FOR IMMEDIATE RELEASE
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NATIONAL GALLERY PRESENTS RECENT WORKS BY RAUSCHENBERG
INSPIRED BY ARTIST’S WORLD TOUR, MAY 12 – SEPTEMBER 2, 1991

WASHINGTON, D.C. -- Some of Robert Rauschenberg’s best and most colorful creations in decades, often inspired by the diverse cultures he experienced as part of the Rauschenberg Overseas Culture Interchange (ROCI), will be featured in a multi-media exhibition in the East Building of the National Gallery of Art, May 12 through September 2, 1991. Rauschenberg, a pivotal figure in twentieth-century art, began the ROCI tour in 1985 to foster world understanding and peace through art.

ROCI, an exhibition that is part of the Gallery’s year-long 50th anniversary celebration, will include approximately 150 paintings, drawings, works of sculpture, and photographs by Rauschenberg, in addition to videotapes. "Astral Convertible - Part Two," a new dance piece commissioned by the Gallery and created by choreographer Trisha Brown and the artist, will be performed by the Trisha Brown Company in the East Building, May 15 – 18, 1991.

"Through his devotion to ROCI and its complex, daring agenda Rauschenberg has created a great deal of remarkable art," said National Gallery director J. Carter Brown. "His dedication to the National Gallery and to this grand finale of ROCI has been without precedent in our fifty-year history."

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The ROCI project, which was funded almost exclusively by Rauschenberg, has been to Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the Soviet Union, Berlin, and Malaysia. In each location the artist collected images and materials, met with artistic communities, and explored the cities and countryside. He took photographs while his staff shot extensive videotapes to record what the artist saw and experienced.

A ROCI exhibition was held in each location. The first exhibition, held in Mexico City in 1985, included many of his monochromatic paintings and objects from the 1970s, which set the foundation and provided a historical retrospective for his new audiences. As the traveling exhibition evolved over a six-year period, it also featured works from each host country as well as from previous ROCI venues. Rauschenberg donated a work of art to each country and exhibition catalogues include contributions by local poets, writers, or journalists.

From his more traditional Mexico paintings to his witty and engaging sculpture from Tibet, the colorful art of ROCI displays Rauschenberg’s acute powers of observation, experimentation, and the creative application of his artistic past.

"I feel strong in my belief, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent peaceful powers, and is the most non-elitist way to share exotic and common information, hopefully seducing us into creative mutual understandings for the benefit of all," wrote Rauschenberg during his travels.

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Born in Port Arthur, Texas, in 1925, Rauschenberg has become an artist who is recognized worldwide. His work is included in virtually every important international collection of contemporary art. His career has been marked by a continuing sense of innovation--revealed in creations such as his "black," "red," or "white" paintings and his "combines" that incorporate painting and various objects (a stuffed goat, a tire, a bed), and his revitalization of some printmaking technologies. Many credit Rauschenberg with bridging the gap between abstract expressionism and pop art, as well as, in his words, the gap between "art and life."

"The works in ROCI reveal Rauschenberg at the height of his power. The excitement about the ROCI exhibition at the National Gallery has been building over the past six years as outstanding works from each of the stops were displayed in the East Building," said Jack Cowart, National Gallery curator of twentieth-century art. "Now we will bring together works of art from all of the ROCI sites, in addition to several earlier pieces, and a major group of new works created especially for this, the ROCI/USA venue."

Cowart selected the works for the exhibition from hundreds produced by Rauschenberg. The fully illustrated catalogue, published by the National Gallery of Art and Prestel Verlag, includes an introduction by Cowart; writings by Rosetta Brooks, José Donoso, Roberto Fernández Retamar, Heiner Müller, Octavio Paz, Laba Pingcuo, Yevgeny Yevtushenko, and Wu Zuguang; a ROCI chronology; and a conversation between Rauschenberg and Donald Saff, artistic director for ROCI.

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EXHIBITION BACKGROUNDER

Rauschenberg Overseas Culture Interchange

National Gallery of Art
May 12 - September 2, 1991

"I feel strong in my belief, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent peaceful powers, and is the most non-elitist way to share exotic and common information, hopefully seducing us into creative mutual understandings for the benefit of all."

Robert Rauschenberg

In June 1982 Robert Rauschenberg traveled to China as a guest of the Anhui Province Artists’ Association to work at the Xuan paper mill in Jingxian. His interaction with the artisans there convinced Rauschenberg to follow through on an idea that he had been considering since his 1976 retrospective exhibition at the National Collection of Fine Arts (now the National Museum of American Art) in Washington, D.C., and its subsequent U.S. tour. Over the years, the idea expanded from a fixed selection of works that would travel worldwide to a changing exhibition, continually evolving as the result of the artist’s response to the varied cultures of the participating host countries.

