'The Dreamt World of Rauschenberg' Begins Its Tour in Mexico

By PAUL LENTI
The News Staff Reporter

In town for his exhibit "The Dreamt World of Rauschenberg" at the Tamayo Museum, the controversial artist took time out Thursday to discuss his ideas and explain the project.

"It is an expedition — a sharing of cultures — through my ability to absorb them," said Rauschenberg, punctuating his sentence with a characteristic laugh.

The exhibit here is part of a project titled ROCI — Rauschenberg Overseas Cultural Interchange. Mexico is the first stop on the exhibit's travels through various countries over a five or six-year period. New works will be added at each visit, with the total exhibit influenced by each country hosting the exhibition. Old pieces will be replaced en route and the final destination will be a major one-man exhibit at the National Gallery in Washington, D.C., the first time any living U.S. artist has been so honored. The exhibit will feature all-new works prepared throughout the show.

"I had the idea for ROCI more than six years ago," he said, changing from his slow delivery to a burst of enthusiasm when talking about the project. "It was very difficult to get it started and took an enormous amount of work and energy and risk and expense."

While working recently in China, Rauschenberg noted "most of the people there had absolutely no idea about how any other part of the world lived, or what it looked like, what it ate, what it sounded like and what it drank. This gave me new encouragement for the project."

"If ROCI is going to work," he said, "we are dependent on a one-to-one contact with as many people as possible because the most dangerous weapon we have is misunderstanding."

"And," he added, "art is still the most direct way to communicate."

While some may see Rauschenberg's role as that of a translator — one who interprets one culture for another — the artist himself sees a reporter merely offering evidence of a culture.

"This is the first stop," he said, "the beginning, our inaugural venture."

"When asked 'Why are you opening in Mexico?' I've told people there are two very practical reasons: One is that this is the first time all this work has been pulled together; and — everyone laughs at me when I say this — but, if we make any big mistake, all we have to do is run across the border."

"And as it turned out," he said, "we made some beautiful mistakes. The exhibition, as it stands, is a sham, a catalyst. I mean, you have the space and you have to start with something. I have to stay two countries ahead on the list because of problems with shipping and installation."

Added Rauschenberg, "I would say about 50 percent of the pieces that have been done on Mexico will continue on to Chile, Venezuela, etc."

"The part that's hard to explain is that I'm trying to get rid of my work. Everywhere I sell four or five pieces from the country that the work has been made for, I have to take the early stuff out."

Concerning the itinerary, Rauschenberg said "the only thing I'm consciously doing is avoiding the regular cultural traps. I don't want to go back to London, I don't want to go to Paris. It may sound snobbish and it is. But it's a reverse snobism. It's just — what on earth are you going to tell them again?"

"But Tibet is a miracle," he said, referring to the fact that the country was recently added to the show's travel itinerary.

"We were in China establishing our contacts with museums there and someone managed to set up this venture with Tibet."

"I've always wanted desperately to go to Tibet," he said. "That is the only place where I'm not going to be able to work ahead of time. I've just got to go there early and make the work."

"Also, Tibet will be my hardest stop because secretly, and maybe not too modestly, I've always felt that my work was Tibetan. For whatever reason I don't know, but it's the material quality — the thing is that you know mud is as important as silk. They're both beautiful colors."

"But I think that nobody will even know that I'm doing Tibetan work. It will just look like good Rauschenberg."

Photos by Rafael Robledo

Rauschenberg: The man, the artist.
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Robert Rauschenberg was joined at Wednesday evening's opening of his show at the Rufino Tamayo Museum by his wife, artist, dance, Rauschenberg, and sister, Janet Bogenfeld.

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Abel Quezada and Delores Olmedo, as well as dozens of Mexico's art world notables, attended the opening and an informal dinner hosted by Fundacion Cultural Televisa afterwards.

Mexico City Mayor Ramon Aguirre (from left), Colombian Ambassador Ignacio Jimenez de Brignard, Antonio Gutierrez and Televisa's Emilio Azurdia, participated in the inauguration of "The Dreamt World of Rauschenberg."
Rauschenberg style influencing local artists

By Anne Louise Volckborn
For The Daily Journal

Robert Rauschenberg's exhibition at the Museo de Arte Contemporaneo has attracted more than 100,000 visitors, and organizers say many more are expected before the show closes Oct. 27. The works are part of the Rauschenberg Overseas Culture Interchange. The next stop on the world-wide tour of friendship and cultural exchange is China. During the weekends the museum draws about 20,000 people. In addition to regular weekday visitors, groups of children have been invited to see the exhibit and later translate their impressions in the museum's art workshop. Under professional guidance, they create works using some of Rauschenberg's techniques.

By making children aware of the endless possibilities in art, technically and culturally, Rauschenberg is influencing tomorrow's artist. Rauschenberg's techniques also affect many young Venezuelan artists. Most pop artists here reflect traces of Rauschenberg's style.

In the United States, Rauschenberg is known as an innovator, a major figure in pop art. Born in Port Arthur, Texas, to a German immigrant father and an Italian mother, Rauschenberg studied at the Academie Julian in Paris and with the Bauhaus artist Josef Albers in the late 1940s at Black Mountain College in North Carolina.

DONATED ARTWORK — Robert Rauschenberg's 'Urban Order,' 1955, has been donated to the Museo de Arte Contemporaneo de Caracas. By making children aware of the endless possibilities in art, Rauschenberg is influencing tomorrow's artist. Rauschenberg's techniques also affect many young Venezuelan artists. Most pop artists here reflect traces of Rauschenberg's style.

Rauschenberg learned not so much a style as an attitude. Among other things, he learned to use common object as instruments of expression. He discovered how to use transparency, and how to see a third dimension on a two-dimensional surface.

Rauschenberg's mastery in using themes is well represented in the museum exhibit. Although Rauschenberg considers Albers his most important teacher, there were others valuable in his development. One was choreographer Merce Cunningham, another was composer John Cage.

Pop art developed in New York and London between 1956 and 1966. It was considered a movement against abstract expressionism. Although Rauschenberg never really departed from it, and romantic or sentimental overtones in painting.

Founded in large cities, pop art's roots are in the urban environment, and it probes special aspects of that environment. At first, these aspects seemed impossible as subjects because they were anti-aesthetic and evoked all kinds of unusual associations. They included such unlikely things as picture magazines, advertisements, packaging of all kinds, popular entertainment, pop music, fairgrounds, amusement arcades, radio, television, tabloid newspapers, refrigerators, automobiles, highways, gas stations, food stuffs, ice cream and, last but not least, money.

