Artist spills his 'Gluts'

Bob Rauschenberg covers his timely triumphs and exhibits

By MAUREEN BASHAW  

The gray-haired man in brown, paint-splattered pants and shirt rattled the ice cubes in a glass of Jack Daniels' bourbon as he stared at the panorama of sea, beach and sky beyond the porch of his white stilt house on Captiva.

Streaks of crimson were gliding through a darkening sky, resembling dancers lingering in an almost-deserted ballroom.

World-famous artist Bob Rauschenberg, 61, whose work is featured on the cover of this week's *Time* magazine, was lingering a while before heading back to his studio in a bayside building to work on a piece of sculpture for his new exhibit. He says his name is Bob, not Robert as he is best known. Actually, he was christened Milton, but got bored with that name and changed it to Bob one night many years ago.

Rauschenberg likes playing with names. For instance, his new show, which opens today at The Art Wall of the Barbara B. Mann Performing Arts Hall, is called "Gluts."

"It's a time of glut," Rauschenberg said in explaining the exhibit's name. "Greed is rampant. I'm just exposing it, trying to wake people up. I'm not terribly interested in being a great artist. I simply want to represent people with their ruins."

"Gluts," new Bob Rauschenberg art exhibit, opens today with a reception from 5 to 7 p.m. by The Art Wall in the lobby of the Barbara B. Mann Performing Arts Hall on the Edison Community College campus, Fort Myers. The exhibit, which will last through April, may be seen from 10 a.m. to 4 p.m. Mondays through Fridays and any time the Mann Hall is open for performances.

"I'm giving them souvenirs without nostalgia."

He got most of the materials for the pieces from an automobile junkyard in Fort Myers. The number of works to be exhibited was still uncertain as of Monday night. When Rauschenberg and his assistant, Darryl Potter, were still working on the pieces. Rauschenberg is allowed to be undecided on the number of works in the exhibit because he's curator of The Art Wall in the Mann lobby. He and his assistants arrange all the shows there.

This was the first moment in more than an hour that Rauschenberg had been still. Earlier, in the big, white-walled studio, he was constantly moving, like a dancer waiting for a stage cue.

Maybe the scene outside sapped his creative energy.

"I've got about 30 acres here," he said. "I bought it for the birds and the people. Someone's got to do something to stop the big developers from taking over."

The cover art of this week's Time was designed by Rauschenberg.

"Gluts" will mark the seventh exhibit by Rauschenberg currently on display in cities around the world. Once he gets it in place at the Mann Hall, he'll be off to Europe to direct showings of his works in Italy and Germany.

The artist and his teams of workers are constantly involved with the Rauschenberg Overseas Culture Exchange, an eventual 22-country, 950-piece project now in the second year of its five-year plan. As Rauschenberg travels to different countries, new works, created with the natural resources of regions, are added to the exhibit. It's his way of trying to bring people of different cultures closer together.

When Rauschenberg returns from Europe, he'll be making plans for another new exhibit called "Diagrams and Scores for Choreographers," which will open May 1 in the Mann Hall lobby. Rauschenberg spent several years earlier in his career designing theatrical scenery.

Rauschenberg has already all but forgotten his design for this week's Time cover. It illustrates the magazine's lead story, "America's Agenda After Reagan."

The artist took the assignment because he liked the story. "The story is beautiful," he said. "It's about the pendulum in America swinging back to compassion."

But Rauschenberg is not a Reagan fan. "Reagan preaches a glowing land of honey and roses and cuts off funding for education and welfare," he said.

He lets loose with a laugh, something he does a lot. The laughs come in short spurts. He talks, moves and works the same way: fast, precise.

In fact, Rauschenberg did the illustra-

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Art

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The Time staff obviously knew Rauschenberg would come through. This is the fifth cover he has designed for the magazine. He got $1,500 for the first one in the 1970s; he'll get about $20,000 for this one.

"I love deadlines," he continued. "Deadlines cut out the intellectual crap. They're great exercises. You don't have time to feel sorry there's not more time."

Time is something Rauschenberg is racing with. He isn't worried that his hair is now totally gray. He doesn't mind the creases forming on his face. Actually, you don't notice the age lines, for Rauschenberg's face shows his emotions as easily as a child's might.

But the artist does mind the fact that he has fewer years ahead of him than he does behind him.