On December 14, 1984, Rauschenberg announced to a group of ambassadors and art leaders assembled at the United Nations in New York the launching of the Rauschenberg Overseas Culture Interchange (ROCI) to foster a dialogue through the language of art that would contribute to world peace and understanding. It was decided that the exhibitions would take place in countries -more-
with little or no previous exposure to contemporary Western art and whose political and economic systems contrasted with those of the United States. In 1985 the National Gallery of Art agreed to exhibit a final anthology of the projected results. The exhibition in May thus becomes the ROCI/USA summary of the project with new work created especially for this final venue.

Rauschenberg was born in Port Arthur, Texas, in 1925. By the time the ROCI tour began in 1985, he had already made substantial contributions to the art of the twentieth century and was recognized worldwide as a master artist. He also supported social justice, artist's rights, peace, and preservation of the environment. "In many ways," wrote Donald Saff, ROCI's creative director, "ROCI can be considered a logical extension and predictable result of Rauschenberg's love of art and people."

Rauschenberg and his ROCI collaborators traveled to Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the Soviet Union, Berlin, and Malaysia. The funding for the undertaking was provided almost exclusively by Rauschenberg. In each location he collected images and materials, interacted with artistic communities, learned from local artistic traditions, and explored the cities and countryside.

The first ROCI exhibition opened in April 1985 at the Rufino Tamayo Museum in Mexico City. It included many of Rauschenberg's monochromatic paintings from the 1970s, which set the foundation and provided a historical retrospective for his new audiences, in addition to bright, colorful pieces inspired by his travels in Mexico. As the traveling exhibition evolved over a six-year
period, it featured works from each host country as well as from previous ROCI venues. Rauschenberg donated a work of art to each country and exhibition catalogues include contributions by local poets, writers, or journalists.

Throughout the ROCI tour, museum directors often reported record-breaking crowds and there was much critical praise in the local press. In Lhasa, Tibet, the exhibition opened to a fireworks display and in China, a university brought its entire art department to Beijing for a month to study the works in the show. By 1989, more than two million people had viewed the ROCI exhibitions. That same year, ROCI/USSR became the first one-man show of a Western abstract artist in the Soviet Union.

More than one hundred of the works created for ROCI will be presented in the exhibition at the National Gallery of Art in Washington, D.C., May 12 through September 2, 1991. It will also include new works created for ROCI/USA, and photographs taken by the artist and videotapes shot by his staff during the tour, in addition to selected works from the early 1980s.

According to National Gallery curator of twentieth-century art Jack Cowart, among the paintings, works of sculpture, and editioned objects in the exhibition are some of "the best work Robert Rauschenberg has produced in decades." Cowart wrote, "For ROCI the artist consciously developed new technical processes, new surfaces, a new palette, and in some cases, a new point of view. Virtually every new painting made for ROCI contains explosive, highly charged colors, frequently on reflective metal.
surfaces. They are large-scale, lively works, filled with lush texture and shimmering light."

The first series of ROCI/Mexico works are the most traditional and are closest to his 1960s and 1970s compositions and color printing techniques. One exception is *Altar Peace* (1985), which juxtaposes painting and sculpture; thin, flat silkscreen and textured pools of pigment; matte and reflective surfaces; high color and shadowy monochrome. This work establishes much of the formal and narrative repertoire of subsequent ROCI works.

He used "found" objects and local materials innovatively: lottery tickets from Mexico, patterned silks woven by the nomads of Samarkand, and Onoto bean pigment used by the Panare Indians of Venezuela. In addition he made photographs that he silkscreened onto various surfaces in the ROCI works, giving viewers quick autobiographical and documentary glimpses of things, people, and places visited, and challenging them to see the world in new ways.

*Malaysian Flower Cave* (1990) is the last ROCI work for the foreign venues of the exhibition and it successfully blends his liberated color and broadly applied pigment, mounted fabrics and silkscreen images. This work also summarizes the artist’s general ROCI views of the conflicts between urban and indigenous cultures: bound skulls and historic architecture are placed against an oil derrick, cars and bikes oppose a view of a native river village, tropical vegetation plays against geometric Batik scarves.
FOR IMMEDIATE RELEASE
February 18, 1991

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RAUSCHENBERG WORKS DONATED TO NATIONAL GALLERY

WASHINGTON, D.C. -- A total of 29 works of art made by American artist Robert Rauschenberg since 1985 as part of the Rauschenberg Overseas Culture Interchange, or ROCI, have been donated to the National Gallery of Art. Most of the works, which are among some of his best and most colorful creations in decades, will be featured in the ROCI exhibition of some 150 works of art in the East Building, May 12 through September 2, 1991.