In dealing with subjects, pop artists on one hand insist that the soup can, automobile or whatever is simply a motif just like any other, while at the same time they choose unusual subjects to catch attention.

Ideas such as these have been used by Rauschenberg and passed on to pop artists. His creativity seems endless. Sometimes, creating itself seems more important than the products that follow. The works in the exhibition are all highly aesthetic and reflect Rauschenberg's open and warm human feelings.

There is a playful interchange of different feelings that range from great sensitiveness, nostalgia, serenity, seriousness and even craziness, making the visit a happening itself. The works are beautifully mounted and show the artist's wide range of productions in a clear way.

Among the many collages, assemblages, objects, sculptures and photos are also Rauschenberg's combine-paintings. He was the first to use paint-splashed in an abstract manner — on real objects such as blankets, pillows or quilts. Rauschenberg once said he was trying "to operate in the gap between art and life." This exhibition moves to 18 other countries as it continues its tour. It will celebrate its finale in the National Gallery of Washington in 1989.
Rauschenberg's riddles

by our staff reporter
S P Lin

Many visitors wandering through the current Beijing exhibition of American painter Robert Rauschenberg's works said they feel confused and startled by what they see.

"We got tired of asking again and again, "What is the meaning of all these?"" 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 6, features more than 100 paintings, sculptures, collages and graphic prints by the contemporary American artist, most dated from his last visit to China in 1982.

For the Treseben, Rauschenberg finds artistic merit in almost any object he can lay his hands on. He has used such materials as cardboard boxes, broken bottles, and reflected light, glued them onto canvases, and sprayed them all in a quest for new works.

Rauschenberg's paintings have an almost mystic message to convey. They are simply statements about what he sees around him.

"A painting is just that," the artist explained. "I can't look at something and say, 'That's enough,'" he adds. "I have to make conclusions about it, and that is enough." He hopes to "universalize" his own views for the benefit of his viewers.

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

Imagination

The artist later covered on a mix of colors and images that he finds works into elaborate collage.

Rauschenberg's works reflect many of the main trends of contemporary Western art, particularly his use of materials and his concern for the Indian landscape. But the artist is always evolving his own style. "My art is always something new," he said. "I want to create a new body of work every time I paint."

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

During this Beijing exhibition, the National Museum of China is giving performances with his works and sculptures designed by Rauschenberg.

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

"I always thought that my work - the sculpture, the painting, the performance, the environment - was right down their alley," said Rauschenberg.
ROCI — Rauschenberg

ROCI (Rauschenberg Overseas Cultural Interchange) Japan Exhibition at Setagaya Art Museum (Kinuta Park, Tel.: 03-415-6011), till Dec. 28. Closed the second and fourth Mondays.

By PETER MOLLENKOF

In 1976 American artist Robert Rauschenberg was the subject of a cover story in the American news magazine Time. A lengthy and insightful article, it chronicled, among other things, Rauschenberg's life and art up to that point and assessed the considerable importance of his contribution to modern American art in particular. The most salient point the article made about the artist and his work was very simply but aptly put in its title: The Joy of Art. Though 10 years have passed since the application of that phrase, the optimism in Robert Rauschenberg's art and life are undiminished.

In fact it has now taken on broader social and cultural concerns and led Rauschenberg to form an organization called the Rauschenberg Overseas Cultural Interchange (ROCI). Stemming from the artist's desire to foster international understanding and "to introduce the world to itself," the effect consists of a major exhibition traveling to 22 nations, mostly Third World and developing countries. It is accompanied and promoted by the artist and members of ROCI.

The exhibition includes more than 100 of Rauschenberg's paintings, drawings, prints, sculpture, collages and constructions completed over the past 10 years. All were selected for their international concerns and many include materials and techniques acquired and used by Rauschenberg during the extended periods of artistic collaboration abroad.

As the exhibition makes its way around the world new collaborative pieces are added to the show from each host nation. Conversely Rauschenberg leaves a gift of art from the show behind in each country visited. Introduced at the United Nations in December 1984, the exhibition has so far traveled to Mexico, Chile, Venezuela and China. In 1989 the project will end at the National Gallery of Art in Washington, D.C., which is planning a major exhibition of representative work from ROCI.

Naturally inclined to collaboration and increasingly committed to various international projects, Rauschenberg has found in this undertaking an ideal forum for both his extraordinary creative powers and beliefs, in art as a bridge between peoples. The artist's ability to balance his own artistic vision and needs with a profound respect for and curiosity about the culture, materials and ideas of other peoples and places is immediately apparent.

Dr. Donald Staff, the project's artistic director, comments that Rauschenberg "creates art from the art of other cultures without imposing his ego on every image. He weaves with people in a way that allows them to maintain their integrity." And it is this mutual respect and a fascination for the intrinsic differences and peculiarities, not their homogenization, that lie at the heart of Rauschenberg's strategy to promote global trust and tolerance through art.

He explains, "When I was a student at the Art Students League in New York City, I was surrounded by groups of artists all investigating the comparable similarities and likenesses between things. It was not until I realized that it is the celebration of the differences between things that I became an artist who could see."

ROSCHEBENGER — "Fish Park — ROCI Japan" (1984), acrylic, silkscreen on primed linen canvas, 199.4 x 559.4 cm.

The exhibition itself is eloquent testimony to this. The sensibility at work in the profusion of media, processes and materials is all embracing. Messages travel through the menage of photographic images, "urban relics" and cultural flotsam that are combined with effortless and unfettered formal strength. Cardboard boxes, tire treads, silk, paint, bamboo, car radiators, umbrellas and clay are a few of the "given" that Rauschenberg has appropriated to his art on stops around the world.

That Rauschenberg has left an indelible mark on the art of our time and extended our experience of both art and life is largely agreed on by those who should know. Art historian Robert Rosenblum states: "Every artist after 1960 who challenged the restrictions of painting and sculpture and believed that all of life was open to art is indebted to Rauschenberg forever."

Any similar benefit to the viewing public, however, is not always appreciated as fully. Rauschenberg has always been controversial, loaded and suspected in some quarters and largely ignored in others.

The uncertain response of some to this artist's work is clearly demonstrated by the fact that Rauschenberg, at 61, is presently enjoying the first major exhibition ever devoted to his work in Japan — an effort promoted largely by himself and the Rauschenberg Overseas Cultural Interchange. But regardless of how it has come to us, it is a sincere and largely symbolic gesture. Towering over the specific ROCI program however, are the spirit, energy and joy possessed by Robert Rauschenberg himself.
Art People: For Borofsky, Every Work 'Counts'

By DOUGLAS C. MC GILL

Consistency of style is not the first thing one notices at an exhibition of Jonathan Borofsky's artworks. At his show at the Whitney Museum of American Art, which runs through March 10, he displays works that include a blue dog drawn directly on the museum wall, a Ping-Pong table painted in camouflage colors, and a steel sculpture of a man riddled with what appear to be bullet holes.