"It's quite unfair," he said. "As you grow older, you think of more and more things you need to do. But then God never cared about justice."

Rauschenberg is also worried that his luck as an artistic success run out. A big hand, with played fingers, dug into a pants pocket, and came out with a large, multicolored marble. He became quiet for a few minutes as he played with the marble.

"I've been feeling lately that this luck may stop," he said.

"It seems unlikely. Even though his critics accuse him of coming off the public -- proclaiming that any notice could do what Rauschenberg does, maybe better -- requests for his work by museums, private collectors, and galleries around the world continue.

"I laughed loudly when asked in Rome feels about his critics.

"I know, I know. They say kids could do better. People that everywhere I go when they stop saying it, I start worrying.

"I wish people would act more like kids when they look at my stuff," Rauschenberg continued. "I want to make people feel like instead of looking at us with innocence that hasn't been corrupted. I see life in all this."

He was referring to the pieces of junkyard materials molded into abstract sculptures hanging on the walls and sitting on a huge center table in the room.

"When you're here, in this room, talking with Rauschenberg, his works seem to make sense. And one thing seems certain: The artist doesn't take himself too seriously."

He talked freely about feeling like he was a dummy all during grade school, in Port Arthur, Tex. He has dyslexia, a learning disability that is now recognized and treated. But when Rauschenberg was going to school, educators didn't know about such handicaps.

"I had a terrible time in school," he said. "Everything was done by rote in those days, and I simply couldn't work that way. When things got too hard I just started doodling."

When he was 18, Rauschenberg enlisted in the Navy. World War II was in progress. It was then that he decided to study art.

Rauschenberg later received formal training at The Kansas City Art Institute and Black Mountain College in North Carolina. By 1949, he had moved to New York City, and a year later he started selling his work -- first photographs, later paintings.

The rest is history.
USA TODAY PROFILE

ROBERT RAUSCHENBERG

The unstoppable artist pours hard work and wild humor into his pop-cultural canvases

by Richard David Story
USA TODAY

NEW YORK — The most popular version of Robert Rauschenberg, a druggy and alcoholic character of the Metropolitan Museum's new $20 million wing. The critic behind the scenes, an expert on the art world, has written a new biography of the artist, "Robert Rauschenberg: His Life and Work." The book, published by Doubleday, is due out next month.

The book is a thorough examination of Rauschenberg's career, from his early years in New York to his current place in the art world. It is also a reflection on the artist's relationship with the art world, particularly in the 1960s and 1970s, when he was a major figure in the pop art movement.

Rauschenberg was born in 1925 in Port Arthur, Texas. He was the son of Dona and Ernest Rauschenberg, who were both artists. Rauschenberg attended the University of Texas at Austin, where he met and married his first wife, Susan, in 1954. They have one son, Christopher, 35, a photographer.

Rauschenberg's art career began in the mid-1950s, when he was a student at the Art Students League in New York. He was known for his bold, experimental works, which often combined found objects and everyday materials.

In the early 1960s, Rauschenberg began to work with a variety of materials, including paper, wood, and canvas. He also began to experiment with new forms, such as the " november " series, which consisted of large, abstract paintings.

The book includes numerous interviews with Rauschenberg, as well as essays by other artists and critics. It is a comprehensive look at the artist's life and work, and is sure to be of interest to anyone interested in the history of modern art.

USA TODAY Profile

A piece of art, a piece of life

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Lavin is the toast of ‘Broadway’ Rock’s
Artists file suits over Olympic posters

By JOHN D. McKINNON
Times Staff Writer

TAMPA — Two superstars of the art world say they're losing big in this year's Summer Olympic Games.

Robert Rauschenberg and James Rosenquist, who both maintain residences on Florida's Gulf Coast, filed separate lawsuits Monday in Tampa, charging that they are being cheated out of the potentially huge profits to be made on posters they created for the Games.

The suits allege that Lloyd Shin Fine Arts Inc., an Illinois art dealership with ties to South Korea, has failed to pay the two artists a total of at least $325,000 for their original posters. The two lawsuits also accuse the dealership and its owners of fraud.

Neither South Korean officials nor Olympic officials are named in the suits.

A woman who identified herself as Elisabeth Shin, one of the owners of the dealership, declined to comment on the cases Monday. "Until I talk to them (the dealership's lawyers), there is really nothing to say," said Mrs. Shin.