Among the gifts are some new works not seen by the public that were created for the last stop of Rauschenberg’s world tour at the Gallery. These include four ROCI USA (Wax Fire Works) (1990). This group reveals the artist’s fascination with mirrored surfaces, which are often overlaid with photographic images, wax emulsion, and sculptural metal objects.

Many of these gifts are former loans exhibited at the National Gallery after each stop of the ROCI world tour, which took the artist to Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the Soviet Union, Berlin, and Malaysia. At each location new work inspired by the host country, as well as from previous venues, was added. Thus the exhibition evolved constantly.

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In 1985 the Gallery agreed to celebrate each stop of the tour with a reception centered around selected works from that location. In addition, the Gallery announced that it would organize the final ROCI exhibition for the United States.

"These generous donations will give the nation a fascinating panorama of Rauschenberg's creative activity over the last six years," said National Gallery of Art director J. Carter Brown. "When they are added to our large collection of his graphic art and anticipated donations of earlier works from others close to the Gallery, we will eventually have the most complete holdings in the world of works by this major artist."

Eight paintings and works of sculpture were donated by the Robert Rauschenberg Foundation; a set of seven ROCI USSR "Arrays" are gifts from the artist and Universal Limited Art Editions; a set of seven ROCI USSR "Samarkand Stitches" were donated by the artist and Gemini, G.E.L.; four of the ROCI USA "wax fireworks" are gifts of the artist and Saff Tech Arts, and three additional ROCI works of sculpture were donated by the artist and Graphicstudio, University of South Florida.

"For ROCI, Rauschenberg consciously developed new technical processes, new surfaces, a new palette, and, in some cases, a new point of view," said Jack Cowart, exhibition curator and curator of twentieth-century art at the Gallery. "Each painting has an overall chromatic context suggestive of that country's local color. But the individual colors in the paintings are themselves pure and self-assertive, only rarely relating to the color or remodeling of the actual object or scene."

(List of ROCI gifts follows.)
ROCI GIFTS TO THE NATIONAL GALLERY OF ART

February 1991

All works of art are by American artist Robert Rauschenberg, born in 1925.

1. Altar Peace/ROCI Mexico, 1985
crystal on canvas with aluminum frame plus object of aluminum and tin
126 x 90 x 24 inches
National Gallery of Art, Gift of the Robert Rauschenberg Foundation

2. Copperhead Grande/ROCI Chile, 1985
crystal and tarnishes on copper
90 x 144 inches
National Gallery of Art, Gift of the Robert Rauschenberg Foundation

crystal and collage on plywood panel with objects
50 x 99 x 15 inches
National Gallery of Art, Gift of the Robert Rauschenberg Foundation

4. Sinol-Trolly/ROCI China, 1986
crystal and fabric collages on fabric laminated paper mounted on aluminum support with objects
86 x 231 x 55 inches
National Gallery of Art, Gift of the Robert Rauschenberg Foundation

5. Araucan Mastaba/ROCI Chile, 1986
hand painting and screenprint on mirrored aluminum with cast sterling silver and lapis lazuli
20 5/8 x 22 x 22 inches
National Gallery of Art
Gift of Graphicstudio, U.S.F. and the Artist

6. Tibetan Garden Song/ROCI Tibet, 1986
epoxied cello, Chinese brush, chromed basin, mirrored plexiglas, and glycerine
43 x 18 1/4 inches
National Gallery of Art
Gift of Graphicstudio, U.S.F. and the Artist

7. Wall-Eyed Carp/ROCI Japan, 1987
acrylic and fabric collage on canvas
80 x 243 inches
National Gallery of Art, Gift of the Robert Rauschenberg Foundation

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8. **Bamhue/ROCI Japan**, 1987
   bamboo with neon lights, electrical timer, and metal fixtures
   90 x 4 x 10 3/4 inches
   National Gallery of Art
   Gift of Graphicstudio, U.S.F. and the Artist

9. **Cuban Acre/ROCI Cuba**, 1988
   acrylic and enamel on galvanized steel
   84 x 222 inches
   National Gallery of Art, Gift of the Robert Rauschenberg Foundation

   Trial proofs for a set of seven photogravures
   88 x 53 inches each (except VII, which is 78 x 53 inches)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

17-23. **Samarkand Stitches #1-7**, 1988
   sewn fabric collages with silkscreening
   #1: 76 x 66 inches
   #2: 60 x 55 inches
   #3: 62 x 41 inches
   #4: 62 x 41 inches
   #5: 57 x 48 inches
   #6: 82 x 26 inches
   #7: 49 x 44 inches
   National Gallery of Art
   Gift of Gemini, G.E.L., and the Artist

   acrylic and fabric collage on plywood panels
   99 3/8 x 99 1/2 inches
   National Gallery of Art, Gift of the Robert Rauschenberg Foundation

