING WAS EXCITED WHEN  
ANYBODY CAME NEAR IT. BELONGING  
TO FRIENDS IN THE COUNTRY, IT  
WAS DESTROYED BY A CAT. "

(no further remarks, p. 49)  
by Cage

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(OVER - SEC. PAGE)

ACHIM

IV CONCERNING "DOOR" (1961)  
WHICH WAS MADE IN STOCKHOLM  
FOR THE ALLAN KAPROW-ROOM.

Billy KÜVER TOLD ME THAT  
THE WIRE-CONSTRUCTION AT THE  
BOTTOM OF THE DOOR WAS FOR  
THE FEED OF LIVE ANIMALS.

KÜVER SPOKE OF "YOUNG CHICKEN"  
WHO SHOULD BE IN THE EXHIBIT-ROOM,  
IS THAT TRUE?

WHAT WAS THE IDEA? TO HAVE LIVE-  
ANIMALS IN A LIVE HAPPENING-ROOM??

Yes

THANK YOU!

ACHIM

RR answers to questions from Joachim Jager

1. **Aenelogna** (formerly titled '**Don Quixote**') ... Bob doesn't remember if he found the word in something by James Joyce or if it is a Swedish word that Oyvind Falstron told him. It was applicable to the piece. No, it is not related to Cunningham's "Aeon" or the "aeon-machine."

2. "Happening Theatre of the American Embassy" was just a working explanation of why the piece (**First Time Painting**) was in the gallery. Bob delivered it on the night of the performance.

3. don't recall

4. Yes, the idea was for live animals.