R.O.C.I. FILES TO NYC

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SUBJECT FILE: PRESS, PUBLICITY

- New York Times 8/3/85: "Rauschenberg Carrying His Art to Many Lands" 2 copies
- Newsweek 6/10/85: Newsmakers p. 61...RR with Altar Peace in National Gallery 4 copies
- GEO Magazine 11/83: "Rauschenberg: The World Is His Studio" p.64 4 copies
- TIME Magazine 1/24/83: "The Arcadian as Utopian" (review of New York exhibits and ROCI description) 4 copies
- New York Magazine 12/27/82: "Rauschenberg's Renaissance" p. 50 one copy
- USA Today newspaper 5/31/85: "A Brush with Rauschenberg's World" one copy
- The Orlando Sentinel 10/12/85: "Rauschenberg Takes his Show on the Road" (AP story from Caracas) p. E-2 one copy
- The Washington Post 6/1/85: "Rauschenberg, the Art Explorer" p. 1D one copy
- ARTnews Magazine 2/83: "Rauschenberg: The World Is My Palette" p.54 one copy
- New York Times 1/1/84: "Best Wishes for the Arts" (RR quote on ROCI) one copy
- New York Times 12/20/84: "Rauschenberg's 'Rocky' Starting Next April" p.19 one copy
- Chicago Tribune 10/10/85: "Art Exhibit will change as it travels" (UPI story from Caracas) one copy
- St. Petersburg (Fl.) Times 9/27/85: "Rauschenberg tour reaches Venezuela" (UPI story from Caracas) one copy
- Bangkok Post 3/17/83: "Prodigal artist fights for Utopia" p. 10 one copy
- Chilean University Life Winter 1986: "Rauschenberg Work Illustrates Chilean Cultural Diversity" p. 3 one copy
Facade of the University of Santa Maria at Valparaiso. (An ongoing link between U.S.M. and Louisiana State University at Baton Rouge — see page 8)
Rauschenberg Work Illustrates Chilean Cultural Diversity

Copperhead Grande, The second in a series of major works by the contemporary American artist Robert Rauschenberg and a result of that artist’s recent work in Chile, was on display in August, 1985, at the National Gallery of Art, Washington, D.C.

Copperhead Grande, the largest of more than a dozen over-screened copper plate pieces made in Chile for exhibition as the Museo Nacional de Bellas Artes in Santiago, was selected by the artist as representative of Chilean culture and regional identities. The work combines acrlyic paint, silk-screening and a chemical etch on three copper panels measuring twelve feet by seven and one-half feet. The copper acts as a glossy, full mirror reflecting the viewer and the environment as well as giving a floating, transparent sense to the depicted images. Rauschenberg’s choice of industrial, urban and rural Chilean subjects which he photographed and transferred to copper, overpainted and silk-screened.

Copperhead Grande was created for an innovative project between the Rauschenberg Overseas Culture Interchange (ROCI) and the National Gallery of Art, an evolving exhibition which began with some 200 Rauschenberg works created during the last ten years and augmented by new works celebrating the different cultural identities of twenty-two countries. One representative work from each country is to be shown at the National Gallery and after a world tour there will be an exhibition at the National Gallery in 1988 or 1989.

Mr. Rauschenberg’s first major ROCI piece, *After Peace*, representing Mexico, was shown at the National Gallery of Art in June, 1985. Mr. Rauschenberg works with local painters, writers and artists in each country to convey the regional and cultural characteristics of each of the twenty-two countries where he will be creating objects in a variety of media in an attempt to promote world peace and understanding through art.

Born in Texas (1925), Robert Rauschenberg participated in the *Happenings* (the first “Happening” — 1949) and has presented multi-media exhibitions throughout the world since 1951. His works are owned by and on exhibition in major museums on various continents and his international honors range from a Grammy award to honorary doctoral degrees.
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 stop 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 1986 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.
Best Wishes for the Arts

Continued from Page 1

anywhere — preferably at the New York City Ballet.’

Peter Serkin, pianist: “I would wish for 1984 that musicians and listeners might open their ears and minds and nurture inquisitiveness about music of our own time. Not as a crusade or obligation, but as a natural interest in what is being created now. Inquisitiveness and positive effort could generate a genuine enthusiasm for some of the music being composed today. I wish that we could all start from scratch in a certain sense whenever we perform or listen to music, so that we could learn to experience and to understand great music more fully and more deeply.”

Martin E. Segal, chairman, Lincoln Center for the Performing Arts: “I hope for opportunities for emerging artists. I hope for art education programs which will give children a view of what a civilized society can do — rather than the bleakness with which many, particularly the underprivileged, see their everyday lives. I hope for adequate support for one of the nation’s greatest treasures, the arts, by the federal, state and city governments. And I hope for a peaceful world in which the arts and civilization can flourish.”

Philip Kaufman, writer and director of “The Right Stuff”: “Maybe some bravery, the kind with no vengeance attached. And some scope. We’re shrinking down to daytime dimensions. How about some art that bursts at the seams, that wants to make artists of us all.”

back in time to the Royal Academy of 18th-century London? If so, I could hear for myself what has been described through the centuries as the golden magical voice of Francesco Bernardi Seminio, the alto castrato for whom Handel composed a host of operas, including ‘Rinaldo,’ in which I have a particular interest.”

Liv Ullmann, actress: “I would hope to see fewer films with robots and fewer films with violence and more films about real people. I would also like to see more films about real people and fewer films about people getting thin. I’m glad that music, opera and ballet still manage to stick to their values.”

Philip Glass, composer: “In 1984, I would like to see artists taking more responsibility for the ramifications of their work. I’m not saying that every composer has to write an anti-militaristic opera or symphony, but there are unavoidable issues facing the world today, nuclear power foremost among them, and musicians have a special ability to stimulate thinking. We may not be able to bring about peace by ourselves, but we can address the issues in a responsible and real way.”


Martha Graham, choreographer and company director: “For dance in general, I would wish that, when deserving, financial support would be given to allow the acceptance and use of change, which is to me the only constant. Selfishly, I would wish for my own company that I would see

Louise Nevelson, sculptor: “All through the ages the artist has been an introvert as well as an extrovert. At this moment, I think there is a leaning towards the extroverted, towards the public and what the market is projecting. I would like to think that the creative artist, instead of looking so much out, would look into himself and take a survey of what is inside. The serious artist should not lose the line going into himself.”