Yet there is a unifying element in all these pieces: a number — in the two million range in Mr. Borofsky's recent works — is always inscribed somewhere on the piece. The numbers are the artist's trademark. He's been using them for years; since the early 1960's, when, as a conceptual artist, he spent several hours every day writing down numbers in sequence, starting with one and heading toward infinity.

"It represented a part of me that likes to have order," Mr. Borofsky explains. "The same part that uses telephone numbers, Visa card numbers, a Social Security number. It was part of the computer enthrallment that I didn't know about at the time, but that I felt was coming. It was a kick, and I had a gut feeling that if I stuck to it, it would bring me some information."

"Even though it was a very rigid and structured thing to do," he added, "there was a touch of romanticism in going onward and upward, toward an unknown future." After a year or two, Mr. Borofsky tired of simply counting, and also began to create other images for which he is now best known — the man with the suitcase, the rabbit head, the ruby hearts.

He still counts, but no longer in eight-hour stretches. Always aware where he is in the counting — 3,527,632 as of this interview — he often simply puts down the next number in sequence on his newest piece of art. He continues the counting, he says, because it provides a conceptual unity to his admittedly varied works.

"The counting allows me to do an Expressionist painting one day, and a realistic painting the next," the artist said. "It shows that all my work comes from one source. People used to say to me, 'We'd like to show your work, but we don't know what your style is. We see five pieces that look like they're made by five different artists.' These people had to wait a few years to get my point, which is that you don't have to have just one style in life. There's more than one way to do anything."

Rauschenberg's 'Rocky' Starts Next April

It is affectionately known as "Rocky," and acronymically as "R.O.C.I." — the Rauschenberg Overseas Cultural Interchange. It is an idea hatched some years ago in the mind of Robert Rauschenberg, who celebrated its official start last week at a United Nations reception full of foreign dignitaries and world leaders.

Mr. Rauschenberg's idea is to visit 25 countries over the next five years, both to exhibit his works and to soak up as much of the culture and politics of each place as he can. Using this regional subject matter for inspiration, he will then create a new series of works that will become part of the exhibition shown in the next country on the tour.

The project starts next April at the Museo Rufino Tamayo Arte Contemporáneo International in Mexico City, with an exhibition of Rauschenberg's work from the last two decades. With new works from Mexico added, the show will then travel to the Museo de Bellas Artes in Santiago, Chile, where it opens in July. Other stops scheduled include Caracas, Peking and Tokyo, with hopes for visits to Sri Lanka, Australia, Spain and the Soviet Union.

Earlier this year, when explaining his new project, Mr. Rauschenberg said: "Peace is not popular because it is related to a stoppage of aggressive energies. Starting a new use, aggressively, of our unique curiosities, our impatience with ignorant cruelty and encouraging the most generous personal contributions will make war ashamed of itself and art clear."

AND WHAT'S MORE: The $5 million suit brought by Larry Rivers against Condé Nast Publications has been settled out of court for an undisclosed sum, according to Mr. Rivers and his lawyers. Mr. Rivers charged that Vanity Fair, a Condé Nast publication, with having damaged his reputation by publishing without his permission one of his drawings to illustrate what he called a "cheap and vulgar" poem."

The "Fritz Glarner Room," an ensemble of Constructivist paintings by Glarner that hung in Happy Rockefeller's dining room until recently, has been sold to the Equitable Life Assurance Society. It will be hung in one of 12 special executive dining rooms planned for the company's new Equitable Tower being built at 1255 Avenue of the Americas.
Culture

Two cultural happenings occurring this week are the focus of today’s editorial column because of their special relevance to the nation’s artistic life.

We are referring to the stunning exposition by Robert Rauschenberg in Caracas’ Contemporary Art Museum and to the ambitious festival which, under the title of International Music Biennial, is taking place in the beautiful and enchanting city of Merida.

Robert Rauschenberg is a creative artist of incredible dynamism and astonishing perception. He is an artist who looks for beauty through a new, very individual concept. This is the source of the originality in his works — the result of a break with all academic, orthodox and traditional values. Obviously, an artist with such a personality creates polemics — but let’s not forget that the history of art shows that such men are the ones that have introduced revolutionary innovations which eventually gave birth to new schools and tendencies, thereby enriching the world’s cultural patrimony.

Robert Rauschenberg is an exceptionally talented artist. All lovers of culture, irrespective of their esthetic preferences, should make the effort to visit the Contemporary Art Museum.

Cultura

Dos acontecimientos culturales de la presente semana, ocupan esta columna editorial, por su singular relevancia en la vida artística del país.

Nos referimos a la impactante exposición de Robert Rauschenberg en el capitalino Museo de Arte Contemporáneo y al ambicioso festival que, bajo el título de Bienal Internacional de Música, se celebra en la bella y acogedora ciudad de Mérida.

Robert Rauschenberg es un creador de increíble dinamismo y de asombrosa percepción. Es un artista que busca lo bello a través de una nueva concepción muy suya. De allí su originalidad plasmada en esas obras de arte, que son el resultado de un rompimiento con todo lo académico, ortodoxo y tradicional. Obviamente, un artista de tal personalidad origina grandes polemicas, pero, no olvidemos precisamente, son estos hombres quienes, en el transcurre de la historia del arte, han introducido las innovaciones revolucionarias que eventualmente dieron origen a nuevas escuelas y tendencias para el enriquecimiento del patrimonio cultural de nuestro mundo.

Robert Rauschenberg es un creador de excepcional talento, y todos los amantes de la cultura deben esforzarse por visitar el Museo de Arte Contemporáneo, independientemente de sus preferencias estéticas.

Ninguna ciudad más acogedora para albergar un festival de música que la acogedora Mérida. Conciertos, recitales, obras de corales y de cámara, aparecen en el apretado programa, en el cual participan prestigiosas orquestas y grupos vocales, reputados solistas, ejecutantes y directores, además de un escogido grupo de valores de nuestro mundo musical.

