共青团全国代会

会议通过了《关于进一步提高青年组织工作水平和青年人思想政治素质的报告》。大会主席团表示，要充分认识青年组织工作的重要性和紧迫性，进一步提高青年组织工作水平和青年人思想政治素质，为实现中华民族伟大复兴的中国梦贡献青春力量。

自治区党委常委扩大会议衣在拉萨胜利闭幕

团区常委常委表示，今年是全面贯彻落实党的十九大精神的开局之年，我们必须以更大的决心、更明确的导向、更有力的措施继续深入贯彻执行中央和自治区的各项工作要求，全面推动团的各项工作再上新台阶。
Rauschenberg’s riddles

by our staff reporter
S. P. Liu

Many visitors wandering through the current Beijing exhibition of American painter Robert Rauschenberg’s works said they felt confused and startled by what they saw. But how do they feel now? After they have had a chance to think it over?

"We got tired of asking again and again, ‘What’s the meaning of all this? What’s the meaning of all this?’, said a student from the Central Academy of Fine Arts. "Then, we began to enjoy the paintings."

The exhibition, at the China Art Gallery until December 3, features more than 100 paintings, sculptures, collages and graphic prints by the contemporary American artist. Some date from his late visit to China in 1982.

The trouble for Rauschenberg finds artistic merit in almost any object he can lay his hands on. He has adorned such mundane articles as cardboard boxes, broken umbrellas and stuffed heads, glued them onto canvases, and sprayed them with paint to create his art works.

Rauschenberg’s paintings have no hidden mystic message to convey. They are simply statements about what he experienced around him.

"All painting is fact and that is enough," says Andy Warhol, an American pop artist who shares a similar philosophy.

Rauschenberg hopes to convey "undecipherable or clear his viewer’s minds of any preconceptions in order to make him more aware of himself and of the world around him.

He shows traditional subjects considered aesthetically pleasing. Instead, the Beijing exhibit displays such unusual subjects as the print of an automobile tyre on Chinese rice paper and clay productions of flattened cardboard boxes with staples and labels.

Some of the works made in China include a 20-metre-long collage of photos taken in 1982 when the artist visited Ashiul Paper Mill and two old-style Chinese yellow umbrellas fused together on a college.

"One period in his development, Rauschenberg experimented with black and white canvases. He turned away from the luxury of colour to make painting a more cerebral activity. He pushed painting to its fertile limits by reducing it to its bare essentials.

One example of this period on show is the painting entitled White Paintings. Here, the blank surface is meant to serve as a background for a changing pattern of shadow.

Imagination

The artist later moved on to a rich and complex use of colour and imagery that made his works into elaborate collages.

Many of these combine random brush-strokes and photographs into images. In his so-called "combine" paintings, he abandoned the traditional two-dimensional definition of painting and integrated flat images with threedimensional objects—bottles, a stuffed goat, or a dishevelled bed.

His famous work Bed shows a quilt and pillow fastened to a canvas splashed with paint.

Rauschenberg’s works reflect many of the main trends of contemporary Western art: paint for its sake art that transcends material, cerebral art and decorative imagery. But the artist is always evolving his own style. He does not see any use in reproducing his previous familiar images of art," he said.

At the opening ceremony last week, Rauschenberg presented seven works, based on Chinese characters, to the Chinese Ministry of Culture.

The artist’s next stop is Tibet, where an exhibition of his work will open next month.

"I always thought my work—the worship of the common object and the celebration of the ragged silks—was right down their alley," said Rauschenberg.

Culture

History of Chinese Dance now in English

by Cheng Ginhua

The English edition of The History of Chinese Dance by Wang Kefen has recently been published by Foreign Languages Press, Beijing. This book, featuring well-researched and elegant illustrations, will certainly evoke readers’ interest.

Compared with research into other arts, the Chinese dance has only recently received much attention; no dance history book was published before 1949. Thus, the first translation and publication of a dance history as systematised by The History of Chinese Dance is of great significance.

