Rauschenberg Overseas Culture Interchange, statement by Donald Saff for ROCI CUBA, 1988

typewritten on paper, 8 1/2 x 14"

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Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI). Robert Rauschenberg Foundation Archives, New York
Robert Rauschenberg’s handwritten draft of a letter to Fidel Castro inviting him to the reception for ROCI Cuba at the National Gallery of Art, Washington, D.C. and requesting a statement for the occasion.

Robert Rauschenberg’s handwritten draft of a letter to Fidel Castro inviting him to the reception for ROCI Cuba at the National Gallery of Art, Washington, D.C. and requesting a statement for the occasion.

I AM PERSONALLY ASKING YOU TO PARTICIPATE WITH ME IN THE APRIL 6 1989 RECEPTION HONORING THE RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE (ROCI) WORLD TOUR FOR PEACE, CELEBRATING THE GREAT SUCCESS WE SHARED IN CUBA. THE RECEPTION FOR CUBA WILL BE AT THE NATIONAL GALLERY IN WASHINGTON D.C.

COULD I ASK YOU FOR A STATEMENT THAT I WOULD PERSONALLY READ ON THIS OCCASION. IT WOULD BE A CONTRIBUTION TO WORLD UNDERSTANDING EVEN MORE THAN THE SEVEN-FOOT-BY-EIGHTEEN-FOOT PAINTING THAT WAS INSPIRED BY CUBA THAT GOES IMMEDIATELY INTO THE COLLECTION. THE PAINTING ECHOS THE MOST POSITIVE IMAGES OF CUBA AS YOU HAVE ENCOURAGED.

I CUBA be proud you would have any embarrassment to the overwhelming responses ROCI has shared most recently in Moscow, 144, 115 people within a 3 week exhibition. Other sites have been Mexico, Chile, Vietnam, China, Tibet and Japan and we continuing.

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YOUR SPECIAL HOSPITALITY AS WELL AS THAT OF YOUR COUNTRYMEN DID NOT GO UNGRATEFUL OR UNFELT. WE ALL THANK YOU.

(FROM THE BOTTOMS OF OUR HOT HEARTS,

PLEASE CONSIDER A STATEMENT.