25. **Malaysian Flower Cave/ROCI Malaysia**, 1990
   acrylic and fabric on galvanized steel
   122 x 146 inches
   National Gallery of Art, Gift of the Robert Rauschenberg Foundation

26. **Narcissus/ROCI USA (Wax Fire Works)**, 1990
   acrylic, enamel and fire wax on mirrored aluminum
   96 3/4 x 72 3/4 inches
   National Gallery of Art
   Gift of Saff Tech Arts and the Artist

27. **Pegasus/ROCI USA (Wax Fire Works)**, 1990
   acrylic, fire wax, and chair on mirrored aluminum
   72 3/4 x 96 3/4 x 17 1/2 inches
   National Gallery of Art
   Gift of Saff Tech Arts and the Artist

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28. **Swim/ROCI USA (Wax Fire Works), 1990**
acrylic, fire wax, and variegated brass leaf on mirrored aluminum
72 3/4 x 96 3/4 inches
National Gallery of Art
Gift of Saff Tech Arts and the Artist

29. **Seminole Host/ROCI USA (Wax Fire Works), 1990**
acrylic and fire wax on mirrored aluminum
72 3/4 x 96 3/4 inches
National Gallery of Art
Gift of Saff Tech Arts and the Artist
RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE
Exhibition Checklist as of February 1991

o black and white photograph available
* color transparency available

1. The Suicide of Two Foreign Clerks or the Moving Fever (Kabal American Zephyr), 1981
   solvent transfer, acrylic, and collage on plywood and metal construction with electric lights
   82 x 92 1/2 x 51 1/2 (208 x 233.7 x 129.5)
   Collection the Artist

2. The Ancient Incident (Kabal American Zephyr), 1981
   assembled construction with chairs
   86 1/2 x 92 x 20 (219.7 x 233.6 x 50.8)
   Collection the Artist

3. 28 Famous Murders with Poems (Kabal American Zephyr), 1981
   solvent transfer, acrylic, and plexiglas on wood construction
   93 x 94 x 94 (236.2 x 238.8 x 238.8)
   Collection the Artist

4. Demons of Illness and Poverty Stalking the Lucky Gods (Kabal American Zephyr), 1981
   solvent transfer, acrylic, and collage on aluminum construction with objects
   95 x 81 x 37 1/4 (241 x 205.7 x 94.6)
   Collection the Artist

5. Prehistoric Rose Spore (Kabal American Zephyr), 1981
   assembled construction with propeller
   34 1/2 x 76 1/2 x 15 1/4 (86 x 193 x 38)
   Collection the Artist

6. Untitled, 1982
   collage and acrylic on corrugated cardboard
   24 3/8 x 43 3/4 (61.9 x 111.1)
   Collection the Artist
7. **Untitled**, 1982
   solvent transfer, acrylic, and pencil on
corrugated cardboard
24 3/8 x 22 (61.9 x 55.9)
Collection the Artist

8. **Global Chute (Kabal American Zephyr)**, 1982
   assembled construction with globe
58 1/2 x 21 x 13 (148.6 x 53 x 33)
Collection the Artist

9. **Dirt Shrine: South (Japanese Clay Work)**, 1982
   high-fired ceramic
120 x 179 1/2 x 75 [depth variable] (304.8 x 454.6 x 42)
Collection the Artist

10. **Axis: South (Japanese Clay Work)**, 1982
    high-fired ceramic
113 1/4 x 6 3/4 x 5 3/4 (287 x 15 x 12.7)
Collection the Artist

11. **Pneumonia Lisa (Japanese Recreational Clay Work)**, 1982
    high-fired ceramic
32 1/4 x 86 1/2 (82 x 219.7).
Collection the Artist

12. **Untitled**, 1983
    solvent transfer, acrylic, and collage on
plywood panels with objects
74 1/4 x 96 3/4 x 35 (188 x 243 x 91.5)
Collection the Artist

13. **Taki-No-Ko/ROCI Japan**, 1984
    acrylic and collage on canvas
74 1/2 x 81 1/2 (189.2 x 207)
Collection the Artist

    acrylic and fabric collage on canvas with
objects
116 x 137 1/2 x 64 (294.4 x 349.2 x 162.5)
Collection the Artist