However, the art of Chinese dance has a long history and rich content. A Neolithic earthenware bowl with dance designs was found in a village grave at Shihsiian in Liaoning Province. On its inner lip there are four parallel bands. Above them are drawn the figures of three groups of dancers. Each group consists of five people, their heads and bodies slightly inclined and dancing together in bands in an orderly fashion. This image of dance performance of primitive society is the oldest depiction of dancing discovered so far. Dance activities in slave society are found in the stele base inscriptions of the Shang Dynasty (1600-1100 B.C.).

A tomb of the Spring and Autumn Period (770-470 B.C.) that excavated contained 200 relics, including 14 bronze vases, as well as many objects unearthed at Shishihai at Jinling in Yangzhou, show the dancing arts created by the dancing slaves. One prominent feature of the dance in the pre-historic age is the dance of the Zhou Dynasty (1100-251 B.C.). It shows movement, which vividly establishes as ancient the Chinese tradition of dancing with long sleeves.

Impression

Many archeological finds in Chinese bear figures of dancers swinging their sleeves. A pot with boat-shaped, fishing, hunting, singing and fighting designs unearthed in the Warring States tombs at Baihua in Changsha, Hunan Province, is decorated with the scene of a feast. Dancers with slim waists and in long-sleeved costumes are performing with drum-sticks in either hand as they twist and wave their arms as in beating steels while dancing.

515-507 B.C., dance art, which had generated some forms by assimilating Chinese folk dances and dances from other countries, entered a golden era of dance development. The best of China’s dances in ancient times are all contained upon in the book.

In her appendix to the book the author describes dance development since the founding of the People’s Republic. As a whole, the book will give readers a comparatively comprehensive impression of the history of the dance art in China.

Wang Kefen, who used to be a dancer, has been engaged in dance-history research for years under the guidance of senior experts, including Yang Yinlin, Yin Fulu and Shan Gaozhen in China. Her dance experience, the writer has made a comprehensive analysis of dance materials, which form the base of her work.
Radio Beijing System

Radio Beijing System is broadcasting (in Chinese and English) on various frequencies. The frequencies range from 539 kHz to 2500 kHz. The system includes a variety of programs, including news, music, and cultural content. The system is broadcast from various cities, including Beijing, Shanghai, and Hong Kong.

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Solution to No 1364

Across
1. Impossible (6, 4)
2. The city of the future (4)
3. The city of the future (4)
4. The city of the future (4)
5. The city of the future (4)

Down
1. Impossible (6, 4)
2. The city of the future (4)
3. The city of the future (4)
4. The city of the future (4)
5. The city of the future (4)

Honest Cao Guojia — the emperor’s brother — is suddenly confronted by a sheep in the film Legend of the Eight Spirits. The mischievous Hu Zhangxi turned a rock into a sheep and sent it to Cao’s sedan. The film about the eight spirits that punish evil and reward goodness was produced by Shanghai Film Studio. It is now showing in most major cities.

BRIDGE

James Jacoby

Quite a few people play that jumble to three of a kind, or a straight flush in no order, and the diamonds to the king. This is a private dummies' hand. The seven of diamonds to the king is the best possible for the declarer's hand.
Rauschenberg's exhibit leaves Chinese staring

By Reuters

PEKING — American artist Robert Rauschenberg, renowned for his multimedia works, opened a major exhibition here Monday: "The Struggle." It is the most comprehensive survey of his work ever staged in China. Rauschenberg has been called a "serial先锋" of contemporary art. His work is known for its incorporation of found objects and a broad range of materials, including canvas, wood, metal, and paper. The exhibition, which runs through September 30th, is held at the Ministry of Foreign Affairs in Beijing. It is the first major exhibition of Rauschenberg's work in China, and is expected to attract thousands of visitors. His pieces are known for their large scale and dramatic impact, and are often compared to those of other modernist artists such as Pablo Picasso and Jackson Pollock. Rauschenberg's work has been exhibited in major galleries and museums around the world, including the Museum of Modern Art in New York and the Tate Modern in London. He has also received numerous awards and honors for his contributions to the art world.
Robert Rauschenberg is reconstructing his way around the world. Since 1955, when he helped put contemporary art on the map, Rauschenberg has been working toward a universal artistic language; now, thirty years later, his art works are reaching a global audience. One of his current major projects is his own Rauschenberg Overseas Culture Interchange, which made possible the first Western contemporary-art exhibition in Beijing’s National Art Gallery and the Exhibition Hall in Lhasa, Tibet. In cities where the sight of foreign art is rare, his paintings and constructions have attracted as many as four thousand people a day. Another project is a survey of his work from 1971 to the present, which is traveling throughout Texas, orchestrated by the Contemporary Arts Museum in Houston. The reality of a Tibetan shepherd viewing an artist’s work at the same time as students in China, or perhaps an oil baron in Texas, is exceptional; as shown in the photomontage above, made especially for Esquire. Rauschenberg remains one who asserts that art can break down cultural barriers and unite the people of the world.
Rauschenberg Exhibit
Hardly a Hit in Beijing