THE WORLD WILL BE BETTER FOR IT—SO WILL YOU AND SO WILL I

WITH DEAREST FRIENDSHIP
RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)
Select materials related to ROCI: Cuba - low-resolution scans only
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<table>
<thead>
<tr>
<th>Fecha</th>
<th>Hora</th>
<th>Actividad</th>
<th>Lugar</th>
<th>Observación</th>
</tr>
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<tbody>
<tr>
<td>7 febrero domingo</td>
<td>2:30pm</td>
<td>Arribo a Cuba</td>
<td>Aeropuerto</td>
<td>Protocolo</td>
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<td></td>
<td></td>
<td>Alojamiento</td>
<td>Hotel Habana Libre</td>
<td>Suite</td>
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<tr>
<td></td>
<td>8:30pm</td>
<td>Cena con Lilian Llanes</td>
<td>Hotel Habana Libre</td>
<td>Restaurant</td>
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<td>10:00am</td>
<td>Recepción en Centro Alfredo Lam</td>
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<td>Sesión de trabajo sobre Telaarte</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>3:00pm</td>
<td>Conferencia de Prensa</td>
<td>Museo Nacional de Bellas Artes</td>
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<tr>
<td>9 febrero martes</td>
<td>10:00am</td>
<td>Visita al Instituto Superior de Arte</td>
<td>Casa de los Estados</td>
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<tr>
<td></td>
<td>11:00am</td>
<td>Visita al Medico de la Familia y al Hospital Hermosas Ameijeiras</td>
<td>Casa de los Estados</td>
<td></td>
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<tr>
<td></td>
<td>12:00pm</td>
<td>Cena de despedida</td>
<td></td>
<td></td>
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<tr>
<td>10 febrero martes</td>
<td>10:00am</td>
<td>Visita al Palacio de Pioneros &quot;Ernesto Che Guerera&quot;</td>
<td>Parque Lénin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12:00pm</td>
<td>Inauguración de la Exposición de Robert Rauschenberg</td>
<td>Museo Nacional de Bellas Artes</td>
<td>La Habana</td>
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<tr>
<td></td>
<td>4:00pm</td>
<td>Coctel</td>
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<tr>
<td>11 febrero jueves</td>
<td>10:00am</td>
<td>Visita a cárcel de mujeres &quot;Nuevo Amatecer&quot;</td>
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<tr>
<td></td>
<td>12:00pm</td>
<td>Cena de despedida</td>
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<td></td>
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<tr>
<td>12 febrero lunes</td>
<td>10:00am</td>
<td>Regreso a su país</td>
<td></td>
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<th>Lugar</th>
<th>Observaciones</th>
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<td>Recibimiento 2do. grupo de la delegación (4 pas)</td>
<td>Aeropuerto</td>
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<td></td>
<td>Alojamiento</td>
<td>Hotel Habana Libre</td>
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<td></td>
<td>18:08m</td>
<td>Recibimiento en el Centro Héfredo Lam</td>
<td>Centro Héfredo Lam</td>
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<tr>
<td></td>
<td></td>
<td>Sesión de trabajo</td>
<td>Hotel Habana Riviera</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:08p</td>
<td>Recorrido por la Habana Vieja y Taller de Serigráfia</td>
<td>Casco Histórico</td>
<td></td>
</tr>
<tr>
<td>6 febrero sábado</td>
<td>18:08m</td>
<td>Museo de Guanabaco</td>
<td>Guanabaco</td>
<td></td>
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<tr>
<td></td>
<td>8:30m</td>
<td>Concierto de Pablo Milanés</td>
<td>Ciudad Deportiva</td>
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<tr>
<td>7 febrero domingo</td>
<td>6:30am</td>
<td>Recibimiento 3er. grupo de delegación (1 pas)</td>
<td>Aeropuerto</td>
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<td>Hotel Habana Libre</td>
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<td>Recorrido Parque Lenin</td>
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<td>2:30p</td>
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<tr>
<td>8 febrero lunes</td>
<td>1:15am</td>
<td>Recibimiento 5to. grupo de delegación (1 pas)</td>
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<tr>
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<td>Alojamiento</td>
<td>Hotel Habana Libre</td>
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PROGRAMA DE INAUGURACION
ROCI - CUBA.

HORA: 7:30 p.m.

- Palabras de apertura.
- Condecoración de Robert Rauschenberg.
- Donación de la obra de R. Rauschenberg
- Recorrido por la exposición.
- Actuación del saxofonista Richard Miles Landry.

*********** ***********

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MUSEO NACIONAL PALACIO DE BELLAS ARTES
TROCADERO ENTRE ZULUETA Y MONSERRATE, HABANA VIEJA
ABIERTO DE MARTES A DOMINGOS DE 2:00 A 8:30 P.M.
TELEFONOS: 6-8198 Y 61-2332

CASTILLO DE LA REAL FUERZA
O'REILLY ENTRE AVENIDA DEL PUERTO Y TAÇON
PLAZA DE ARMAS
ABIERTO DE LUNES A SABADOS DE 11:00 A.M. A 6:45 P.M. (EXCEPTO MARTES) Y DOMINGOS DE 9:00 A.M. A 12:45 P.M.
TELEFONO: 66-0216

INAUGURACION DE LA EXPOSICION: 10 DE FEBRERO DE 1988
CLAUSURA DE LA EXPOSICION: 3 DE ABRIL DE 1988

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TELEFONO: 66-0216

INAUGURACION DE LA EXPOSICION: 10 DE FEBRERO DE 1988
CLAUDURA DE LA EXPOSICION: 3 DE ABRIL DE 1988
Requisitos Técnicos, TULANTE

- Deben utilizarse colores planos. No se admiten agudas, ni estarcidos muy finos. Sólo podrán usarse meditones en forma de líneas, puntos u tramas, de manera que puedan ser reproducidos con películas de alto contraste.