Un esfuerzo como éste debería establecerse de manera permanente, para convertir los festivales musicales de Mérida en uno de los grandes eventos culturales del país.
Rauschenberg tour reaches Venezuela

By SALLY WEEKS
United Press International

CARACAS, Venezuela - A one-of-a-kind art exhibit, evolving throughout the decade as it travels the globe with its creator, Robert Rauschenberg, has reached the third spot on its 22-nation itinerary. Artist Rauschenberg says he is soaking up inspiration as he travels around the world.

The exhibit is now on display at the Caracas Museum of Contemporary Art. The tour will end in 1990 with a major show at the National Art Gallery in Washington.

Rauschenberg, 59, a leading U.S. pop artist who has exhibited his works in the most prestigious galleries in the world, has pledged to travel to each of the 22 nations, experience local color and culture, then return to his Florida studio and use the inspiration to create art works with a particular cultural flavor. The new works will be incorporated into the exhibit, allowing it to grow and evolve as it circles the globe.

"This is really a mission for world peace," Rauschenberg says. "I religiously believe that art is one of the last forms of pure communication."

The idea for the ambitious undertaking, being touted by the local museum as "possibly the most unique and bold project ever undertaken by an artist," came to Rauschenberg six years ago but became reality only this year. The University of South Florida in Tampa will serve as home base for the program.

"It was very difficult to get it started," explained the artist, who calls the project the Rauschenberg Overseas Culture Interchange. Mexico and Chile were the first stops on the tour, and Venezuela will be followed by China and Tibet, he said. Morocco, Israel and 15 other nations will complete the global sweep.

Inspiration, the artist says, comes "from the streets." In Venezuela it also came from the jungles, the rivers, six native Indian tribes, waterfalls, cities and towns as Rauschenberg traversed the country.

"At a certain point, the trip is terminated because I feel like I'm going to lose something if I don't get to work," he said.

He completed his trip around Venezuela more than a month ago, then rushed home to seclusion on Captiva Island off the Florida Gulf coast to record his impressions. Twelve new paintings and 50 photographs have been added to the exhibition as a result.

The project already has brought surprises, Rauschenberg said, noting that in Latin America he expected to sense a conflict between Indians and descendants of the Spanish settlers. "I didn't find any of that," he said.
劳生柏的新创作

劳生柏来到了中国美术馆的展厅。看见过的画作、在画廊中停驻，欣赏着眼前的画作。金黄色的灯光映在画作上，给人一种宁静而温暖的感觉。劳生柏站在画作前，细细品味每一幅画作的细节，仿佛在与画作进行无声的对话。

在画廊中，劳生柏不仅欣赏画作，还与画廊的工作人员交流。他们讨论着画作的创作背景和艺术特点，交流着对画作的见解和感受。劳生柏对每一幅画作都充满了好奇和兴趣，他被画作中蕴含的艺术魅力深深吸引。

劳生柏的新创作

劳生柏的新创作，在中国美术馆的展厅中展出。画作中，画面充满了活力和色彩，给人一种积极向上的感觉。劳生柏的新创作，展现了他独特的艺术风格和深厚的绘画功底。画作中，色彩的运用和谐而自然，线条的描绘细腻而生动，使观者在欣赏画作的同时，感受到艺术的魅力和力量。

劳生柏的新创作，不仅展现了他对中国文化深厚的理解和感悟，也体现了他在艺术上的创新和探索。劳生柏的新创作，无疑是中国艺术界的一道亮丽风景线，为人们带来了新的艺术见解和体验。
北京部分理论家对劳生柏作品的反映

劳生柏是中国现当代艺术的重要人物，以他的作品和艺术理念为焦点，在学术界和艺术界产生了重要的影响。他的艺术作品充满了创新和挑战，他的作品不仅仅是一种视觉呈现，更是一种精神的表达。

劳生柏的作品以其独特的艺术风格而受到广泛关注。这种风格的形成，源自他对生活的深入观察和对艺术的不懈追求。他的作品中，既有对现实的批判，又有对人性的反思，充满了对生活的热爱和对艺术的执着。

在学术界，劳生柏的作品引起了广泛关注。他的艺术理念和创作方式，对当下艺术的发展产生了深远的影响。他的作品，无论是形式还是内容，都充满了创新和探索。他的艺术观念，对年轻一代艺术家的创作产生了积极的推动作用。
《爱的激情》
访法散记之三

《爱的激情》是巴黎一家模拟巴黎塞纳河畔电影院的一部影片。影片的女导演是日本著名女导演小津安二郎，她在电影中展示了她对爱情的深刻理解。影片的情节围绕着一个爱情故事展开，讲述了一对年轻情侣的爱情故事。影片中充满了对爱情的描绘，让人感受到爱情的美好与真挚。影片的最后，女导演用镜头捕捉到了这对情侣的笑容，他们的笑容充满了幸福与甜蜜。这就是爱情的力量，它可以让生活变得更加美好。
Yao Qing-zhang On Rauschenberg and Contemporary Art in China

Kong Chang-an

On the morning of November 27th, through the arrangement of the Central Arts and Crafts Institute, I visited the famous artist Yao Qing-zhang who is on a lecture-tour in China from abroad. Yao talked very frankly on the subject of Rauschenberg and Contemporary Art in China.

Q: Would you please give a brief introduction to Rauschenberg and his art?

A: Rauschenberg is the first American artist to win the Venice Biennial's first prize. He is the father of American Pop Art. He set up another milestone in the history of contemporary art after Cézanne and Duchamp.

Rauschenberg has been greatly influenced by Duchamp and the musician John Cage. He felt that traditional visual art is unable to reflect modern scientific and technological progress. A great gap exists between traditional art and our daily life. Thus, emphasize "Life is Art." Ever since the fifties, he started to use photography, printing and the technique of "construction", to apply American daily images directly to his art work. To view his work, at first, one feels strange, a sense of humor, accidental and common. But he does lead the viewer into layers of thinking. Rauschenberg's art corresponded to the American social background of the fifties and the sixties. He guided the mainstream of art from abstract expressionism to popular life. And with great significance.

Q: Do you feel the Rauschenberg exhibition has practical meaning toward the development of contemporary art in China?

A: Yes. China right now is going through a transitional period from an agricultural society to an industrial society. It is looking for a road toward modernization. Artists are the same as other people, all wishing all the prosperity of their own country. All would like to live an enriched life. To face a highly developed scientific and technological society, artists should be engaged positively with the times. In earlier days, Rauschenberg and others were like that. Nowadays Chinese artists should be the same. In modern China, there should be new artistic perspective and new art works that match with the times. Several years ago, China had introduced some foreign artists, such as Higasiyama of Japan, Wyeth of the United States. Their art represented a kind of nostalgic sentiment for agricultural background. Although it was worthwhile for us to look at them, I myself feel their work is falling short of our demand. From a practical point of view, the
meaning of Rauschenberg's show is far more important. He
brought an impetus. Chinese artists can thus look forward
with full force. They can thus walk out of the threshold of
old ideas and forms, so as to face the world.