Harvey Fierstein, actor and playwright: “Any artist is always looking for a new Renaissance, a new explosion of the arts. It seems so long since we’ve had a new painting style. Or was the last new opera that was any good? A national theater is only one thing. We need everything exploding at once: music, theater, painting, sculpture, dance, writing. In the 40s we had movies and music exploding together. That made a dent. We still feel.”

Tom Stoppard, playwright: “Playing seen my first Mamet play recently in London and my second one more recently in New York, I’d like there to be a new Mamet play every Tuesday, not in the same theater. Secondly, when the fire engines come through the theater district, I want them to sound their sirens either just before or just after the laugh line.”
Arthur Mitchell, founder and co-director of the Dance Theater of Harlem: "I wish the means could exist to make the arts and humanities accessible, available and an integral part of everyone’s life, so that the world would be a better place in which to live."

Scott Burton, sculptor: "More corporate and private funding of public art — for plazas and especially parks — so that it is not just public bodies that have to fund this most important art form of our time."

Natalia Makarova, ballerina: "For 1984, I would like for someone to discover a new genius choreographer."

Beverly Hills, general director of the New York City Opera: "What I wish for the New York City Opera in 1984 is an angel with $50 million for a robust endowment fund, a new American opera which will become popular, the dear Lord watching over all the vocal cords in this theater, and — for the general director — an office with a window."

Philippe de Montebello, director of the Metropolitan Museum of Art: "Paradoxically every idealistic thought I have with regard to the shape of art, or scholarship or seriousness depends upon money. As long as requisite funds are not there, the exhibitions, the scholarly catalogues, the acquisitions we want are not possible. The ideal world I would be looking for is predicated on an enormous endowment. How inextricably linked to finances the plane we think of as ethereal now is."

Marjore Horne, mezzo-soprano: "During this holiday season, which is always magic to me, could I invoke a magic travel agent to transport me within my lifetime the company on a yearly contract, my ballets filmed and an endowment of $25 million for dance?"

Robert Rauschenberg, painter: "I am in the process of realizing what is known as the Rauschenberg Overseas Culture Interchange. The purpose is to promote peace through active communication with art as a catalytic interchange with at least 20 countries, a direct contact with, specifically, Mexico, Sri Lanka, China, Thailand, both sides of South Africa, Morocco, Egypt, Russia, Israel, Peru, Australia and more."

Peace is not popular because it is equated with a stoppage of aggressive energies. Starting a new use, aggressively, of our unique curiosity, our impatience with ignorant cruelty and encouraging the most generous personal contributions will make war ashamed of itself and art clear."

David Hare, playwright: "What do I wish for the American theater? That its playwrights look to the world around them; that the gulf of New York be somehow combined with the seriousness of your regional theater to make straight plays less of an aberration on Broadway. What do I wish for the English theater? Some new critics."

Jerome Robbins, choreographer and co-balletmaster-in-chief, New York City Ballet: "If my wishes for 1984 were limited to dance, I wish for dance, for all dance companies, that their efforts be creative, beautiful and worthy and that their organizing..."
Art People: For Borofsky, Every Work ‘Counts’

By DOUGLAS C. MCCOLL

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 woman 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 most recent works — is always inscribed somewhere on the piece. The numbers are the artist’s trademark. He’s been using them as a signature since the late 1960s, when, as a conceptual artist, he spent several hours every day writing down numbers in sequence, starting with one and heading toward infinity.

“They’re part of me that I like to have order,” Mr. Borofsky explains. “The same part that uses telephone numbers, Visa card numbers, Social Security numbers. It was part of the computer onslaught 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 the 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 of where he is in the counting — 2,927,632 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 realist painting the next,” the artist said. “So 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.’ Those 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’
Starting 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 fully stocked with foreign dignitaries and art world leaders.

Mr. Rauschenberg’s idea is to visit 23 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 then become part of the exhibition shown in the next country on the tour.

The project starts next April at the Museo Rufino Tamayo Contemporaneo, 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, Pakistan 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 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 1285 Avenue of the Americas.
Rauschenberg, The Art Explorer
The Avant-Garde Master’s Plans For a Worldwide Creation

By Mary Bittis

Robert Rauschenberg, known as a chef in his white linen suit, standing stock-still in the middle of the East Building of the National Gallery of Art:

"Three inches," commands the enflamed terrible turned art world magnate. His swept Texas twang curls like a rococo chrome, Museum people briefing with pencils, levels and ledgers leap to it. "Altar Piece," a meditation of Mexico, raised into place. Its sherry aluminum under-sphere—glowing with images of jalapeno peppers and peaches and strawberries—brings the requisite "number of inches above an oreicexpanses..." crossroads decorated with a green shell, fuchsia lava, a rooster and whatever else caught his eye.

"Altar Piece," the first fruit of a projected 25- country, five-year survey that Rauschenberg began in Mexico in April. With the seal of a man who has praised at the head of the avant-garde parade for more than three decades, he calls the project the Rauschenberg Mexican Cultural Exchange.

For the next five years, if all goes according to plan, Rauschenberg and a crew of artists will be on the road to Chile, Venezuela, China, Spain, Thailand, Sri Lanka, and elsewhere, collaborating with native artists and artists to produce what he expects to be more than 250 works of art. Local poets and writers will contribute their work for the catalogue and there will be videotapes made to record each stop.

"If we can be so close as to carried to the historical safety zones—France...you know the normal European art centers," he says.

At least one week from each country will remain in

Sec Rauschenberg, 37, Oct 1

Ecstasy
The Literature of LSD
The Debate Over the "World's Most Popular Drug"

By Jan Freeman

They sound like born-again evangelists of the latest psychoactive: "You call the Sabbath at the end of a long week. It is 3,4-methylenedioxymethamphetamine, otherwise known as Ecstasy, by emergency order of the Department of Justice.

"It's the psychedelic for the '90s." It is LSD for the '80s. It's sex without the impact of LSD. It's fun without the impact of LSD. It's a feeling of great warmth.