Mrs. Shin is one of two individuals named as defendants. The other, Gi Lloyd Shin, was in Korea on Monday, according to a family member.

Neither of the artists could be reached.

According to the suits, the art dealership contacted the artists last year after it had been named official fine art dealer of the Olympics. At the dealership's urging, both artists agreed to become official artists of the Olympics and create original posters for the Games.

The artists say they fulfilled their side of the bargain. Rosenquist's work depicts a ball surrounded by a set of intertwining arms and legs, according to the artists' attorney, Arnold Levine of Tampa. Rauschenberg's is a collage of photographs.

A number of other art-world luminaries reportedly are included in Lloyd Shin's Olympic art catalog, including the Bulgarian-born sculptor Christo and American Roy Lichtenstein. The dealership planned to sell posters based on works by each of the artists.

But Rauschenberg and Rosenquist say the dealer has paid them only a fraction of the amounts guaranteed in their contracts. In addition, neither has been given a one-man show in South Korea as promised, according to the suits.

And while the artists have tried to collect, the dealer has begun selling the posters at its Chicago gallery and in South Korea, said Levine.

"They sent (the dealer) the images, and he's selling them," he said.

Rauschenberg, who has a home in Sanibel, has been an Olympian of the art world for more than two decades. He is best known for sometimes raucous collages that mix photographs and other materials.

In 1964, Rauschenberg became the first American to win first prize at the Venice Biennale in Italy. In a critique of his 100-foot color photograph Chinese Summerhall in the early 1980s, a New York reviewer termed Rauschenberg "one of the most influential artists this country has produced."

Rosenquist, who lives in Aripo, a coastal community on the Pasco-Hernando county line, won fame for art that often drew images from advertising.
For Soviets, new path is hard to find

BY TODD SIMMONS
Tribune Staff Writer

MOSCOW — As the hands of the clock atop the Kirovskaya rail station signal 9 o'clock, a small truck pulls off a city street.

Workers jump out of the cab and begin stacking boxes by the sidewalk. A woman appears and sets up a small table, a set of scales and a change box.

Moments later, she is selling Cuban oranges to a growing crowd of passers-by.

So go the food sales in Moscow, where the lines form quickly for the goods that won't be there long.

NICHOLAS

Nicholas Pinigin grew up in the United States speaking Russian. His parents, who fled the Soviet Union in 1945, taught him their native tongue along with the language of their new home.

Now, at 33, Nicholas has come to his parents' homeland as a journalist selling freelance work to a handful of U.S. newspapers and radio stations.

For the first time, he's meeting the family his parents kissed goodbye nearly 50 years ago. "As soon as my mom's sister found out I was coming, she got on a train and rode 30 hours straight to Moscow to meet me," he says. "Although I had never met her, I knew right away who she was. The resemblance was unmistakable."

His aunt and his mother hadn't spoken to each other in decades. The pain of being apart was too great; telephone calls only served to deepen it.

But with his aunt by his side for the first time, Nicholas picked up the telephone and reunited the sisters. Speaking about it nearly two weeks later is difficult for Nicholas.

So far, he has met two cousins, two uncles and the aunt. They've taken him in trusting him as though they have known him all their lives.

There have been problems. One aunt won't see him. Her daughter has a sensitive government job. The aunt fears contact with an American might endanger her daughter's career.

Otherwise, it's been a moving, tumultuous two weeks. Nicholas says — a homecoming to a land he's never called home.

"Every time I walk by a birch tree, I feel something stir inside me," he is fond of saying, referring to the tree that is emblematic of Russia as apple pie is of the United States.

Colorfully marking a hotel in Tbilisi are slogans promoting Soviet President Mikhail S. Gorbachev's reforms, which are favored by many Muscovites.
Soviet openness starts to take hold

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The concept of economic accountability, for instance, has been introduced in the Soviet economy. Many state enterprises that previously were allowed to lose money year after year now will cease to exist if they can't pay their own way.

Nicholas says over a dinner of bread and cheese, an $8 plate of low-grade beef and vodka.

He passed easily for a Russian. His features are distinctly Eastern European. Muscovites often ask if he is from the Ukraine, a reflection of his having learned the language from his Ukrainian-born mother.

In the bar of the Intourist Hotel in downtown Moscow, he relaxes with a cognac while Janis Joplin shrieks on a tinny stereo. He talks excitedly about life here and his perceptions of a culture he has been prepared to embrace since boyhood.