Reuters

BEIJING — The American artist Robert Rauschenberg has opened his Rauschenberg Overseas Cultural Interchange show here, with works such as a car tire print or two yellow umbrellas on a collage leaving mostly blank or puzzled looks on the faces of Chinese visitors.

Rauschenberg is on an extended world tour with a bulky collection spanning 50 years of work. An aide told bemused Chinese: “There is no meaning to these works. It is just meant to show that all objects can be artistic.”

HERALD TRIBUNE
20 Nov '85
Reagan Policy Blasted

Continued from Page 1

Reagan Administration must reconsider this critical decision and at a minimum grant to the private voluntary sector the same rules and principles that it is willing to abide by in country programs," Fornos said.

IPPF has expected an income of $55 million for the next year, more than $40 million of which would have been disbursed in grants to family planning associations in developing countries.

The United States has been the largest one of the long-standing supporters of IPPF. Last year the U.S. provided about $11 million and an additional $4 million worth of contraceptive supplies to the Federation.

In its income projections for the next year, IPPF anticipated $17 million from the United States. Altogether the organization depends on contributions from 22 governments, including Sweden, Japan, the United Kingdom, the Federal Republic of Germany and Norway.

In the U.S. budget continuing resolution this year, the House of Representatives took strong exception to the new Reagan Administration policy.

IUD

Continued from Page 3

According to Population Council spokesmen, the new IUD is effective for at least four years, it is easily inserted, and in family planning programs will cost far less than oral contraceptives.

The Population Council has licensed a number of international companies to manufacture and distribute the Copper T 380A. In the license, a preferential price for public sector institutions is mandated by the Council.

The Population Council, an international non-profit organization, undertakes social science and biomedical research, advises and assists governments and international agencies, and is a leading source of information on population issues.
CREATE YOUR OWN ARTS PUBLICATION

The Arts Guide, a new monthly cultural guide, is being published by HORIZON. This innovative concept teams local arts groups and corporations with the resources of HORIZON. The result is a pullout supplement featuring the arts and artists of the region, inserted into each issue of HORIZON. The arts partner can earn $50,000 to $100,000 annually from advertising, subscription, and newsstand sales.

ARTS GUIDE

"The development of the new Arts Guides could represent the next important phase of growth in our country's public/private partnerships." - Frank M. Hodson, Chairman National Endowment for the Arts

These lively guides filled with both calendar information and feature articles are currently available in two regions:

- PRESENTATION, Wolf Trap's guide to the arts and artists of the nation's capital area
- SPECTRUM, the complete guide to the five-county area of Southwest Florida

Single copies of HORIZON with PRESENTATION or SPECTRUM are available for $4.00. Subscriptions to HORIZON including either SPECTRUM or PRESENTATION are $24.

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For more information on the Arts Guide program for your community, contact:
Gray Boone
Horizon Magazine (205) 345-0272

Cross Country

Art

Re-formed Beauty

"Have nothing in your home that you do not know to be useful or believe to be beautiful" was the battle-cry of a turn-of-the-century reform movement which aimed to make the Home of the Brave into a temple of taste. "In Pursuit of Beauty: Americans and the Aesthetic Movement" enshrines the desire of homemakers throughout America to transform domestic prisons into cases of good design. Their patronage, encouraged by the active campaigning of a series of English and American visionary designers (such as William Morris, Sir Charles Lock Eastlake, and Gustav Stickley), allowed for the creation of the mysterious shades of Tiffany glass, the luxurious glaze of Rookwood pottery, and the extravagant inlays of precious woods assembled by Herter Brothers. At the Metropolitan Museum in New York, the very best of these have been collected in the first retrospective to sum up a movement which pervaded—and sought to unify—all of the American arts (October 23-January 11, 1987).