Q: Someone had said, the contemporary artist breaks
the eliticism and distance of traditional art, but that he
also brings uncertainty and mystery. According to your view,
how would one make the mass viewer have a better understand-
ing of Modern Art?

A: Each art piece usually contains a lot of different
background information, such as sociology, psychology, the
artist's personality and experiences. To some degree, it
will produce different kinds of mystery and uncertainty. But,
as an artist, I'd like to ask: "What kind of viewers are they?"
"What kind of education have they received?" The presence of
modern art itself represents a special demand for society: edu-
cation must catch up with the development of a new era. If a
lot of people are well educated, especially in art, they will
view everything more integrately with their own knowledge.
Then they will not feel that the mystery of modern art is some-
thing unreachable.

Q: If contemporary art in China receives the thrust of
the international wave (movement), will it lose its identi-
ty?

A: It is very important to keep the uniqueness of provin-
cial art and of different nationalities. But it must sustain
the baptism of international acclaim, then it will stand out
among the entire art establishment. Each nationality and
locality demand development. If one insists on emphasizing
localism and nationality, it will limit one's development, and
therefore one's progress. For example, one can not ignore the
existence of the Olympics and pay attention only to local ath-
letic meets. We must compete in international meets, then it
will raise the standard of local athletic meets. Paintings
are the same. We do not have to worry about nationality. There
is China in our blood, there is China in our education. One
will not lose one's nationality.
What I think of the works of "The Enfant Terrible"—A Reply to 'Fine Arts in China'

Yu Feng

The first time I met Rauschenberg and saw his works was in the evening after the opening of his exhibition. Wu Zuguang and I and another American reporter were on our way to attend a reception honoring Rauschenberg. We went through the National Art Gallery for ten minutes and were asked to leave because it was closing time. At the reception, two high ranking officials asked my opinion about the exhibition. I answered right away, "It is excellent, especially for our leaders, because they won't feel offended by new changes anymore."

That American reporter was very excited and surprised: "It is very surprising that Rauschenberg can come to Beijing to present such a great exhibition. He is very much against serious theories about Abstract paintings. He walked farther than abstract painters." Yes indeed. Not long ago, if we think back to two years ago, when Zhao Wuji came to have an exhibition, he was viewed as a dangerous and fierce animal, now we couldn't but think that everything develops rather fast.

Rauschenberg seems to be in his fifties. As soon as I started to speak to him, I realized he does not take things to heart and he loves to joke. He is an optimist. No wonder he has been called an "enfant terrible" in American modern art. No wonder they sought Wu Zuguang to write the preface for his catalogue. I can not help but remember an incident that happened in association with a funny event that took place not long ago: Wu Zuguang was accused of being the leader of the anti-revolution group "Er Liu Tang".

Later I went to the Gallery again to see the exhibition. My understanding of the intent of Rauschenberg's works is: "transforming decay into miracles." Indeed he makes wonderful combinations. He is very thoughtful. He shows wonderful thoughts and a sense of beauty such as in "Honeymoon" and "Hoarfrost series". There are also easy-to-understand works, such as "Rudi's House". He uses layers of photographs, a dog as the center, a real chair, ornate mouldings and a photograph of a run-down garden. He also uses a lot of every-day items and combines them with those sensitive strange impressions in the pictures that he took in different countries. No matter if you like it or not, it does utilize many concrete materials to express the density and noise of the modern world. Of course, there are harmonious notes. It truly reflects the objective existence of his society.

Ever since the fifties, abstraction and Pop art developed almost simultaneously in America. Abstraction had the upper
hand. The abstract expressionism that centered around Pollack moved the world's art center from Europe to New York in the beginning of the sixties. There was a group of art theorists who formed some sort of theories for the abstractions. At that time, Rauschenberg stood out of Pop Art and declared that no theory is necessary. He felt negative about rules and regulations about paintings and sculpting. He collected a lot of junk in the Manhattan vicinities to be used in his collages. It is due to him that those works are destined for museums and for a return to the trash can. That kind of working process is like a serious game. He played with many different mediums. He was also involved with different lithography and etching studios in collaboration with different techniques. He won the first prize at the Venice Biennial in 1964. One critic described him as "a frog turned instantly into a prince."

Actually he was not entirely without theory. I think only after he became famous or after he made a lot of money, did he then think about using his most common and popular art to associate with people at the different corners of the world. Not using language as the vehicle, he wants to communicate and be friendly with them. This is the main idea of his Culture Interchange. Although at the same time that he doesn't think much of Pollack's abstract expressionism, didn't he also use splashes of paint in his still collages? Therefore, it is with some significance that his art is a kind of reaction and also a kind of continuity.

Our youngest fourth generation artist seem to emphasize self-expression. Rauschenberg really emphasizes collaboration, also emphasizes common objects that exist in society. He is willing to collaborate with many different people, or not.

Whether we can benefit from his experience, I think different insight is good for liberating thoughts and for developing new ideas. As to anyone who wants to copy, one might be ridiculed by that "enfant terrible".
Rauschenberg's Art Is Too "Clean"

Zhao Jian-hai

Rauschenberg only uses a kind of complicated means to deal with his simple images. He inclines to be more like literature's "ideological trend". Therefore, he gives a concept of arranging and piling objects. I felt his language only searches for an explanation while viewing the images. This seems only to indicate an external recognition. It is a way to express a kind of spirit. But this spirit also exists in a very shallow layer. In his art, there is something important missing. That is, a special "stimulation" for one's mentality. It lacks an object that makes people "sick". There is no harm in saying that it is too "clean".
Rauschenberg's New Creative Work

Zheng Sheng-tian

Rauschenberg arrived at the central hall of the Chinese National Art Gallery. Four green colored turtle-designed banners were hung up high on each side of the wall. Facing the torn cardboard boxes, the viewers of Beijing were very baffled. There wasn't much publicity about all these.

In the West, although there hasn't yet been anyone to call him an old master, he is nevertheless very well known and very successful. He can do as he pleases. His thrusting force exploded in the mid-sixties. That was the time our art and literature showed a whit and blank period. In Venice, Rauschenberg, by using his modern information of accumulated images frightened the Europeans who were very used to traditional art. He has been standing in a powerful position in western art ever since then. More than ten years later, today, the confusion, laughter and anger that he brought over here seem to be even more so.