The signs of perestroika, governmental restructuring, are everywhere, Nicholas says. Western economic, political, and social ideas are being experienced for the first time in a society that for years has known only the propagandists of communism.

The crowd admiring these paintings is large, even though it is the middle of a Tuesday afternoon, and the show has been open for a week. Muscovites take advantage of what is accepted today; tomorrow it may be gone.

Although Malevich is considered a counterpart to revolutionary artist Pablo Picasso, most Soviets know relatively little about his career. Volodya intently reads the placards that detail the artist's career and translates the name of each work. He walks through the exhibit reverently, as though in a church.

Volodya studies shipbuilding at a technical college. Fluent in English, he'd rather be at a university working with statisticians and don't want change. "One cannot say at this time which side will be stronger.

But Soviet politics, however intriguing, take a back seat to the day-to-day economic hardships most citizens face. Enduring government oppression will take considerably less effort than fixing the ramshackle economy, Volodya says.

"My grandmother gets up at 5 a.m. to shop for butter and eggs. If she sleeps until 9, there are no eggs and no butter," he says, his voice rising in frustration. "There is nothing." "It is very difficult sometimes," Volodya says.

An American man gets into a Moscow cab with a fistful of rubles. "This place is just like New York City," says the man. "What are you talking about?" asks the bewildered driver.

"Rubles don't buy anything there, either." "Volodya is standing in the depths of a Moscow Metro tunnel.
The press has changed, too. Progressive papers like the Moscow News carry harsh criticisms of governmental policies. Even stalwart Pravda now publishes investigative reports and other news it previously would have shunned, Nicholas says.

"More than most Americans, Nicholas knows just how sweeping the changes in the press have been. As a young man, he helped to translate like U.S. edition of Pravda.

"If someone told me he was a reporter, I'd say, 'Oh, what a wonderful job.' Nicholas says, 'It's really a lot of fun. You get to travel around the world and write about things that interest you.'

The vitality of the press has been matched by new activism among Soviet intellectuals. As part of his work here, Nicholas has been studying the recent proliferation of environmental groups, which are springing up across Russia. So far, authorities have not challenged the activities.

The zeal of the groups is comparable to the spirit of the U.S. ecology movement in the 1960s. Nicholas says, "I think people today are more aware of environmental issues than they were then."

Nicholas gives the credit for all these changes to one man: Soviet President Mikhail S. Gorbachev. "He's been waiting for Gorbachev since I was 12 years old," he says.

Beyond the strides Gorbachev has made in governmental policy, there is a great sense of accomplishment. He has rallied the Soviet people behind him — a small feat considering the decades they've spent oppressed and emasculated by governmental terrorism and economic hardship. "He has the populace really excited," Nicholas says.

He's done that by peacefully disagreeing with Western policy and by daringly replacing conservative party stalwarts with officials sympathetic to perestroika, Nicholas says.

The result is an openness movement that seems to have taken on a life of its own.

"To me, Gorbachev is like Slim Pickens in the final scene of 'Dr. Strangelove' when Pickens is riding the bomb down to Earth and screaming, 'Yeeechanaa,' " he says. "He's got everything started and now he's hanging on for the ride.'"

The press is now issuing a Moscow street song that is free from the United States, one of the Soviet Union.

"'How's your brother treating you these days?' asks the American mill."}

VOLODYA

The snow is falling lightly, but the wind is sharp and Volodya Kanaev, bundled in a blue parka and ski cap, is glad for the compensatory warmth of the Tretyakov Museum.

On display is a retrospective of Kazimir Malevich's work, which has been shown in the Soviet Union in 65 years. Under Gorba- chev, works by scores of such formerly "subversive" artists are being gone toward a career as an interpretor. But his father, a Communist Party member with a lower-level administrative position, didn't have the clout to get Volodya into the interpreter program.

It's not so bad, he figures. He'll finish school and then take a state-mandated research project on communist ideology and have a solid job waiting for him.

He talks freely, albeit quietly, about his life in the Soviet Union, but he has no plans to do so. For five, five years ago, he says, it would have been different.

Chance for better life

With the implementation of perestroika in full swing, there is cautious optimism among Soviets that the future may hold a better life, Volodya says. Right now, their hope is pinned on the March 16 elections for Supreme Soviets in the National Congress of Deputies.