15. **Pendant/ROCI Japan**, 1984
    acrylic on canvas
55 x 34 (139.7 x 86.3)
Collection the Artist

    acrylic on canvas
51 x 125 (129.5 x 317.5)
Collection the Artist
| 17. | **Fish Park/ROCI Japan, 1984**  
* acrylic and fabric collage on canvas  
o 78 1/2 x 224 3/4 (199.4 x 571)  
Collection the Artist |
| 18. | **Mexican Canary/ROCI Mexico, 1985**  
* acrylic and collage on canvas with metal frame  
o 80 3/8 x 150 3/4 (204.2 x 382.9)  
Collection the Artist |
| 19. | **Service/ROCI Mexico, 1985**  
acrylic on canvas  
44 1/2 x 80 (113 x 203.2)  
Collection the Artist |
| 20. | **Awn/ROCI Mexico, 1985**  
* acrylic and collage on canvas  
o 122 3/4 x 115 3/8 (311.8 x 293.1)  
Collection the Artist |
| 21. | **Night Post/ROCI Mexico, 1985**  
* acrylic and collage on cardboard  
dimensions variable: 21 1/4 x 47 3/8 plus 89 x 148 (54 x 120.3 plus 226.1 x 375.9)  
Collection the Artist |
| 22. | **Casino/ROCI Mexico, 1985**  
acrylic on double-faced fabric, unstretched  
303 3/20 x 129 9/10 (770 x 330)  
Collection the Artist |
| 23. | **Altar Peace/ROCI Mexico, 1985**  
* acrylic on canvas with aluminum frame plus  
o object of aluminum and tin  
126 x 90 x 24 (320 x 228.6 x 61)  
National Gallery of Art  
Gift of the Robert Rauschenberg Foundation |
| 24. | **Altar Peace Chile/ROCI Chile, 1985**  
* acrylic and collage on aluminum construction  
o with light bulb and fan  
79 1/2 x 44 5/8 x 15 1/4 (201.9 x 113.4 x 38.7)  
Collection the Artist |
| 25. | ** Caryatid Cavalcade I/ROCI Chile, 1985 **  
* acrylic on canvas  
138 1/2 x 260 3/4 (351.8 x 662.3) [5 panels]  
Collection the Artist |
26. Copperhead-Bite III/ROCI Chile, 1985
   acrylic and tarnishes on copper
   96 7/8 x 51 1/4 (246.1 x 130.2)
   Collection the Artist

27. Copperhead-Bite VI/ROCI Chile, 1985
   o
   acrylic and tarnishes on copper
   96 7/8 x 51 1/4 (246.1 x 130.2)
   Collection the Artist

28. Copperhead-Bite IX/ROCI Chile, 1985
   o
   acrylic and tarnishes on copper
   96 7/8 x 51 1/4 (246.1 x 130.2)
   Collection the Artist

29. Copperhead-Bite XI/ROCI Chile, 1985
   o
   acrylic and tarnishes on copper
   96 7/8 x 51 1/4 (246.1 x 130.2)
   Collection the Artist

30. Copperhead Chica/ROCI Chile, 1985
    acrylic, enamel, and tarnishes on copper
    48 3/4 x 59 3/4 (123.9 x 151.8)
    Collection the Artist

31. Copperhead Grande/ROCI Chile, 1985
    acrylic and tarnishes on copper
    90 x 144 (228.6 x 365.8)
    National Gallery of Art
    Gift of the Robert Rauschenberg Foundation

32. Primo Calle/ROCI Venezuela, 1985
    acrylic and collage on canvas
    81 1/8 x 212 1/2 (206.1 x 539.8)
    Collection the Artist

33. Onoto Snare/ROCI Venezuela, 1985
    acrylic and collage on canvas
    69 3/4 x 78 3/8 (177.3 x 199.1)
    Collection the Artist

34. Rudy’s House/ROCI Venezuela, 1985
    *
    acrylic and objects on plywood panel
    98 5/8 x 49 1/2 x 21 1/4 (250.5 x 125.7 x 54)
    Collection the Artist

35. Power Stack/ROCI Venezuela, 1985
    o
    acrylic on plywood panel
    98 5/8 x 49 1/2 (250.5 x 125.7)
    Collection the Artist
36. Capitol/ROCI Venezuela, 1985
   * acrylic on plywood panels with objects
   98 5/8 x 98 5/8 x 6 3/4 (250.5 x 250.5 x 17.2)
   Collection the Artist

37. Urban/Interior Network/ROCI Venezuela, 1985
   98 5/8 x 98 5/8 x 6 3/4 (250.5 x 250.5 x 17.2)
   Collection the Artist

38. Armadillo/ROCI Tibet, 1985
   metal construction with plastic
   24 1/2 x 31 x 17 3/4 (62.2 x 78.7 x 45.1)
   Collection the Artist

39. Honky Tonk/ROCI Tibet, 1985
   assembled metal construction
   73 3/8 x 26 x 40 (186.4 x 66 x 101.6)
   Collection the Artist

40. The Brutal Calming of the Waves by Moonlight II/ROCI Tibet, 1985
   chromed and stainless steel construction with wood
   24 1/2 x 69 x 21 (62.2 x 175.2 x 53.3)
   Collection the Artist