There are also reports of paranoia, severe jaw clenching, and a number of mental health issues. "Not very bright, you know. Not very bright," he says. "That makes it all worthwhile. You're expected to do something to yourself. You're expected to do something that's going to make you feel good.

They reveal something about the interior. It's a touch with the past. It's a touch with the future. It's a touch with the past. It's a touch with the present. It's a touch with the future. You can't do that..."
Rauschenberg takes his show on the road

By Edward Holland

CARACAS, Venezuela — Robert Rauschenberg, the combine and pop of American artists, has packed up his show and taken it on the road.

The 54-year-old Rauschenberg is bringing his work to 29 countries in a monumental show that will travel around the world for five years, growing and changing as it does.

The artist known for his "Rauschenberg Oversize Cultural Interchange," which the artist pronounces "Rochester" and describes as "an aggressive peace mission that uses art as communication."

The exhibit has already won critical acclaim in the first countries where it appeared — Mexico, Chile and Venezuela.

Far from a retrospective of past successes, it is a constantly changing affair that includes new works inspired by the wilds of each nation. These, in turn, are brought to the next country, giving the public a look at the world as seen through Rauschenberg's eye.

According to the artist, the project is "based upon the idea that if we understood each other more, we would have to care more for one another."

When the tour is done, the collection will go to the National Gallery of Art in Washington.

"If it's on the road, the show is off, I only believe in art that's alive," he jokes before the opening at the Caracas Museum of Contemporary Art.

Jaime Lusinchi, Rauschenberg... Venezuela's president meets artist.

Arts

Rauschenberg said the idea of a traveling exhibit first occurred to him as a way two years ago in Chile, where he was making paper for his works at the world's oldest paper mill.

"I met people who would live and die without ever knowing what was going on 20 kilometers away," he said. "I asked them what was going on in the rest of the world."

A native of Fort Worth, Texas, Rauschenberg says he chose Mexico as the first country because it was across the border and would prove a kind of trial run. In each country, Rauschenberg receives a few weeks before traveling extensively, and then begins to create the works from the inspiration he finds.

In Venezuela, Rauschenberg visited bullfights in the country's isolated interior and urban slums in its modern capital, Caracas. The results are seen in black and white photos, video montages and large-scale multimedia works that often incorporate the photographic images in altered form.

Rauschenberg's arrival has received more publicity than any artistic event in Venezuela since the exhibition of LeRoy Neiman sculptures at the museum two years ago.

Part of the success has been Rauschenberg himself, a congenial man who speaks in parables but never fails to take himself too seriously.

As a young man, he studied at the Kansas City Art Institute and later at Black Mountain College in North Carolina. There, his teacher was Josef Albers, who forced "one of the world's greatest disciplinarians."

Rauschenberg's fame came as a rebel. In 1955, he took his bed, pillow and mattress, framed them and put them on display as part of a week titled "Bed." The critical move had not pleased when his "Monogram," in which a goat received by an automobile gave the central image, appeared in 1959.

During the 1960s, he collaborated with designer John Cage and photographer Merce Cunningham on what a later generation would call "Mappettgage."

In the '70s, Rauschenberg worked in silk-screen, as did his pop art contemporaries. According to an critic David Galenow, Rauschenberg's sylvanities to the Pop Art school such as his use of real, non_reprisal objects, are "inconsequential."

The artist has lived in Capuya, FL, since 1971.

The giving of Venezuela collaborated, donating transport planes to bring the exhibit here from Chile. The painting will remain here through October before traveling to Peking.
Art exhibit will change as it travels

By Sally Weeks

C

aracas—A one-of-a-kind art exhibit will travel until the end of the decade as it
travels the globe with its creator, Robert Rauschenberg, who
now be is seeking up inspiration during the 22-nation itinerary.
The exhibit has opened at the
Corcorca Museum of Contemporary Art, the third stop on a unique
doyssey that will end in 1985 with a
major show at the National Art
Gallery in Washington.

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Mexico and Chile were the first
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"At a certain point, the trip is
necessary because I feel like I'm
giving up too much if I don't
get to work," he said.
He completed his trip around
Yemen and more than a month
ago, then rushed home to southwest on
Captiva Island off the Florida
coast to record his impressions.

Twelve new paintings and 60 app-
decoratives have been added to the
effect.
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RRFA10  Robert Rauschenberg Foundation Archives

The NEW YORK TIMES ARTS/ENTERTAINMENT SATURDAY, AUGUST 3, 1969

Rauschenberg Carrying His Art to Many Lands

By BARBARA GAMAREKIAN

WASHINGTON, Aug. 2—Robert Rauschenberg is a highly skilled and versatile artist who has pioneered a new style in painting. His work is characterized by a juxtaposition of bold, geometric shapes and rich, abstract forms. Rauschenberg has been a leader in the Abstract Expressionist movement, and his work has been exhibited in galleries and museums throughout the world.

In recent years, Rauschenberg has taken his art to new heights, creating a series of large-scale installations that have captured the attention of critics and audiences alike. These works, which often incorporate found objects and other non-traditional materials, have been praised for their originality and innovation.

Rauschenberg's latest project is a monumental installation that he is currently working on. The installation is a series of large-scale sculptures that will be exhibited in a major museum in New York City. The sculptures are intended to be a reflection of Rauschenberg's ongoing exploration of the relationship between art and technology.

The installation is expected to be completed in the fall, and Rauschenberg is already planning for his next project, a series of large-scale murals that will be installed in public spaces throughout the city. Rauschenberg is known for his ability to create works that are both visually striking and thought-provoking, and it is clear that his new project will be no exception.

The New York Times

TV NOTES

Home Box Office and Showtime Lose Subscribers

By MILL HUGHES

LONDON—While plays by Eugene O'Neill and Henrik Ibsen continue to attract large audiences in the United States, British audiences are increasingly turning to television for their entertainment. The British Broadcasting Corporation (BBC) has recently announced that it will be reducing its support for the arts in order to focus on more cost-effective programming.

The move has been widely criticized by arts organizations and individual artists, who argue that the BBC's decision is shortsighted and will have a negative impact on the arts in the country. However, the BBC has defended its decision, stating that it is necessary in order to ensure the financial viability of the organization.

The decision is likely to have a significant impact on the arts in Britain, as the BBC has traditionally been a major source of funding for the arts in the country.