Craftsmen chairs, American Renaissance furniture, and art pottery have all been recently revived and placed in a position of respect legitimized by this exhibition. It shows not only these new-expensive objects, but also their context: whole rooms and set pieces demonstrate the completeness of the artistic vision of designers such as Tiffany and Saint-Gaudens. Thus, "In Pursuit of Beauty" goes beyond the exhibition of intricately crafted and plainly beautiful pieces to display the manner in which the aesthetic movement formed a last-ditch attempt to salvage meaning from the onslaught of an industrial mass society. Amateurs and idealistic artists banded together to literally re-form reality. The movement faded into the massmarketing of these objects, and today only ebony-inlaid chairs, delicate paintings of romantic interior scenes, and small-now useless—baubles remain to evoke the splendor of turn-of-the-century design.—Aaron Best

Hibel in China

Artist Edna Hibel was repeatedly told by American government officials that a one-woman art exhibit in China was impossible. But, with the help of Andy Piotkin (executive trustee for the Hibel Museum of Art), "The World I Love: Hibel in China"—part of the U.S.-China Cultural Exchange Accord—is in the People's Republic until the end of November. The exhibit is a fifty-year retrospec-

"In pursuit of Beauty": One of six panels from Stained Glass Window by John La Farge.

ative of Hibel's paintings, drawings, sculptures, lithography, and porcelain art of mothers and children of many cultures. It returns to the Hibel Museum in Palm Beach, Florida, December 1, where it begins a nationwide tour.

With the support of Vice-President George and the Chinese ambassador to the U.S., Hu Jinfeng, the China Exhibition Agency is the museum to show the exhibit at the Sichuan Institute of Fine Arts in Chongqing.

Hibel's famous painting, Mother Earth, was commissioned in 1982 by the World Federation of United Nations Associations to be used in the U.N. World Food Program—"included
American Eagle service expands

On May 15, 1985, American Airlines will welcome Air Virginia to the American Eagle system with service to 16 destinations on the eastern seaboard including connecting hubs in Washington, D.C., Charlotte and Raleigh-Durham, NC. This newest American Eagle service will enable you to make convenient connections to many cities throughout the American Airlines network.

And, AAdvantage members will be glad to know that AAdvantage mileage credit can be earned and travel awards may be used on Air Virginia's American Eagle flights effective May 15, 1985.

In addition, the American Eagle system has added two new Texas destinations, Wichita Falls and San Angelo. Travelers can choose from 10 weekday round-trip flights between Dallas/Fort Worth and Wichita Falls and eight weekday round-trip flights between Dallas/Fort Worth and San Angelo.

Plus, effective April 28, 1985, American Eagle service will begin between San Antonio and Laredo with three round-trip weekday flights. And, on May 22, 1985, American Eagle round-trip service between Dallas/Fort Worth and Texarkana will begin with four flights each weekday.

At Dallas/Fort Worth International Airport, American Airlines offers you a choice of more than 300 daily departures and American Eagle connections, with the convenience of gate-to-gate transfers under one roof.

Sheraton adds first hotel in China

The Sheraton Corporation has signed its first management contract in China to operate the 1,007-room Great Wall Sheraton Hotel Beijing. Located in the national capital, this 22-story, modern, luxury property with glass-enclosed elevators and reflecting pools within a soaring atrium is the largest hotel in China.

Functionally, the hotel is impressive as well. It has nine restaurants and lounges, ranging from a rooftop Szechuan restaurant to a 24-hour coffee shop and a nightclub. Guests also will find a health club, an indoor swimming pool, a billiard room and two tennis courts.

Specialized services include a business center, complete with telex, translating, typing and copying services. The hotel also features 12 function rooms and a grand ballroom with glass-enclosed translation booths.