41. Magnetic Script/ROCI Tibet, 1985
   construction with chairs and typewriter
   43 3/4 x 30 1/2 x 22 1/2 (111.2 x 77.5 x 57.2)
   Collection the Artist

42. Twin Bloom/ROCI Tibet, 1985
   assembled construction
   17 x 28 1/2 x 14 (43.2 x 72.4 x 35.5)
   Collection the Artist

43. Song for Tibetan Saga/ROCI Tibet, 1985
   47 1/2 x 22 [diameter] (120.6 x 55.9)
   Collection the Artist

44. Rainbow Harp/ROCI Tibet, 1985
   assembled construction with fabric
   119 3/4 x 103 3/4 x 8 (304.2 x 263.5 x 20.3)
   Collection the Artist
45. Able Was I Ere I Saw Elba II (Japanese Recreational Clay Work), 1985
   high-fired ceramic
   106 1/4 x 91 (269.9 x 231.1)
   Collection the Artist

46. Sino-Trolley/ROCI China, 1986
   acrylic and fabric collages on fabric laminated paper mounted on aluminum support with objects
   86 x 231 x 55 (218.4 x 586.7 x 139.7)
   National Gallery of Art
   Gift of the Robert Rauschenberg Foundation

47. Araucan Mastaba, 1986
   hand painting and screenprint on mirrored aluminum with cast sterling silver and lapis lazuli
   20 5/8 x 22 x 22 (51 x 55.8 x 55.8)
   National Gallery of Art
   Gift of Graphicstudio, U.S.F. and the Artist

   acrylic and fabric collage on canvas
   80 x 243 (203.2 x 617.2)
   National Gallery of Art
   Gift of the Robert Rauschenberg Foundation

49. Bamhue/ROCI Japan, 1987
   bamboo with neon lights, electrical timer, and metal fixtures
   90 x 4 x 10 3/4 (228.6 x 10.2 x 27.3)
   National Gallery of Art
   Gift of Graphicstudio, U.S.F. and the Artist

50. Sugar Night (Noche de Azúcar)/ROCI Cuba, 1988
   enamel and acrylic on galvanized steel
   36 3/4 x 48 3/4 (93.4 x 123.8)
   Collection the Artist

51. Yellow Ranch (Rancho Amarillo)/ROCI Cuba, 1988
   enamel and acrylic on galvanized steel
   72 3/4 x 84 3/4 (184.8 x 215.3)
   Collection the Artist

52. Street Suite (Calle del Cuarto)/ROCI Cuba, 1988
   enamel and acrylic on anodized aluminum, mirrored aluminum, and galvanized steel
   84 3/4 x 84 3/4 (215.3 x 215.3)
   Collection the Artist
53. Guardian Light (Guardián de la Luz)/ROCI Cuba, 1988
   enamel and acrylic on anodized aluminum and galvanized steel
   84 3/4 x 60 3/4 (215.3 x 154.3)
   Collection the Artist

54. Red Sunday (Domingo Rojo)/ROCI Cuba, 1988
   * enamel and acrylic on galvanized steel
   o 84 3/4 x 48 3/4 (215.3 x 123.8)
   Collection the Artist

55. Noon Quilt (Colcha de Mediodía)/ROCI Cuba, 1988
   * enamel and acrylic on galvanized and stainless steel
   o 60 3/4 x 48 3/4 (154.3 x 123.8)
   Collection the Artist

56. Cuban Acre/ROCI Cuba, 1988
   * acrylic and enamel on galvanized steel
   o 84 3/4 x 216 3/4 (215.3 x 550.5)
   National Gallery of Art
   Gift of the Robert Rauschenberg Foundation

57. Soviet/American Array I, 1988
   * photo gravure
   o 88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

58. Soviet/American Array II, 1988
   * photo gravure
   88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

   * photo gravure
   88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

60. Soviet/American Array IV, 1988
   * photo gravure
   88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist
61. Soviet/American Array V, 1988
   * photo gravure
   88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

62. Soviet/American Array VI, 1988
   o photo gravure
   88 x 53 (223.5 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

63. Soviet/American Array VII, 1988
   o photo gravure
   78 x 53 (198.1 x 134.5)
   National Gallery of Art
   Gift of Universal Limited Art Editions and the Artist

64. Samarkand Stitches #1, 1988
   * sewn fabric collage with screenprint
   76 x 66 (193 x 167.7)
   National Gallery of Art
   Gift of Gemini, G.E.L. and the Artist

65. Samarkand Stitches #2, 1988
   * sewn fabric collage with screenprint
   60 x 55 (152.4 x 139.7)
   National Gallery of Art
   Gift of Gemini, G.E.L. and the Artist