Books of The Times

A Double Life

By EVA HOFFMAN

BEFORE MY LIFE BEGAN, BY Jay Neulander. Simon & Schuster, 386 pages, $12.95.

Novels of growing up Jewish are such a well-mined genre that it takes considerable imagination to tackle the subject again—and consider the Jewish experience to be as unique. Unfortunately, Jay Neulander’s latest novel, set in the early 20th century, is not very successful. In fact, it is a rather confusing and muddled story. The plot revolves around a young man named Max, who is a member of a wealthy family in New York City. Max is torn between his desire to please his father and his own ambitions. The novel is written in a stilted, rather dull style, and it is difficult to care about the characters or their fate.

The Times Literary Supplement
KODO: THE SENSUAL DRUMMERS OF JAPAN

CORPORATE ESPIONAGE: BUGGING THE OFFICE

PAUL THEROUX: "TRAVEL ALONE AND TAKE RISKS"

THE FAVORITE HAUNTS OF BRITISH GHOSTS
12/Geo Conversation: Paul Theroux
Interview by Anthony Weller, photographs by Dmitri Kasterine
The raver and novelist talks about where and how people should travel.

23/Geo Latitudes: A Fear of One's Own
by Heywood Hale Braun
The world's best hiding place may be a child's imagination.

34/The Roofs of Heaven
by Donald Olson, photographs by Giancarlo Gasponi
There are hundreds of domes in Rome that draw the faithful toward spiritual ecstasy.

42/Geo Report: Is Somebody Listening?
by Robert Stokes and Richard Conniff, photographs by Erich Hartmann
Companies are losing secrets worth millions to electronic eavesdroppers.

52/Kodo Means Heartbeat
by Tam Stewart, photographs by Michael Melford
A world-renowned Japanese troupe plays 1,000-pound drums that evoke primal rhythms.

64/Geo Arts: Rauschenberg: The World Is His Studio
by John Perreault, photographs by Robert Mapplethorpe
A one-man industry in America, artist Robert Rauschenberg is going global.

72/The Haunts of English Ghosts
by Bernhardt J. Hurwood, photographs by Denis Waugh
England has some of the nicest ghosts you could ever want to meet.

82/Geo Archive: The Private Photographs of Émile Zola
by V. S. Pritchett, photographs by Émile Zola
Amid notoriety and scandal, the great novelist sought relief in the clear eye of the camera.

92/Geo Knowledge: The Reign of the Monarchs
by Jo Brewer, photographs by Frans Lanting
Mythology and monarch butterflies merge in a violent, beautiful rite of procreation.

109/Geosphere
How the earth was formed, why roots grow down, when the sun was bigger and other news.

Cover
Photograph by Michael Melford: Kodo drummers in Japan
Rauschenberg:
The World Is His Studio

The celebrated American artist plans to work in 20 nations, with local materials and collaborators, and to dedicate the work to peace.

Article by John Perreault • Photos by Robert Mapplethorpe

Robert Rauschenberg, at 58, is as famous and as controversial as any artist can hope to be. Although he still maintains his building on Lafayette Street in New York City—an old orphanage, complete with chapel, that he is now cleaning up and restoring— Captiva Island, Florida, is really his home base.

By the time Rauschenberg settled on Captiva, 15 years ago, he had already achieved international recognition as an important, innovative artist. He had had his first retrospective and had won first prize at the Venice Bienale. He had influenced the course of art history, first with his all-white and all-black canvases of the early 1950s and then with his "combines," which pushed collage into the realm of assemblage, utilizing common objects such as clocks, radios, neckties, tires and even a stuffed Angora goat. These works opened the way for pop art. His silk-screen paintings of the early 1960s also broke new ground. Extensions of his interest in putting together unlikely images, these paintings combine reproductions of art masterpieces and newprint photos. He had also made spectacular contributions to stage and costume design (for the Merce Cunningham Dance Company), to post-happening artists' theater and performance art, to art-and-technology art (he and Billy Klüver founded E.A.T.—Experiments in Art and Technology) and to print-making (at the Tanya Grosman and then the Gemini studios). Robert Rauschenberg the artist had very quickly become Robert Rauschenberg the industry.

He was New York. For all of his travels, his artwork still utilized the flotsam and jetsam of New York streets, the worn-out but very telling objects and debris that he recycled into disjunctive, jarring, madly poetic art. There is no mystery in Rauschenberg's art;

Though Rauschenberg's new projects have taken him to studios all over the world, his home base for the past 15 years has been a simple white house on the beach on Captiva Island, Florida.
He says that he is sensitive to his environment. On Captive, Rauschenberg has been stimulated by the challenge of working on a remote barrier island with few familiar materials at hand.
things are what they are. There are no secret codes. There is
instead a constant inventiveness.

Why had Rauschenberg moved from New York, the capi-
tal of the art world, to sleepy, touristy Captiva?
“Not sure,” he replies.

Rauschenberg is standing behind the elbow-high kitchen
counter that functions as desk, snack bar and nerve center of
his tropical island domain. Thirty-five acres of judiciously
acquired plots and frame houses, this private compound
serves as living space, work space and retreat. Some of the
houses are studios, one is a print shop, and some, like Pulit-
zer Prize-winning cartoonist J. N. “Ding” Darling’s fish
house, are rarely used but beautiful nonetheless. This fish
house is out on the water, on the bay side of the island;
the pier that connects it with the spongier shore is equipped
with a drawbridge, for an artist must have some privacy.
Rauschenberg’s low-profile property holds back the south-
ward creep of a vast condo/time-share resort located on the
northern tip of the island. We are in the main house.

“Without getting into astrology or any hocus-
pocus like that,” says Rauschenberg, “if one is
sensitive to or dependent upon being in tune with
the environment, there are certain landscapes
. . . . I knew this was a unique place. Now it’s
been overdeveloped. Before they built the cause-
way you had to get here by ferry, and you couldn’t
get off the island after, say, four-thirty. But I
didn’t think the change would be as drastic as it
has been.”

Clearly there are other

reasons as well. Rauschenberg likes to sweat, which is why
he likes New York City in the summer. Perhaps Captiva,
which is off Florida’s west coast in the Gulf of Mexico, re-
minds him of the temperatures of his boyhood in Port Arthur,
Texas, on the other side of these humid waters.