The Chinese right now are situated in an extremely complicated cultural environment. To a certain degree, the kind of appreciation of experiences that we now have not only never happened in recent history, but is also very hard to get in some other countries in the world. East and West, tradition and modern, philosophical advocate and practical pursuit. No one can tell what the correct model is. But audiences and readers are indeed taking advantage of the confusion. From this situation they can learn about this complicated, good and evil, not so simple world.

Rauschenberg takes Chinese audiences and across a hundred years of art. If they don't understand, it doesn't matter. It is very important to know who our neighbors are, what their faces look like. Within the category of cultural history, impetus, repugnance and rebellion are all influences. One is not obliged to praise or to understand. Modern artists understand them. So, they will behave like children sometimes. They want to anger the grown-ups. And the grown-ups can do nothing, but say:"Look at this kid! Will you?"

Rauschenberg's exhibition will also travel to Lhasa. Just this thought makes people call it an exceptional idea. Truely, he should be called the "enfant terrible" in the world of contemporary art! Years ago, Van Gogh traveled to Japan only in his dream. Picasso had never fulfilled his dream to come to China. Only Rauschenberg has this remarkable idea, and he intends to present his art to the Tibetan people in that far-away land and space. There are a lot of Chinese artists who have been intrigued with Tibet, but who would think about going to Lhasa to have an exhibition? Just think about this, the master had indeed put forth an unusual hand. Showing off his modern art on the rooftop of the world! This is Rauschenberg's most novel idea, his latest construction. It is proof that he is still the energetic "most living artist".

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Rauschenber Played A Big Joke on the Serious Chinese Viewer

Li Jia-tun

In the grand Chinese National Gallery, facing the "old cardboard boxes", "a broken strip of tire", no matter that there are those who curse, or those who are puzzled, or the ones who saw a "deep meaning"; complete proof to say the joke that Rauschenberg played on them was indeed not very small.

For those who were puzzled, naturally they did not comprehend. They could not state the 'meaning' of the work. For those who cursed, naturally that did not consider this art. They had a pre-assumption about what art is. For those who stood in front of the art work, who seriously tried to sense the meaning of the work, they had in mind that these art works represented some kind of thought or subject, or represented some kind of concepts. All these three kinds of attitudes actually are the result of the same kind of idea.

It does not matter that it is the old thousands of years of Chinese tradition, or new Chinese sentimental works formed a kind of artistic concept for the mass viewers, including all artists as well.

Of course people strictly use this concept to judge art and appreciate art. In recent years, those new artists try to show symbolic self-expression, or to pursue images using symbols to form abstract works. Although it is changing our concept, so as to relay the nucleus of some kind of spiritual concept, it has not, nevertheless, faced any challenge. Now, facing the works of Rauschenberg, he shows off works from daily life and displays his work playfully. Any other kind of spiritual transmission all becomes too serious. The Chinese viewer looks at Rauschenberg's art so seriously. This is what I meant be the effect of Rauschenberg's exhibition.
Reactions of Some Theorists from Beijing

Zhu Ye

ROCI has been exhibited in the National Art Galley of China since Nov. 18 (1985). Viewers had very strong reactions, both in praise and criticism. For this reason, our publishing office sponsored a seminar which consisted mainly of young and middle age artists. The following are some excerpts:

Shui Tianzhong (Art Research Institute):
ROCI is the first western contemporary artist who came to exhibit. This exhibition was funded and prepared and installed by himself. It provided us with a window on art. It enabled us with a deeper and objective understanding of the overview of modern western art. Rauschenberg's techniques and materials and esthetic pursuit inspired us. A new style often appears concomitant with new material and technique. In opposition, many of our artists uses classical techniques, traditional tools, and materials which tend to be restricted in form.

Chen Zui (Art Research Institute):
ROCI is indeed a strong visual stimulation to many viewers. No matter whether the work puzzles or delights the viewer, the psychology of curiosity is irresistible. If one tries to find some traditional meaning in modern art, including Pop Art, one might well be looking for trouble. If one can surpass the existing ideas of art, and when we try to pursue the artists' interest and the meaning of art from a distance from the value of art. One will perhaps gain a certain esthetic satisfaction. Many viewers said:"This, I can do it!" That's right, this is just one of the purposes of this exhibit. In the long run, art can make one recognizes one's value objectively.

Ge Yan (Art Research Institute):
Rauschenberg is a well-known artist in the West. His work makes people realize the changes of artistic concepts and express themselves as they wish in the realm of "Avant Garde" Art. Actually, his work reflects the most natural elements. It breaks away from human function, then creates a new art in a new era.

Gu Shangfei (Maxist Literature and Art Theory Graduate Student):
Rauschenberg's work does not show the flair of an aristocrat. It shows entirely the lives of common people. He uses the most common objects as forms for esthetic appreciation.

Rauschenberg extends art to all aspects of life, thus shortens the distance between art and life. Rauschenberg's work shows both subjective and objective creation, therefore the aesthetic educational meaning is enormous. It emphasizes the fact that everyone can create. One will give full scope to creativity by
oneself. Accordingly, Rodin's words are remembered: "Life is not lack of beauty, but lack of discovery."

Liu Rau Chun (Art Research Institute):
This exhibition is the largest ever held and the first foreign show presented in the central Hall. It is unprecedented. The officials who granted permission for the show deserve great praise. We should be able to accept Rauschenberg's work. There was a particular work which showed a rope on top of a fruit cardboard box. It showed the American sense of humor. Another collage work of animals showed the relationships of organisms and their environment. If we asked our Chinese artist to show such an idea, it would have been very formal indeed. Nowadays our artists emphasize individuality, self expression for we haven't yet achieved a kind of freedom. We are still at the lower rung of the ladder. Thus individuality and self-expression became limitations that restrict creative activity.

Fei Daiwei (Central Fine Art Institute):
The professionals can comprehend Rauschenberg's work, but the non-professionals are really puzzled by them. Some people even sharply denounce his work as "decadent, absurd". Some feel an irreconcilable hatred for it. His work is not new in the West. Today in China, it has caused such an impetus. This illustrates the lack of understanding of Western ideas and thoughts that we have. There has only a few of them been introduced to us.

Yi Yanjun (Special reporter):
Rauschenberg is a very serious artist who combines all media in his works. His works truly reflect the world he sees and the world he knows. He highly respect viewers. His new works interchange the feelings of viewers from different localities and races.