Not only does this hotel mark Sheraton's entry into China, but it is the third hotel in the Pacific that Sheraton has added to its system in the past three months. The other two are in Bangkok, Thailand, and Okinawa, Japan.

For reservations at any Sheraton Hotel Worldwide, contact your Travel Agent or call Sheraton toll-free at (800) 325-3535.

Special services through SABRE

American Airlines SABRE, the premier automation reservations system, provides many special features that simplify your travel plans. If you are going to Europe, for example, there are some unique services available.

SABRE Travel Agents are now able to provide their clients with French National Rail Passes, such as Eurailpasses, EuRail Youthpasses and France Vacances Passes. In addition, BritRail items, such as BritRail Passes, Rail/Drive Passes, BritRail Seapasses, London Explorer Passes and others, are available through SABRE. Fare and schedule information is also available.

Plus, Keith Prowse, the largest supplier of European event tickets, will offer its services through SABRE. A recent expansion has enabled Keith Prowse to supply Europe and many other parts of the world with tickets for sporting events, cultural attractions and theater. For instance, a SABRE Travel Agent will now be able to order tickets for the Grand Prix races, London theaters or the Dublin Horse Show.

The French National Railroads, BritRail and Keith Prowse are examples of the diversity of services available through SABRE Travel Agents. The SABRE Total Travel System continues to be the world leader in travel automation. Contact your SABRE-authorized Travel Agent for details.
China ousts 3 liberals

BEIJING (UPI) — The Communist Party, in a surprise move apparently linked to a campaign against Western trends, expelled or forced the resignation of three liberal intellectuals this month, Western diplomatic and Chinese sources said Wednesday.

The sources identified the three as playwright Wu Zuguang, Wang Ruoshui, the former deputy editor of the party newspaper People's Daily; and Su Shaozhi, director of the Research Institute of Marxism-Leninism-Mao Tse-tung Thought.

There was no official confirmation of the report the three liberal intellectuals were expelled or forced to resign from the party this month.

But, the sources said, the move apparently was related to a campaign against "bourgeois liberalization" — a catch phrase for Western trends — which was launched in January in response to nationwide student demonstrations for democratic reforms.

Three other prominent intellectuals — astrophysicist Fang Lizhi, journalist Liu Binyan and writer Wang Ruowang — were expelled from the party in the first few weeks of the campaign and vilified in the media for allegedly advocating "bourgeois liberalization."
- Tangshan: The Years After the Big Quake
- Are Chinese Women Really Equal?
- Pioneer in Microsurgery
Signboard for the exhibit, and a line of people waiting to buy tickets.

Robert Rauschenberg Exhibit in Beijing

(See story in this issue)

'Rapture of Motion — Wind from the American West' (1981).

One of the construction/collages based on cardboard cartons that roused so much comment — and puzzlement — among Chinese viewers.

'Yellow Dream of Mexico' (1985).
Real umbrellas form part of a Rauschenberg composition—a motif the artist has used often.

The videotape displays were particularly popular; this one at the exhibition entrance showed a film about Rauschenberg's life and art.

ラウシェンバーグの国際文化交流

メアリー・リン・コッツ
MARY LYNN KOTZ

高橋芳子 訳

「タイ II」 1983年 紙に顔料 27.3×24.4cm

アメリカの現代アーティスト、ロバート・ラウシェンバーグは、20世紀半ばに美術史の様相を変え、さらに今、観客のふるる新事業にとり出している。その企画の旅をとるドナルド・サフによれば、ラウシェンバーグが芸術を通じて語っていることは「世界を世界に知らせること」だという。

その夢を具現化したラウシェンバーグ国際文化交流（ROCI）展が日本に観たされ、1986年11月22日から東京の世田谷美術館で開催された。100点をこす展示物はラウシェンバーグの絵画、幸紙、彫刻、版画、グラフィック、あるいはインスピレーションから生まれた多様な作品であり、訪れた数々の国で制作して得た素材や技法などを示るものである。ひとりの現代の偉大なアーティストが、この地球とその住人たちを守ろうという気持を芸術を通達手段としていかに表現していられるか、観て会を見る日本の人々はよく分かることだろう。