No, not really.

“It was just that for a few years in New York my life was a
wreck,” he explains. “It didn’t seem to be able to stretch any
further. The only thing that increased was the number of tele-
phone calls. I knew for a fact they could have been made to
anybody, any other artist who happened to answer the
phone. There wasn’t anything personal. Most of the phone
calls were describing disasters. Somebody who was in trou-
bles needed you seemed more critical than going down-
stairs and starting a new painting.”

Rauschenberg still cannot begin to work until things are
taken care of: the dogs fed, their tick pills administered, the
dishes washed. He thinks of it as discipline, but from anoth-
er point of view it can be seen as a clearing of the mind, a fo-
cusing. After all, as he himself says, “Chaos
won’t live in a mess.” By
“chaos” he means his
artworks, which gain a
great deal of their energy
and aesthetic impact from
seemingly ad hoc
juxtapositions of forms
and images. For instance,
transfers of newsprint
photos, two umbrellas
from China and a strip
of American flags are
combined in a new piece
he is working on.

Yet living on Captiva
is not like living in Man-
hattan, where everything
is at your beck and call

Rauschenberg plans to
include “The Suicide of Two
Foreign Clerks or the Moving
Fever” in the exhibition that
he will show all over the
world. It is part of the Kabal
American Zephyr Series.
In his New York studio, Rauschenberg is working on a sculpture that, when finished, will include several bicycles with painted plaster geese mounted on the handlebars.
"For a few years in New York, my life was a wreck."

and the corner hardware store is accustomed to dealing with artists. Materials were hard to come by at first, and he did not have the space to store or the money to transport the kinds of things he was used to working with.

"I got this house in 1968, after coming out here for three or four years," Rauschenberg tells me. "This counter was my first studio. Hundreds of drawings were done right here on this table—they paid my first mortgage—under these two lights with bugs falling on my head."

Tanned in January, relatively relaxed after the openings of four simultaneous exhibitions in New York City, with projects going on in various locations all over the world, Rauschenberg has lost none of his down-to-earth Texas humor.

The phone on the counter rings every now and then, buttons flashing, but someone in another building is getting most of the calls. Assistants from the studio next door interr upt. "Okay, it's got to be somehow connected in that way, because with those springs, even though they're rusting, the whole thing will fly down," Rauschenberg instructs. He is talking about a new combine painting—paint, transferred newsprint images and objects—that incorporates an old crab trap he found under the fish house.

Although Rauschenberg realizes that some of his most profound insights and discoveries take place within himself and through his most intimate reactions, all of which can be easily thrown off by interference, he has a long history of collaborations with dancers, other artists and even engineers. Interruptions, up to a point, are part of his aesthetic. He likes working with other people; he seems to need the hubbub, the comings and goings. He considers this a good exercise for remaining aesthetically strong. To insulate oneself from interruptions would result in a weakness: "Maybe you just happen to be having a lousy idea that moment, and

On a wall of his Captiva studio, left, Rauschenberg arranged objects in a pattern resembling one of his combines; at right he completes a solvent transfer onto a new work.
"R.O.C.I. can make a difference. Art can change life."

then you're stuck with it the rest of your life. There's no feedback and no interchange."

Behind and to the left of the counter, the room is bare. Rauschenberg long ago removed all of the wicker furniture that came with the house. His mother got some of it; the rest is scattered among the various other houses in the compound. As usual, the color TV set is on (there is one in the print shop, too), but the sound is off. Pillows make a kind of couch on the floor, now occupied by Kid (son of Laika, the dog that danced with avant-garde dancer and choreographer Steve Paxton so many years ago) and a fierce-looking but placid Alaskan husky. Kid is deaf.

Although yesterday had been sunny and unbelievably clear, we are now in the middle of a tropical storm—palm trees swaying, swirling gray skies, my tape recorder picking up the sound of surf, which this afternoon is much louder than the usually soothing white noise. The pelicans, herons and gulls have disappeared, as have the tourists who can usually be seen tramping the beach, heads down, occasionally stooping, ever in search of elusive shells—the humpless wonder, lady-in-waiting, macoma or junonia.

"Wind makes me a little uneasy," Rauschenberg remarks. "New York is an urban threat. This is another kind of landscape threat. Captiva is a barrier island and could be wiped away by not even such an important hurricane. And there is only one road to get off here."

From the outside it may seem that Rauschenberg willfully creates problems for himself—How do you collaborate with dancers and engineers? How do you make an artwork in a foreign country?—and that he thrives on these anxiety-provoking but often inspiring situations. This is not his conscious intention. When he first arrived on Captiva, there were not even the craft shops that have since proliferated. Driftwood and shell art are big on Captiva, but he had no de-

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Two umbrellas from China, left, protrude horizontally from a combine. Rauschenberg has recently completed on Captiva. A strip of fabric flags, right, is also part of the untitled work.
Art and life have something in common. You can't make either."

tire to use either driftwood or shells: too regional, too nostalgic. He will now occasionally use something local, like the crab trap he found, but only in a context that reduces it to a detail, a color.

"I couldn't get anything to work with," he recalls. "So I sat down and said, 'I have a problem here. What is the solution?' And then I had to make up the question. My question came to be: What is internationally the most available material that one can work with? And that was the beginning of the cardboard-box pieces. Cardboard boxes, just like old worn-out tires on the side of the road, are everywhere. Brand-new ones, antique ones, with messages coming from all over the world. I still use cardboard. When I was in China, I made some cardboard pieces."

By concentrating on a local problem, a specific studio problem, as it were, Rauschenberg was able to come up with an international solution. He has always had a touch of the internationalist about him.

When I talked to him on Captiva, Rauschenberg had four exhibitions on view in New York. At the Museum of Modern Art were works done in collaboration with Chinese craftsmen in Jing Xian at the world's oldest paper mill. Downtown, under the auspices of the Leo Castelli and Sonnabend galleries in three separate spaces, were the Kabah American Zephyr Series of very sculptural, mostly free-standing combines; more work from China (including a 100-foot-long photomontage); and two different claywork series created at the Otsuka Ohmi ceramics factory in Shigaraki, Japan.