66. Samarkand Stitches #3, 1988
   * sewn fabric collage with screenprint
   62 x 41 (157.5 x 104)
   National Gallery of Art
   Gift of Gemini, G.E.L. and the Artist

67. Samarkand Stitches #4, 1988
   * sewn fabric collage with screenprint
   62 x 41 (157.5 x 104)
   National Gallery of Art
   Gift of Gemini, G.E.L. and the Artist

68. Samarkand Stitches #5, 1988
   * sewn fabric collage with screenprint
   57 x 48 (144.8 x 122)
   National Gallery of Art
   Gift of Gemini, G.E.L. and the Artist
69. **Samarkand Stitches #6, 1988**

* sewn fabric collage with screenprint
  82 x 26 (208.3 x 66)
National Gallery of Art
Gift of Gemini, G.E.L. and the Artist

70. **Samarkand Stitches #7, 1988**

* sewn fabric collage with screenprint
  49 x 44 (124.5 x 111.8)
National Gallery of Art
Gift of Gemini, G.E.L. and the Artist

71. **Sky House I, 1988**

paper, silk collage, and acrylic
161 3/8 x 119 3/4 (409.9 x 304.2)
Collection the Artist

72. **Uptown Pig Pox, 1988**

* cast aluminum, enamel, lexan, and fabric
  36 x 72 1/2 x 22 (91.4 x 184.2 x 55.9)
Collection the Artist

73. **Bach’s Rocks (Bachs Steine)/ROCI Berlin, 1990**

* acrylic and fabric collage on plywood panels
  99 3/8 x 99 1/2 (252.3 x 252.7)
National Gallery of Art
Gift of the Robert Rauschenberg Foundation

74. **City Pattern (Stadtmuster)/ROCI Berlin, 1990**

acrylic, enamel, and fabric collage on plywood panel
96 7/8 x 49 1/4 (246.1 x 125.1)
Collection of Mr. Alfred Kren

75. **Kitchen Widow (Küchenwitwe)/ROCI Berlin, 1990**

* acrylic, enamel, and fabric collage on plywood panel
  with object
  68 5/8 x 50 x 5 1/2 (174.3 x 127 x 14)
Collection the Artist

76. **Tuak Hudok-Iban (Rice Wine Dog)/ROCI Malaysia, 1990**

acrylic, gold leaf, and fabric collage on plywood panel
97 x 49 (246.4 x 124.5)
Collection the Artist

77. **Iban Pak Tanah (Iban Landmark)/ROCI Malaysia, 1990**

* acrylic on tin-plated steel
  49 x 87 (124.5 x 221)
Collection the Artist
78. Bunga Kuil (Flower Temple)/ROCI Malaysia, 1990
   acrylic, pencil, and fabric collage on plywood panel
   61 x 50 (154.9 x 127)
   Collection the Artist

79. Mangis Bunga (Mangosteen Flower)/ROCI Malaysia, 1990
   acrylic and fabric collage on plywood panel
   61 x 50 (154.9 x 127)
   Collection the Artist

80. Pasar (Market)/ROCI Malaysia, 1990
   acrylic and fabric collage on plywood panel
   99 1/4 x 50 (264.8 x 127)
   Collection the Artist

81. Home Run/ROCI Malaysia, 1990
   acrylic on tin-plated steel
   49 x 49 1/4 (124.5 x 125.1)
   Collection the Artist

82. Kampong (Virgin Forest)/ROCI Malaysia, 1990
   acrylic on tin-plated steel
   49 x 29 1/2 (124.5 x 74.9)
   Collection the Artist

83. Iban Baris (Iban Parade)/ROCI Malaysia, 1990
   acrylic on metal
   29 1/2 x 49 (74.9 x 124.5)
   Collection the Artist

84. Malaysian Flower Cave/ROCI Malaysia, 1990
   acrylic and fabric on galvanized steel
   120 3/4 x 144 3/4 (306.7 x 367.7)
   National Gallery of Art
   Gift of the Robert Rauschenberg Foundation

85. Washington’s Golden Egg/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, and fire wax on mirrored aluminum and stainless steel
   96 3/4 x 189 1/2 x 13 1/2 (245.8 x 481.3 x 34.3)
   Collection the Artist

86. Pegasits/ROCI USA (Wax Fire Works), 1990
   acrylic, fire wax, and chair on mirrored aluminum
   72 3/4 x 96 3/4 x 17 1/2 (184.8 x 245.8 x 44.5)
   National Gallery of Art
   Gift of Saff Tech Arts and the Artist
87. In-dependents/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, fire wax, and ladders on
   mirrored aluminum and stainless steel
   113 x 87 x 25 1/2 (287 x 221 x 64.8)
   Collection the Artist