- El máximo de colores a utilizar es de ocho (8).

- No se admiten líneas o puntos extremadamente finos o pequeños.

- Podrá cubrirse con color hasta un 60% de la superficie total, o al menos dejar siempre el blanco de la tela como fondo del diseño.

- Se presentarán como mínimo 4 variantes de color, incluyendo la original. Para cada una de ellas deberán reproducirse al tamaño real unos 5 o 10 fragmentos del patrón original, en los que puedan apreciarse todos los colores. No se aceptarán los diseños que no cumplan este requisito.

- El diseño podrá tener, como máximo, las siguientes medidas: 64,15 cm (alto) x 145 cm (largo). Es obligatorio, si se trabaja con esta medida, indicar una variante en dimensiones -sobre el diseño original- con la siguiente medida: 64,15 cm (alto) x 120 cm (largo).

- Se no utilizarse las medidas anteriores, podrán combinarse cualquiera de las siguientes:

  **Altura (vertical)**

<p>| | |</p>
<table>
<thead>
<tr>
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<tr>
<td>32,1 cm</td>
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<tr>
<td>64,15 cm</td>
<td>50 cm</td>
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Está representado por la Galería Leo Castelli y la Galería Sonnabend, de Nueva York; y sus obras figuran en casi toda importante colección internacional de Arte Contemporáneo.
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The Rauschenberg Overseas Culture Interchange (R.O.C.I.) exhibition at the Casa de las Americas, Castillo de la Fuerza, and the Museo Nacional is part of a twenty-two country world tour of the art of Robert Rauschenberg. It represents the latest phase of a continuing, evolving global collaboration from which the images that define particular national cultural identities emerge as crucial elements in a presentation that endows all life through art.

Respect for those things that make each of us unique goes to the heart of Rauschenberg's artistic purpose. His collaborative method on a global scale represents a natural extension of a lifelong working process.

The works shown here have philosophical antecedents in Rauschenberg's earliest works. His all white and all black paintings of 1951 established, and affirmed for all time, the idea of the objectivity of works of art and the subjecitivity of individual creative experience as the primary building blocks of culture.

In one grand and courageous gesture, Rauschenberg dismissed the notion that the values of art and culture are accessible only through prescribed routes and rituals ordained by history and sanctified by the pronouncements of a cultural elite. Not fully understood at the time of their creation, these works now stand as a literal and metaphorical tabula rasa, upon which the story of Western art will be forever inscribed. It is the story of the licensing of all artists to think and associate freely, to probe new syntax...to be creative.

Rauschenberg has changed both the face of art and the method of making it. His fresh approach to art has taken paintings off the wall and placed them in new and open dimensions. The picture plane has been extended into the world, penetrated and expanded, and painted on in all dimensions. Abandoning our traditional definitions of painting and sculpture, Rauschenberg has given us a new concept of the form of art objects and advanced a revolutionary idea of how the appropriateness of the very materials with which art can be made. He has shown us that the values of art lie not in the intrinsic worth of the materials of art, but rather, they are to be found in the significations of their functions in a larger process of evolving meaning.

He has single-handedly reoriented our thinking about drawing, prints, and the functional role of paper itself. His broad interest in all the arts has resulted in collaborative activities that significantly advanced our ideas of theatre, dance, and music.

Free from iconographical systems that lock in meaning and divide universal consciousness, the works of art in this exhibition liberate the spirit. They allow non-verbal penetration of the surface tensions that identify disparate cultures. They serve as a conduit through which flows a stream of international values and qualities that can unify human purpose and give dignity, integrity, wholeness, and intensity to the meaning of life. Rauschenberg has not given us a way of looking at the world, rather, he has developed a unique means of presenting the world to itself. He offers not a comment on life, but an opportunity to live. To seize that opportunity, we too must become active collaborators in a life process devoid of preconceptions that distort the world and emerge as free participants responding openly to a perception of what is really there.

Donald J. Saff
Tampa, Florida

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