He is now planning R.O.C.I. (Rauschenberg Overseas Culture Interchange). Named after his pet turtle, the project is a traveling exhibition that will involve Rauschenberg creating a new work in each of 20 countries. It will start out with current work; in each country he will donate a piece to a museum or artists' group, substituting new works on the tour. By the time R.O.C.I. gets to New York in three or four years, it will consist of new artworks made all over the world, with accompanying video documentation, catalogs, photographs and posters.

Rauschenberg says he likes the challenge of specific geographical, psychological and aesthetic pressures. He found China stimulating. In Japan he worked directly with clay for the first time. The physical challenge of working in these different places and the cultural information that he finds firsthand are things that he understands. They are actual.

Rauschenberg never stops. It may seem peaceful here on Captiva—a tropical storm can be peaceful—but in a week he'll be off to Japan: an international show of paperworks and a one-day, two-ton show of clayworks in the Tokyo Palace Hotel. Meanwhile, several new works are in progress in the various studios, and he is continuing with his quarter-mile painting, some sections of which have already been shown at Edison Community College, across the bay in Fort Myers. When this work is finished, he would like to show it at a racetrack, since a racetrack would provide enough room for the painting. Or—and this is an idea he likes even better—it could be shown in parts in several different art spaces so that the distance between the sections and the time it takes to travel between them would become part of the artwork.

(Continued on page 98)
The painting is called "Mongolian Cousin (Spread)." Rauschenberg made it in 1980, and it too will be part of his traveling exhibition. The dog at the artist's feet is called Lily.
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**RAUSCHENBERG**

*(Continued from page 70)*

Rauschenberg’s biggest concern, however, is getting R.O.C.I. off the ground. He needs to raise $5 million. His global artwork is already scheduled to stop in Los Angeles, Australia, Japan, Sri Lanka. But because of the current political climate, Russia and China are uncertain. Rauschenberg really believes that R.O.C.I. can make a difference. He may have abandoned his fight against the single ego ("I’ve more or less given up. Somewhere a lot of causes that I had in the late Fifties sort of got swamped or dissolved"), but he still believes that art can change life.

Whether or not R.O.C.I. contributes anything to world peace, it is clear that Rauschenberg, for all his celebrity, is an artist with a social conscience. He has worked tirelessly for artists’ rights, finances an artists’ emergency fund called Change, Inc., and has a global vision that includes ecology, technology and cultural exchange. He does not separate art and life.

He may be rambunctious, and he may make jokes, but he has a lot to say. His most famous saying is: “Painting relates to both art and life. Neither can be made. I try to act in that gap between the two.” The composer John Cage, a longtime friend, quoted this in his 1961 essay on Rauschenberg and his art.

“They never get that saying right, though,” says Rauschenberg. “Often they use the gap part. It’s provocative, but it’s not understandable or even meaningful. The thing is that both art and life have something in common. You can’t make either. You do not make art. You can be an artist, but something becomes art through some transformation that is social. And life, too. There’s only a slight illusion of control, because things are just going on. Every now and then someone will ask me, ‘Well, after twenty-five years, how do you feel about that gap between art and life?’ And I say, ‘Oh, that was filled a long time ago.’”
A brush with Rauschenberg's world

By Karen Heller
USA TODAY

WASHINGTON — Robert Rauschenberg thinks, and talks, the way he paints: quickly, boldly, with humor and on his feet. "You have to be fairly insane to be an artist, or to be an interesting artist," he says. Feet planted firmly, bourbon clutched close to the chest. "If it isn't an adventure, I don't see anything to recommend the profession."

Rauschenberg, 59, has come up with quite an adventure: the Rauschenberg Overseas Culture Exchange, a 22-country, 250-piece project that will take at least four years to complete. One of the first works, Altar Peace, created with the help of Mexican artists, was scheduled to be unveiled Thursday night at the National Gallery of Art's East Building and will be on display through June 17.

The project's purpose is to explore each nation's artistic resources by incorporating them into Rauschenberg's large canvases. He plans to use glass in Venice, paper in China, ceramics in Japan.

The Texas-born artist, who makes his home on Captiva Island off Flori-

RAUSCHENBERG: On a four-year art project to produce 250 works da, is known for his bold use of several materials in a single work. Says Rauschenberg, who is as tan as toast: "I usually change my complete palette and ideology when I get comfortable with it."

The pieces, shown with earlier Rauschenberg works, will visit museums around the world but grow "so that eventually the old will be entirely eclipsed by the new." The multinational exhibit will return to Washington in 1988.

Rauschenberg got the idea six years ago when "bored one day in Los Angeles. I came to the realization that so few people have any idea what the rest of the world does or what they look like, or how they dress. My idea was to gather up a bit of the world, to collect the world."

Though additional funding is needed, Rauschenberg is resisting government aid. "The places that we're going are so sensitive," he says, "and we're trying to be apolitical as possible. That's because art is one of the purest forms of communications. I used to say that art and sports were the only things free from politics. Now, sports is entirely political."

His exchange "is a pilgrimage, at worst it's an odyssey." The artist also sees it as creative expression of his wanderlust: "I just can't stay at home."
Rauschenberg's worldwide art exchange

By Jane Addams Allen
The Washington Times

"I traveled around the world with the Merce Cun
ningham Dance Company about 25 or 30 years ago and it nearly killed me. I'm only just get
ning over it!"

An ebullient Robert Rauschen
berg, 59, in town to promote "Rocky," the affectionate acronym for Rauschenberg Overseas Culture Interchange (ROICI), said he is already exhausted by the first leg of his five-year project, a traveling, evolving exhibition.

"Let's just say I wouldn't have wanted to start it a day later," said Jack Cowart, curator of contemporary art at the National Gallery. Mr. Cowart had just finished signing up for a new R.O.C.I. piece, "Worlds of Art," an exhibition that will be shown in the United States, Mexico, and China.

"Every two or three or four months, there may very well be a new R.O.C.I. piece," said Jack Cowart, curator of contemporary art at the National Gallery. Mr. Cowart, who is also the director of the museum's project in Mexico City, said the exhibition will feature works by Mexican, American, and European artists.

"Worlds of Art" will open in Mexico City in September and then travel to the United States in November. The exhibition will be on display in Mexico City through June 17.