Meng Luding (Central Fine Art Institute):
As a painter, it's more acceptable (for me) to experience from form, color and effect. Rauschenberg uses anti-tradition as starting point to break away from the restriction of three dimensional relationship and materials. Someone says his works are "honest". I don't totally agree. His works present a special stimulation to the Chinese painters. We have to find our own way to express.

Lu Pintian (Chinese Art Research Institute, graduate student):
Rauschenberg uses different kinds of artistic language to express the environment and mentality he experienced. From the special forms that those visible lines, color and volume combined, I had a special indescribable energy and sentiment within me. His works are magnificent and multi-directional. But there seems no logic existing in each "plot". It appears to be
accidental and unconsciously selected. There weren’t any
direct connection between the title and the works themselves.
This kind of anti-logic is completely different from tradi-
tional art. It provides the view with a great degree of free-
dom. Viewers could then comprehend and appreciate his works
completely without restriction.

When Rauschenberg displayed the discarded wooden bucket
on the sacred altar, it caused people to ask: "What is art?"
That kind of attempt search for an absolute and uniform
answer perhaps is a kind of misunderstanding. May be the an-
swer lies in a relative time and group. If this is the case,
today’s art critic should be forbearing and not all unified.
The development of Western Art is not only formality but more
important, it is the idea. The appearance of many different
schools and styles all shows to say the recognition of the
artist's self-evaluation.

Liang Jiang (same as above):
Rauschenberg uses splashes of paint and photo-silkscreen
and real objects to collage and combine. His works not only
break the boundary of art and life, but also the boundary of
painting and sculpting. He often chose the common objects we
saw in our daily life. The arrangements were sensible. But
they are often not symbolic, or with hidden meaning, or not
ever expressive. This is a different way of expression of ideas.
This idea is born on a different kind of broad cultural back-
ground.

Zhang Xiaolin (same as above):
As to what is good art and what is not good art, it has
to be decided on special designated aesthetic ideal. Away from
this ideal, one can not answer this question. Truthfully, a
lot of people do not "comprehend" Rauschenberg's work. It is
only because of the difference and opposition of the aesthetic
ideals. Therefore it does not achieve the "equal effective"
stimulation from his art works.
Rauschenberg's work shows two tendencies in modern art.
They are: the boundary between art and non-art is getting in-
distinct. And the boundary between different kind of art is
also getting indistinct.
Rauschenberg's Art

Yuan Xiaojin

The exhibition of ROCI in China affords us the opportunity to experience directly the extent of concepts in Western modern art. After a century of exploration, Western modern art shows the spiritual world of the individual. It is perhaps richer than the confidence that we ourselves have always experienced. The spiritual world and the broad, infinite, natural world, especially the clashes between these two worlds are indeed the basis for Rauschenberg's complex but colorful world. Rauschenberg chose an artistic dialogue completely different from the traditional mold. It enables him to use a wide spectrum of creative style and material, examples that we see in "Caryatid Cavalcade I- ROCI Chile", "Earth Chute", and "Sling Shot" etc. His works show the background of twentieth century technology and philosophy.

Rauschenberg has experienced disdain and opposition from critics in the West. To "comprehend" has always been a strict reality of artistic life. Rauschenberg is the explorer who walks out of this strict reality. Modern art no longer provides the kind of meaning or answer that is ready-made or commonly known. The uniqueness of Rauschenberg's art lies in the kind of chance reaction and spatial imagination. It not only provides the variety of possibility for difference, but also provides the viewer with different choices for art appreciation.

Different racial heritages and cultural backgrounds, different life rhythms and both scientific and technological standards create their particular artistic expression and appreciation. Rauschenberg's art inspires us. On the basis of our traditional conscience, it gives extension to the spiritual, natural and artistic world.
R. O. C. I. LETTER OF INTENTION: Tobago, October 22, 1984

The Rauschenberg Overseas Culture Interchange, after six years of only spiritual support, is now a reality. R. O. C. I., as we shortly put it, is a four-year private project taking, making and exchanging art and facts around the world.

Emphasis will be placed on sharing experiences with societies less familiar with non-political ideas or communicating worldly through art. A selection of works done in, or influenced by, participating countries will then continue to travel, including videos, photos, sound, drawings, prints and catalogs to the next country, systematically eclipsing the opening exhibit which functions as a catalyst, enabling the international exhibition and collaboration to exist and grow.

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

Art is educating, provocative and enlightening even when first not understood. The very creative confusion stimulates curiosity and growth, leading to trust and tolerance. To share our intimate eccentricities proudly will bring us all closer.

When I was a student at the Art Students League in New York City, I was surrounded by groups of artists all investigating the comparable similarities and likenesses between things. It was not until I realized that it is the celebration of the differences between things that I became an artist who could see. I know R. O. C. I. could make this kind of looking possible.

Robert Rauschenberg
Excerpts From Donald Saff's "One Artist's Pilgrimage in Behalf of World Peace"

Classical definitions and descriptions have never been applicable to Rauschenberg or his art. Rejecting artificial intellectual and elitist distinctions that separate art and life, Rauschenberg's purpose is to release unifying forces which make experience whole and worthwhile. In the same spirit, Rauschenberg rejects the idea that human kind should be alienated and fractured by cultural and social distinctions that tend to divide and separate humanity from itself. His art reveals the unifying power in the differences that now divides us. Through his art we are able to eradicate barriers to understanding created by differences in language and culture.

Cooperation and collaboration are at the center of Rauschenberg's working methodology.

The openness, integrity and respect characteristic of Rauschenberg's relationships with his collaborators extends to his attitude toward the very materials used in the making of his art. Each has its own special qualities to contribute. The cardboard box is as respected as the water lily or the most exquisite temple for all, in their diverse beauty, have a commonality in the fact that all can provide service as materials for art. On image collaborates with another; paint merges with the photographic image and found objects speak to us in a fresh way. Passions, insights and life burst forth in an unpredictable dynamism of change. Art becomes life.

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by Ya Nan

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Rauschenberg repays debt to Japan

A rival Robert Rauschenberg says his current exhibits at Tokyo's Sugaya Art Museum in his way by repaying the debt he owes to Japan.

"I've lived in a strong affinity for Japanese philosophy, culture, and art, that I believe I didn't before either of this... Rauschenberg said in a recent interview in Tokyo. "So this exhibition is a way of paying Japan back. Now we're even."

Tokyo is now the site of the ROOS (Rauschenberg Overseas Cultural Establishment) series exhibition of paintings, sculptures, and prints of the artist's work. He has been living in Japan for several years and has been welcomed by the Japanese people.

"It's strange to come back to a place I've been so well and be welcomed as a stranger."