60歳になるラウシェンバーグを窺ってROCIを創設させたものはなんだろか？ラウシェンバーグはこう言う。「私がジャーナリストだったら、こう書くでしょう。君が芸術に責任はあろう。私たちひとりひとりが個的に地球上で生命に責任をもたなければならないのだ」と。そういうことを伝えたいのです。さсいて私にできるのは制作することだけです。だから作品を通じてそれを伝えようと思うのです。

彼こそ世界中の都市でその鋭い眼がかりの才能を讃えられ、数えきれないほどの賞と栄誉を受けている人物なのだか
日本の美的虜

日本人の美的感覚は、初めての来日のときからラウシェンバーグを虜にした。
「日本が目に見えるものを大切にするのがよく分かりました」と彼は言う。「色や手触りの微妙な感覚、ごく当たり前の
つまらない物でもその美しさを非常に大切にする気持ちには、私はすっかり心を打たれてしまった。一本の花を花瓶に並べる角度、
皿の上に並べた料理、さまざまな形や色の風、熱いタオルのしあわせ方——私は魅了され、感動したものです」。

熱心な研究家であるラウシェンバーグは、日本の版画の技術やアサインからも影響を受けた。そしてこの数年里トsplice
の制作に日本のイメージを多く取り入れている。

1982年8月から9月にかけてラウシェンバーグは仕事のために日本と中国を訪れて、陶芸の技術を学びはじめた。そして
現代的な彫刻の制作に目覚めた。信楽
の大塚陶業で仕事をしながら、彼はきめ
めて断言に“陶画”を制作した。工場の協力
で、シュルスクリーンで使われるような
イメージを土に移し変えることができた。
その結果、ラウシェンバーグのイメージ
を焼き付けた陶器が、壁掛にあたるものは
置き畳など、さまざまな形で大量に制
作された。

それ以前にラウシェンバーグは中国
安徽省の安徽藝術家協会に招かれて、中国
最古の製紙工場で製紙技術を学んでい
た。そして伝統的な製紙法や墨を塗を通して
作る過程を利用して、半透明で非常に
かたい紙を作り、それを集めて490もの
ラージュにした。
1983年大晦日のニューヨークで、日本と中国で制作した新作の展覧会が開かれ、美術界の関心をかんざしにひいた。新聞、雑誌、放送業界などには次々と奨励が寄せられ、さらに「ラウシェンバーグ・ルネッサンス」の夜明けを告げるものとなった。それに続き3ヶ月に彼は日本で過ごし、さらに陶器を製作すると同時に京都を題材として一連の素描を仕上げた。これら
の作品は東京プリンス・ホテルと京都のKBS会館で「ラウシェンバーグと信楽」展で展覧された。

創作と共同作業の両面で充実したこの時期に、ROC1も確かな形を取ろうとしていた。

各国を巡回するROC1展

ROCIをラウシェンバーグ自身はややふさがって「ロッキー」と発音している。
ロッキーというのは彼がペットにしている亀の名前である。背中に全世界を背負う亀を東洋的なマークにしたもののがROCIのマークになっている。事実、数百万ドルという経費を伴う事業を、個人が全地球的な規模と長期展覧ですすめる道は決して平らではなく、「ロッキー（不安定）なこともたびたびあった。しかし、ラウシェンバーグが政府の財政援助を求める事は一度もない。この複雑かつ大規模な企画の財政面を支えてきたのは彼自身の金である、友人やその他の個人的な寄付だけである。

ラウシェンバーグはこう言っている。
「理想は、現代アメリカのアーティストが知られていないような国へ行き、その国のアーティストや職人たちと影響し合い、彼らのもつ伝統的な美を知り、彼らの状況の中で制作し、学生たちと語ることにつまり芸術のあらゆる面に直接触れることです」。

3年間、幾つかの国のさまざまな土地で大勢のアーティストや作家たちと計画を練り、訓練をつみ、研究し、共に制作

上：「有史前のバラの種子」（「カバル・アメリカン・ゼファー」シリーズより）1981年 木のブロカ、スツール 86.4×193×38.1cm
下：「土の神社——南」（「ジャパニーズ・クレインワーク」シリーズより）1982年 高温焼成した陶 304.8×455.9×190.5cm
「私がエルバ島を見る前は可能であった」
(「ジャパニーズ・レクリエーション・クレイワーク」シリーズより)
1983年 焼成した陶 269.2×231.1cm
「京都 IX」
1983年 紙に油絵 27.3×21.2cm
した後、ラウシェンバーグはロシを囲まれた1984年12月のことである。ロシ展は1984年4月、メキシコ市のルフィノ・タマヨ美術館で開かれた。

