Rauschenberg's Tour de Force

By MARY LYNN KOTZ

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Robert Rauschenberg was a true artist of the global village. He conceived the global tour to forge communication with other nations. He created a cathedral of paintings, sculptures, and objects that were a testament to his belief that art is a universal language.

Even his art "collaborates." He mixes media, objects, and ideas, creating a language that is both familiar and foreign. His works reflect the diversity of cultures and the complexity of the modern world. His art speaks to us all, regardless of our background or nationality.

And at the same time rigid, gleaming invisible copier paper
decked with images of ancient and modern artists, a testament to his belief in the universality of art. His works are a reflection of the world, and the world is reflected in his works.

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The international participation — the deep connection Mr. Rauschenberg has with Chilena and Turkish, Meccanese and Venezuelan, and the people of the world — is an expanded, profound direction. Related images, materials, and concepts from his R.O.C.I. experiences also appear in "Pearl Harbor" or "Pearl Harbor," his two-day-long painting in the new special exhibition gallery of the 20th-century wing at New York's Metropolitan Museum. His global images, translated into other lines, are made of our world and of the world of the 20th century. His relationship with major painting is the only painting that has a major exhibition. His paintings are a focus for much of his own work, and for his work in the hybrid field of R.O.C.I. Mr. Rauschenberg received last week the International Center for Advanced Study Art for a visual artist who has made an important use of photography in mixed media.

Mr. Rauschenberg's aim is to show viewers around the world new ways of seeing and appreciating the cultures often overlooked by Western art.

In India, at the Gandhi Ashram in Ahmedabad, the artist's collaborators were a throng of papermakers of the untouchable caste, descendants of the people with whom Mahatma Gandhi founded the Ashram. Bamboo and fabric were woven into unexpected shapes with thin strings, and then laminated.

"For the first time, I'm not embarrassed by the look of beauty of elegance," said the artist. "Because when you see someone who doesn't have one leg, you can say that it's not that important. It's just that you can't be beautiful, pink and silk — you can see that she has no beauty."

Mr. Rauschenberg became a friend of the clay of India and continued to work with his collaborators. Another set of Indian collaborative paintings began with the Ashram, and the artist will later tour to Europe and Mexico to make editions of clay sculptures from his own work.

In Asul, India, at what is said to be the world's oldest paper mill, Mr. Rauschenberg's work was displayed on a continuous loop of film. He passed through a wooden frame, and the film he used was a collage of embossed characters and paper. He cut the paper into strips and pasted it on the frame, creating a wall of paper.

Mr. Rauschenberg is a master of paper and he is a master of sculpture. His art is a reflection of the world, and the world is reflected in his art.

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Robert Rauschenberg working twice on a piece in Naples.

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Mr. Rauschenberg has been working in countries around the world for years. His work is a testament to the fact that art is a universal language.

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Exhibition: Today from 1 to 5 p.m.
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Photographs
Auction: Wednesday, May 6 at 10:35 a.m. and 2 p.m.
Exhibition: Today from 1 to 5 p.m.
May 4 by appointment only; May 5 from 10 a.m. to 5 p.m.
Inquiries: (212) 606-7240.

PARK AVENUE GALLERIES

ON VIEW TODAY
FROM 1 P.M. TO 5 P.M.

Important Contemporary Art
From The Lambert Collection
Auction: Tuesday, May 5 at 7 p.m.
Viewing: May 3, 10 a.m. to 5 p.m.; May 4, 10 a.m. to 5 p.m.; May 5, 8 a.m. to 12 noon.
Admission to sale by ticket only.

Minimal and Conceptual Art
From the Collection of the Gilman Paper Company
Auction: Tuesday, May 5 at approximately 7:30 p.m.
Viewing: May 3, 10 a.m. to 5 p.m.; May 4, 10 a.m. to 5 p.m.
Admission to sale by ticket only (call 212/606-1128).

FORTHCOMING EVENTS

Modern Prints and Illustrated Books
Auction: Monday, May 11 at 2 p.m.
Viewing: May 8, 10 a.m. to 5 p.m.; May 9, 10 a.m. to 5 p.m.; May 10, 10 a.m. to 5 p.m.

Printed Books and Manuscripts including Miniature Books
Auction: Monday, May 11 at 10 a.m.
Viewing: May 6, 7, 8 & May 9, 10 a.m. to 3 p.m.

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210 East 67 St. • New York, N.Y. 10021
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ON VIEW TODAY
FROM 1 P.M. TO 5 P.M.

Rauschenberg
Continued from Page 30
of 10 separate Indian tribes, photographing scenes that appear in many of his new works. Among the Panare Indians there, he crushed berries from the onoito plant into a pigment with which he colored many of the paintings. The result of his work with the Otauca chemists in Japan — silk-screening images and transferring them to clay — was a collection of bright, enormous free-standing, and wall-hung ceramic paintings. Many had mystical and playfull titles such as “Pneumonia Lira” or “Able was I ere I saw Elba.” In which a Jacques-Louis David “Napoleon” is awash in Rauschenberg pictures. The impact of Chile’s trauma, along with the colors and materials of the Far East, has shaped what is perhaps Mr. Rauschenberg’s most dramatic departure from his past art. One especially compelling Chilean piece is a standing, three-dimensional construction that was in the R.O.C.I. exhibition in Japan — a man-sized aluminum sculpture shaped like a cross with an embossed white sail, pristine in its simplest form. Its title is “Alta Peace Chile.”

Mr. Rauschenberg says that “Alta Peace Chile” and the hundreds of other works made for R.O.C.I. are intended as a contribution to peace. This passion to make a personal impact on the state of the world has engaged the artist in mid-life. His entire new body of work for R.O.C.I. was designed to reflect “the way people see each other. I try to use my art to communicate that you, yourself, must take responsibility for life on earth.”

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WILLIAM DOYLE GALLERIES

Rauschenberg

Wednesday, May 6, at 10 a.m. and 2 p.m.

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SPORTS: Are you a secret Ivan Lendl in a linebacker's body? If so, we have some good news and some bad news.
Robert Rauschenberg is reconstructing his way around the world. Since 1966, when he helped put contemporary art on the map, Rauschenberg has been moving toward a universal artistic language. Now, thirty years later, his art works are reaching a global audience. One of his current major projects is his own Rauschenberg Overseas Culture Interchange, which made possible the first Western contemporary-art exhibition in Beijing's National Art Gallery and the Exhibition Hall in Lhasa, Tibet. In cities where the sight of foreign art is rare, his paintings and constructions have attracted as many as four thousand people a day. Another project is a survey of his work from 1971 to the present, which is traveling throughout Texas, orchestrated by the Contemporary Arts Museum in Houston. The reality of a Tibetan shepherd viewing an artist's work at the same time as students in Cal, or perhaps an oil barrister in Texas, is exceptional, as shown in the photomontage above, made especially for Esquire. Rauschenberg remains one who asserts that art can break down cultural barriers and unite the people of the world.

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