"We plan to have the exhibition in Mexico City through June 17, and then it will travel to the United States in November," said Jack Cowart.

"It is the first installment of a two-year project through which we hope to establish better relationships between the peoples of different countries," said Jack Cowart.

"The goal is to create a network of artists and cultural organizations that will work together to promote cultural exchange," said Jack Cowart.

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"The goal is to create a network of artists and cultural organizations that will work together to promote cultural exchange," said Jack Cowart.

"By the time we get to Tibet, which is the fifth stop, we'll be carrying information of about five countries in video and art works."
Prodigal artist fights for Utopia

by Cimi Suchchant

ART, for American artist Robert Rauschenberg, has today become the focal point of a new chapter in his life. The artist, who is regarded by many as America's leading exponent of avant-garde art, said that "international relations" has never been "more real".

"I don't know how long it will last," he added, "but I do believe it has changed." Rauschenberg, known for his controversial views, has always been a proponent of international cooperation, particularly in the arts.

The artist has been active in promoting cultural exchange programs, which he sees as a means of fostering understanding and cooperation between nations. He has worked closely with the United Nations and other international organizations to support these initiatives.

Rauschenberg's work has been exhibited in major galleries and museums around the world, and he has received numerous awards and honors for his contributions to the arts.

Award awaits local fashion designers

To make them internationally famous, says organiser

FASHION designers Calvin Klein, Bill Blass and Geoffrey Beene became internationally famous after they were given the Coty Awards. And the managing director of the company which distributes Coty products says that the award can make local designers internationally renowned.

Mrs Ratchanee, said that the models in the show, each of whom is specially designed to coordinate with the dress she's wearing. Bangkok can have the same luxurious atmosphere that is seen in Australia and Japan, but government forces have refused to support the ROCI exhibitors' associations in their countries. As the case of the privately funded "Bangkok Adventist" is similar, ROCI cannot be controlled. There are independent-minded and disinterested companies. The model has developed a new way of life for the artist, who when he was 19 and 22 year old, he composed a few songs, including the Chinese adventure in Ashby Province, formerly.

Lankan excursion, Rauschenberg and the artist to find adequate sponsorship for a Thai ROCI project. "I'm a kid of America," he described himself, "I'm a quarter Cherokee, a quarter Dutch, a quarter German and a quarter Swedish." He said the North American Indian heritage has attributed to his "cautious appreciation of the environment" and the "give away almost all my money to environmental groups. My work will sell for hundreds of dollars, but after the bid I keep half to buy dog food. I spend most of it to make the land," he said.

Rauschenberg disclosed he also pays for other American medical and hospital bills. American artists who are self-employed are not covered like country workers whose medical benefits are paid by their employers, he explained.

Rauschenberg said he will not return to America until he is 60, when he will be known as "American art's enfant terrible." In 1984, he was one of the first to be invited to the American Institute of Contemporary Art, and since then he has been a prominent figure in American art.

The artist's work has been exhibited in major galleries and museums around the world, and he has received numerous awards and honors for his contributions to the arts.
Rauschenberg,
The Art Explorer
The Avant-Garde Master's Plans For a Worldwide Creation

By Mary Battiata, Washington Post Staff Writer

Robert Rauschenberg, brown as a walnut, cool as the ice cream man in his white linen suit, standing stock-still in the middle of the East Building of the National Gallery of Art:

"Three inches," commands the enfant terrible turned art world eminence. His sweet Texas twang curls like rococo chrome. Museum people bristling with pencils, levels and ladders hop to it. "Altar Peace," a meditation on Mexico, rises into place. Its shiny aluminum snake sculpture—gleaming with images of jalapeno peppers and peanuts and machines—hangs the requisite number of inches above an eerie expanse of canvas decorated with a green skull, fuchsia lava, a rooster and whatever else caught his mind's eye.

"Altar Peace" is the first fruit of a projected 22-country, five-year odyssey that Rauschenberg began in Mexico in April. With the élan of a man who has pranced at the head of the avant-garde parade for more than two decades, he calls the project the Rauschenberg Overseas Cultural Interchange.

For the next five years, if all goes according to plan, Rauschenberg and a crew of nine will be on the road in Chile, Venezuela, China, Spain, Thailand, Sri Lanka and elsewhere, collaborating with native artists and artisans to produce what he expects to be more than 200 works of art. Local poets and writers will contribute their work for the catalogue and there will be videotapes made to record each stop.

"We tend to favor sensitive spots as opposed to the historical safety zones—France, you know, the normal European art centers," he says.

At least one work from each country will remain in

See RAUSCHENBERG, D7, Col. 1
Robert Rauschenberg below his aluminum snake sculpture "Altar Peace" at the National Gallery.
Art Trek

RAUSCHENBERG, From D1

that country on permanent loan. A second work will be shipped back to the National Gallery for inclusion in an exhibit of all the works and videotapes in 1988.

If it sounds like a circus, it is a circus infused with Rauschenberg's optimism, omnivorousness and undiminished faith in the power of art. "It's a way for people to find out more about each other, and maybe lead to a truer form of understanding than governments seem to be able to do," he says.

It is a gargantuan venture. The budget for the project is more than $10 million, which Rauschenberg hopes to raise from private sources.

The logistics are punishing. To get the exhibit from Chile to Venezuela, for example, a private museum in Caracas has recruited the Venezuelan Air Force for transport. Jet fuel for that leg of the trip will cost $5,800. There are mammoth insurance bills, and ever-changing itineraries.

Does he ever wake up in the middle of the Florida night, look around at his Captiva Island retreat and wish he could cancel the whole thing?

"No," he says. "But I wouldn't want to have started this a minute later because the traveling takes an enormous amount of energy." At 59, he is at an age where many artists turn inward. Their work becomes introspective. Think of the aging Rembrandt's pensive self-portraits.

But Rauschenberg has never been known for introspection. After boyhood in Port Arthur, Tex., he joined the Navy (where he first picked up a paintbrush, locking himself in the latrine for privacy), studied at Black Mountain College in North Carolina with pioneer abstractionist Josef Albers (who hated his work) and began his collaborations with the young composer John Cage. From the moment he splashed down into the New York art world in 1949, he began stretching the esthetic boundaries, incorporating everyday objects and puns into his work, and devouring the world around him. Critics have described his work as a rendezvous for the common images of the day.