チリの国立美術館で展覧会が開かれたのは1985年7月である。ラウシェンバーグはチリで制作した作品の一部をここに残した（メキシコでもそうしていた）。ベネズエラは同年9月に、カラカス現代美術館で展覧会が開催された。

11月28日、展覧会は北京で開かれた。日本の美術界に広がり、大々的な催しとなった。ラウシェンバーグのデザインによる舞台装置で、アメリカの舞踏家であり舞踊師のトリシャ・ブラウンが記念公演を行った。展覧会ではラウシェンバーグが中国で制作した作品、とくに安徽で制作した紙による作品が人々の関心を集めた。ロシ中国展の初日の夜には9000人以上の人が訪れ、トゥー「ラウシェンバーグ・スタイル」を制作を始めました。”

ロシ展の中心となっているのは、ラウシェンバーグが過去10年間に制作した作品のうちから国際的な意味をもつ作品を選んだものである。ほかにその展覧会は開催される国のアーティストや職人たちと開催の前年に共同制作した新しい作品もある。それぞれの国でラウシェンバーグは展覧会に出展した作品の一部を贈り物として残しているが、そのほかは最終的にワシントンのナショナル・ギ
チャリー・オブ・アートに送る。1989年に巡回展の代表作による展覧会を企画しているからだ。

ラウシェンバーグの方針として、ROCI展での共同作業は仲間のアーティストたちとの間にだけ行われるのではない。ROCI展が開かれるごとに、その間にラウシェンバーグの体験や創作意欲をかきたてた出来事などをビデオテープにとり、"芸術作品の誕生まで"と仮ラッシュェンバーグと読むという題材でまとめる仕事もある。

1985年にノーストンのナショナル・ギャラリー・オブ・アートで企画された"アーティストへのインタビュー"で、版画・デッサン部門のキュレーターであるルース・ファインはこう言った。「30年もの間ラウシェンバーグは、彼の作品を通じて、あるいは音楽で、芸術には規則はないと主張し続けてきました。そしてたえず新しい見方、新しい作り方を生み出しています」。

20年ほど前、 Neb にたまらぬ"アングリップ"であった頃から彼は、意識して社会に、全世界の一部に、もっともっと密着したいと宣言していた。彼は創作力や熱意の幅の広さ、規模の大きさでいつでもビカソと比較される。ビカソと一緒に彼も美術界に電撃的なショックを与えた。コレージュを生み出したのはビカソであったとしても、「ラウシェンバーグは完全にそれを再生しました」と、ナショナル・ギャラリー・オブ・アートのインタビューで、美術史家ナン・ローインターは述べた。

ラウシェンバーグは非常に広い範囲でその才能を発揮し、創造的な活動をしている――絵画、彫刻、写真、版画、舞台装置、衣装デザイン、などなど。また舞踊や音楽のパフォーマンスにも積極的に加わるし、芸術と科学とテクノロジーを結ぶ実験も行っているのである。
「タグ」（日本でのROCIより）
1984年 麻布にアクリリック 193×124.5cm
「フィッシュ・パーク」（日本でのROCより）
1984年 麻布にアクリルと布のコラージュ 199.4×571cm

「回廊」（日本でのROCより）
1984年 画布にアクリル、織物（3枚のパネル） 229.2×372.1×28cm
『オノト・スネアー』（ペネズエラでのROPより）
1985年 画布にアクリル、ナイロン・ネット 457.2×513. cm
『カバー・ヘッド・バイト VI』（チリでのRDCより） 1985年 アクリリック、シルクスクリーン、銅 246×130cm
滋賀県信楽の大壺陶業で「ジャパニーズ・クラウドワーク」のシリーズを制作するラウシェンバーグ（1982年）。

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