The influence of Japan is apparent in the large glass panel in the ROOS office, a work entitled "Fish Park. - B.O.O.S. Japan" features a large painted fish swimming which is a product of Rauschenberg's recent trip to Japan. Rauschenberg also made a large Japanese paper print on his trip to Japan.

The show, which features paintings, photographs, prints, installations, and sculptures, displays the full range of Rauschenberg's artistic talent. The exhibition includes works of art created on earlier visits to Japan.

"The ROOS office is a place where I can come and feel at home."

"I can't imagine being an artist without living in Japan."

"I can't imagine being an artist without living in Japan."

"I can't imagine being an artist without living in Japan."

For more information on the exhibition, see the next issue of THE JAPAN TIMES WEEKLY.
Rauschenberg includes the fear of crime as part of his perceptions of life in Caracas. There are allusions to the fact that in the big cities, people live in fortresses rather than houses, always behind bars. No homes or buildings are open anymore.

Trying to understand ROCI

By Isabel Cristina Calabuig Daily Journal Staff

A gallery of photographs of the studio of Robert Rauschenberg and his work was on display at the Museum of Fine Arts. The exhibition is part of the Rauschenberg Overseas Culture Interchange (ROCII), an international art project that began in 1978 and is currently traveling the world.

The material in the paintings, therefore, is mostly real, often taken directly from the photos of the main gallery. These photos are Rauschenberg's and they were taken during the artist's trips to the various countries. They are used in the paintings as basic material, mixed sometimes with other objects and with some paint.

The whole of Rauschenberg's paintings are collage-like with mixed textures and other impressions with objects such as dust, wire, etc. This style, which Rauschenberg has praised since the 1960s, is considered to be somewhat out of date by now.

But in ROCII, it works as the best possible way to document reality through a form of art. So far, the exhibition includes paintings from Mexico, Chile, Venezuela, and China. The country where the project was originally conceived.

Each section exhibited in the gallery represents a specific culture as Chinese paintings are done on porcelain, Venetian paintings contain typical local materials and so on.

The works of ROCII, as a few others that are currently at the MACC, show a very unique treatment of space and volume.

Rauschenberg has often commented on the fact that paintings must go beyond the canvas and the frame to reach the viewer, who should feel invited to explore the work more deeply. In ROCII, the materials used, and the results, are always the same as the artist is trying to reproduce cultures as well as to give his own reality to the canvas and the frame to reach the viewer, who should feel invited to explore the work more deeply. Based on this, Rauschenberg uses elements like open doors and windows, spaces that are undefined and even separate works from the wall to make them fill more than one material space.

In Rauschenberg's paintings, space acts somewhat like a symbol of the artist's intentions. But symbolism in general goes further in the work of Rauschenberg, especially those in ROCII.

For years, Rauschenberg has been preoccupied with trying to give a new direction to useless objects, which are always seen in an effort to reproduce cultures. Rauschenberg has adopted the use of "live" material as well as the concept of mixed with useless material and paint, produces a document that is both use and meaning.

In Venezuela, Rauschenberg explored the jungles, the cities, lived the hectic life of Caracas, the인데 of the villages, and absorbed the essence of Venezuelan life.

In the Venetian ROCII, Rauschenberg's symbols are for all local peoples. In every people are presented inside and outside their habitat. Paint, an "external" material, is used to give more depth to the knowledge of Venezuelan indigenous life.

In the same way, Rauschenberg tried to capture the nature and essence of the Venetian soul, represented in the paintings by things like graffiti, for example. There is the typical "to be" in the political caricature, the road sign, the street racers, etc.

There is also Caracas, with its tall buildings, its colonial heritage and its hectic life. Even the fear of crime is represented, making allusion to the fact that in the big cities people live in fortresses, rather than houses, always behind bars. In general, ROCII is a kind of, or a document for the meaning behind the works that the true quality of the project lies.

Criticism of Rauschenberg's accomplishments include an obsession with art and that he has not paid as much as he should have spent on the project. Rauschenberg told the Venetian public that he only wanted to justify his work as art to himself. According to him, art is art when it is not easily remembered, when there is more to it than what is shown to the eye.

If this is true, ROCII is certainly not. As an artistic project, it has the advantage of being new and unique in conception. As a cultural project, it is certainly not. ROCII fills a museum with works where the Venezuelan Indian lies in harmony next to a Chinese emperor, a Mexican structure and a U.S. citizen.

ROCII puts the essence of the world at the reach of anyone who examines the project carefully. ROCII is indeed worth looking at with care. It is doubtful that any other project could criticize and praise so much about so many, in such a tangible, enjoyable, sometimes even stunning way.

As a note, the viewer must remember that ROCII is not just a collection of works but a side by side by side in a museum. In order to understand what the project is all about, it is necessary to follow the exhibition in order, and to understand Rauschenberg's work.

The MACC has been presenting a catalogue that should help the viewer understand both Rauschenberg and ROCII. If the catalogue is not yet on sale, it is recommended that the exhibition is followed with a museum guide.
With Myriad of Materials, Collage Master Creates a World

By JOHN MAXIM

The News Staff Reporter

Just as there are usually two sides to every story, so there is more than one way of seeing the extraordinarily beautiful exhibition of art by Robert Rauschenberg recently inaugurated at the Rufino Tamayo Museum.

Under the appropriate title of "El Solano Mundo de Rauschenberg" (The Dream World of Rauschenberg), the exhibition consists of approximately 50 works of art, ranging from painting, sculpture, and printmaking to photography and film. The works are arranged in a circular path, allowing visitors to walk in a counter-clockwise direction.

In his exhibition, Robert Rauschenberg showcases his unique approach to art, combining various materials and techniques to create a new form of expression. The artist's use of everyday objects, such as newspaper clippings, photographs, and found materials, reflects his belief in the idea of "art in the world," where art is not confined to galleries and museums but rather exists in the everyday world.

Rauschenberg's work is characterized by its abstraction and experimentation, and his use of diverse materials and techniques is a hallmark of his style. In his piece "White Paint on Red," for example, the artist uses a red background and white paint to create a sense of depth and movement.

The exhibition also includes a section dedicated to Rauschenberg's "combine" paintings, which are a combination of painting and collage, using everyday objects and materials to create a new form of expression. These works are characterized by their use of found objects, such as newspaper clippings, photographs, and found materials, to create a new form of expression.

In conclusion, Robert Rauschenberg's exhibition at the Rufino Tamayo Museum is a testament to his unique approach to art. Through his use of diverse materials and techniques, he creates a new form of expression that challenges traditional notions of art and encourages viewers to see the world in a new way.

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