88. Trowser/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, and fire wax on mirrored
   aluminum and stainless steel
   106 x 184 x 12 1/4 (269.2 x 467.4 x 31.1)
   Private Collection

89. Shuttle Buttle/ROCI USA (Wax Fire Works), 1990
   acrylic, fire wax, enamel, and object on
   mirrored aluminum
   72 3/4 x 144 3/4 x 17 1/2 (184.8 x 367.7 x
   44.5)
   Private Collection

90. Level Revel/ROCI USA (Wax Fire Works), 1990
   acrylic and fire wax on mirrored aluminum
   96 3/4 x 144 3/4 (245.8 x 367.7)
   Collection the Artist

91. Bit + Reins/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, and fire wax on mirrored
   aluminum and stainless steel
   72 3/4 x 144 3/4 x 14 1/2 (184.8 x 367.7 x
   36.8)
   Collection the Artist

92. Daphne/ROCI USA (Wax Fire Works), 1990
   acrylic and fire wax on mirrored aluminum
   96 3/4 x 97 3/4 (245.8 x 248.3)
   Collection the Artist

93. Standby/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, fire wax, and object on
   mirrored aluminum
   76 1/4 x 144 3/4 x 5 1/2 (193.7 x 367.7 x 14)
   Collection the Artist

94. Narcissus/ROCI USA (Wax Fire Works), 1990
   acrylic, enamel, and fire wax on mirrored
   aluminum
   96 3/4 x 72 3/4 (245.8 x 184.8)
   National Gallery of Art
   Gift of Saff Tech Arts and the Artist
95. Swim/ROCI USA (Wax Fire Works), 1990
acrylic, fire wax, and variegated brass leaf on
mirrored aluminum
72 3/4 x 96 3/4 (184.8 x 245.8)
National Gallery of Art
Gift of Saff Tech Arts and the Artist

96. Treadle/ROCI USA (Wax Fire Works), 1990
acrylic and fire wax on mirrored aluminum
96 3/4 x 49 5/16 (245.8 x 125.2)
Collection the Artist

97. Seminole Host/ROCI USA (Wax Fire Works), 1990
* acrylic and fire wax on mirrored aluminum
  o 72 3/4 x 96 3/4 (184.8 x 245.8)
National Gallery of Art
Gift of Saff Tech Arts and the Artist

98. Catwalk/ROCI USA (Wax Fire Works), 1990
acrylic and wax on mirrored and anodized
aluminum
48 3/4 x 127 1/4 (123.8 x 323.2)
Private Collection

Additional works of photographs and drawings will be
selected for the exhibition. Please call the National
Gallery of Art for updated information regarding these
works.
National Gallery of Art

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE

Exhibition Venues and Dates

ROCI Mexico:

Museo Rufino Tamayo, Mexico City
Exhibition, April 17 – June 23, 1985

National Gallery of Art, Washington
Reception and exhibition of Altar Peace, May 1985

ROCI Chile:

Museo Nacional de Bellas Artes, Santiago
Exhibition, July 17 – August 18, 1985

National Gallery of Art, Washington
Reception and exhibition of Copperhead Grande, July 1985

ROCI Venezuela:

Museo de Arte Contemporaneo de Caracas, Caracas
Exhibition, September 12 – October 27, 1985

National Gallery of Art, Washington
Reception and exhibition of Urban/Interior Network, October 1985

ROCI China:

National Art Gallery, Beijing
Exhibition, November 15 – December 5, 1985

National Gallery of Art, Washington
Reception and exhibition of Sino-Trolley, March 1986

ROCI Tibet:

Tibet Exhibition Hall, Lhasa
Exhibition, December 2 – 23, 1985

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ROCI Japan

Setagaya Museum, Tokyo
Exhibition, November 22 – December 28, 1986

National Gallery of Art, Washington
Reception and exhibition of Wall-Eyed Carp, March 1987

ROCI Cuba

Museo Nacional, Casa de las Americas, and Castillo de la Fuerza, Havana
Exhibition, February 10 – April 3, 1988

National Gallery of Art, Washington
Reception and exhibition of Cuban Acre, April 1989

ROCI USSR

Central House of Artists, Moscow
Exhibition, February 2 – March 5, 1989

National Gallery of Art, Washington
Reception and exhibition of Samarkand Stitches and Soviet/American Array, June 1990

ROCI Berlin

Neue Berliner Galerie im Alten Museum, Berlin
Exhibition, March 10 – April 1, 1990

National Gallery of Art, Washington
Reception and exhibition of Bach’s Rocks, November 1990

ROCI Malaysia

Balai Seni Lukis Negara (National Art Gallery), Kuala Lumpur
Exhibition, May 21 – June 24, 1990

National Gallery of Art, Washington
Reception and exhibition of Malaysian Flower Cave
September 1990

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