"Monogram," made in 1959, a stuffed Angora goat with a rubber tire around its middle, is one of his best-known images. Time magazine art critic Robert Hughes called it the supreme example of the ironic lechery in Rauschenberg's work, and noted William Blake's line that the lust of the goat is the bounty of God.

In "Bed," made in 1955, Rauschenberg stretched a bed quilt over an improvised frame, added a pillow and covered all of it with drips and streaks of red paint. After that, there were collages, and photography, prints and sculpture.

"I don't work with a prescribed notion or a specific message," he says. "I have tended to use images or objects that don't have any particular respect built into them as symbols or icons. The message is to reflect your own life into it and possibly make a few changes.

"In my most naive state, in my first New York loft, I was always annoyed by the artists who thought that the studio was some kind of special place, that they were protected from the outside world. I always wanted my work to look more like what was going on outside than what was going on inside. The door was always open, the television was always on, the windows were always open."

Standing in front of "Altar Peace" at the National Gallery, patiently posing for photographers, Rauschenberg preens and turns. He is compact, with dark eyes that glow in a burnished, inquisitive face. Hands in his pockets, hands at his side, he rocks back and forth in his perfectly polished black boots.

"The idea for the cultural exchange came out of his working trip to China and Japan in 1982, a trip that silenced critics who by the '70s were sniping that Rauschenberg's best was behind him. He surprised and delighted the art world by returning with almost 500 collages and a 100-foot photograph. They called the work Rauschenberg's renaissance. He saw possibilities.

"He has made preliminary trips to several of the countries already and, as could have been expected, has found treasures in unexpected places.

"Mud flaps," he says. "I'm making mud flaps for Thailand. You know those flaps on trucks? They have fantastic mud flaps. They advertise movies and movie stars on them, and the trucks are all so beautifully decorated anyway."

In Sri Lanka he wants to make batik, with patterns taken from his old photographs. "We'll sew those together to make elephant outfits and the exhibition there will begin with a parade of elephants and local dancers."

On Tibet: "It's going to be the most difficult country for me to paint for, or do any kind of collaboration, because I've always sort of secretly felt that my work was quite Tibetan already. Seeing some spiritual life in the most common object is very close to what they are all about and they also are not shy about colors. And they have a rich sense of extremes."

Age and the Florida sun have left a magnificent map on Rauschenberg's face; when he smiles, his face is wreathed in exclamatory lines. He smiles a lot when he talks about the Rauschenberg Overseas Cultural Interchange and looks happy as a cat on a warm sidewalk.

"This is not a selfless trip, you know, I love this, I'm growing from it. The experience I'm getting will certainly add to my own creative possibilities."

"I don't understand artists who . . . I have some colleagues that treat making art as just what they do professionally. I know some very outstanding artists who confess in private that it's such a bore, but it's their job or something. I'm never happier than when I'm working and it's getting worse. I had thought it must calm down but it seems the more I do, the more it looks like there is to do."
Remote Amateur Radio in Thailand

by Tony Waltham

Amateur radio is a fascinating hobby that promotes public service and emergency communications. In Thailand, the hobby has gained a significant following, with stations scattered throughout the country. This article explores the unique challenges and opportunities faced by amateur radio enthusiasts in Thailand.

Amateur radio in Thailand

Amateur radio operators in Thailand face unique challenges due to the country's vast geography and population density. The Ministry of Communications and Transport has implemented a series of policies to support the development of amateur radio in the country, including the establishment of amateur radio clubs and the provision of training programs for wannabe operators.

Amateur radio in Thailand offers various opportunities, such as public service and emergency communications, DXing (distance-band operation), and Yaesu (mobile) radio operation. The hobby also promotes social interaction and networking among enthusiasts.

Thai Amateur Radio

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Thai Amateur Radio

Thai amateur radio operators face unique challenges due to the country's vast geography and population density. The Ministry of Communications and Transport has implemented a series of policies to support the development of amateur radio in the country, including the establishment of amateur radio clubs and the provision of training programs for wannabe operators.

Amateur radio is an ideal hobby for those interested in public service and emergency communications, DXing (distance-band operation), and Yaesu (mobile) radio operation. The hobby also promotes social interaction and networking among enthusiasts.
A chance meeting with the Chow Meh

As told by Robert Campbell

The event wasn't organized like many others. It wasn't a spectacle and the vogue of the moment. The Chow Meh was a traditional performance art that had been passed down from generation to generation within the family. Their performance was a way of life, not just a form of entertainment. They were the living embodiment of a long tradition of cultural and artistic expression.

The Chow Meh was performed in a small village located in the remote countryside. The village was surrounded by lush green fields and towering mountains. The performance was held in a small open space, where the villagers had gathered to witness the event.

The performance started with a group of men wearing traditional Chinese clothing. They were led by a man who was holding a large drum. The music was loud and the rhythm was fast, setting the tone for the performance.

The performers began to dance, moving in unison with the music. Each move was precise and deliberate, telling a story through their movements. The dance was a symphony of movement, with each performer playing their part.

As the dance progressed, the performers began to incorporate elements of martial arts into their routine. The movements were fluid and graceful, requiring a high level of skill and coordination.

One of the performers, a man named Li, was particularly skilled. He was able to perform complex moves with ease, his body moving in ways that were almost impossible to replicate. The crowd was in awe of his abilities, cheering and clapping as he performed.

The performance ended with a flourish, with the performers striking a final pose. The crowd erupted in applause, their faces shining with excitement and joy.

I was fortunate enough to see the Chow Meh perform, and it was an experience that I will never forget. The performance was a testament to the rich cultural heritage of the Chinese people, and a reminder of the importance of preserving such traditions for future generations.

The Chow Meh is a traditional Chinese dance performed by the Qiao family. It is a form of storytelling through movement, with each move telling a story of its own. The dance is performed in a traditional setting, with the performers wearing traditional clothing and using traditional instruments.

The Chow Meh has been passed down from generation to generation, and is still performed today in small villages throughout China. It is a reminder of the rich cultural heritage of the Chinese people, and a testament to their ability to preserve their traditions for future generations.
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