The congress is a new governmental body. It will elect the president of the country and members of the Supreme Soviet, which makes Soviet law.

Last year, members of the Supreme Soviet cast dissenting votes on proposals for the first time in the body's history. Many citizens hope that with the free election of congress deputies, an even more progressive Supreme Soviet — with fewer deputies appointed by the president — will be elected.

Soviets therefore have taken advantage of the chance to nominate candidates. In the territory where Volodya lives, a progressive writer closely aligned with Gorbachev is running against the incumbent and a younger laborer, whose views are largely unknown. The present deputy, a typical party "machine" candidate, has been given little attention by the citizens.

Many in Leningrad suspect the laborer of being a hard-line communist, though a political label nearly as damning in Russia today as it would in the United States, Volodya says.

"I'll tell you that my vote will be for the writer," he declares.

As popular as perestroika is, there is still much to overcome, Volodya says. In Leningrad, recently, a group of pro-perestroika liberals staged a demonstration that was broken up in minutes by the militia.

One week later, conservative communists held a similar rally that was unattended. Such an event makes it clear that old governmental policies are still favored at the lower levels, Volodya says.

"There is a group of people (within the government) that likes things the way they are. They have good cars, nice apartments, all the luxuries," he says. "They are mostly

amid the elaborate light fixtures and spotless walkways that make up a popular restaurant in the 1930s; the system still is being expanded.

It is a matter of curiosity, then, that Volodya often finds himself being laughed at. "I don't know why. Nobody I know understands why."

On the exhibition agenda for this afternoon is a show of Valdimi- dur's paintings and sculptures, St- dur, who died in 1866, his work still not approved by the government, is Volodya's favorite artist.

As he trooped through the snow from the subway to the exhibition hall, Volodya talked about the progress that has plagued this country. And he mentioned the Brezhnev-Andropov-Chernenko "period of stagnation" that lasted from 1964 until 1985, Volodya knows well the difference between then and today.

When he was a child, even the classrooms were havens of suspi- cion. He remembers the time a group of U.S. schoolchildren came to visit during a tour of the Soviet Union.

"Our teachers gathered together and said: 'Do not talk to the American children about Soviet govern- ment. Be very careful. Do not accept anything from them. They will try to provoke you. Do not allow it,' he says. 'Of course, we were small children and we were very scared. We held ourselves back during the provocations, but, of course, they never happened.'"

The governmental changes that have taken place in the past four years have made such elementary school field trips a thing of the past. Volodya hopes.

He steps away from a Stier piece titled "Calling" and smiles in admiration.

There is the possibility of emigration. Like many who are now be- ing allowed to leave the Soviet Union, Volodya could begin life anew in another country. He is young and bright and could adapt. Yet, probably, he'll stay where he is.

"For me, it would be very difficult," he says, a troubled look clouding his open face. "I am raised here. I know this country. My custom- ary life and my family are here.

For me, this would be very difficult."

He zips his parka and trudges back outside the hall, toward Stal- in's gleaming tunnels for beneath the frozen ground and the muddy Moscow streets.
Soviet artists fight for freedom

By TODD SIMMONS
Tribune Staff Writer

MOSCOW — Hurrying out the dirty glass doors of a downtown building, a foreign visitor steps into the frigid gray of another Moscow morning. Taxi drivers stand idly by, smoking and talking. "Taxi?" asks one, lifting a brow.

The visitor gives his destination, which he has been told is less than 10 minutes away. Such a ride should cost two rubles, tops.

"Ten rubles," demands the driver — roughly $16 on the official exchange. The visitor protests. Five rubles, he offers. The driver shrugs his shoulders and shakes his head.

"OK, OK, 10 rubles," the visitor finally agrees, exasperated, and the two turn toward the cab. "But it's too much."

"Perestroika!" smiles the driver, looking over a shoulder, "is very good."

Leonid

At 23, Leonid Bazhanov decided what he wanted to do with his life: become an artist. He spent the next 16 years paying for that decision.

Leonid, now 43, didn't want to be a typical Soviet painter, churning out propaganda canvases that conformed to "socialist realism," the only state-approved artistic philosophy. He had been an admirer of modern abstrac-
Policies breathe new life, hope through Moscow's art scene

Leonid and Natasha have lived in Moscow for nearly 30 years. They have three children and are both artists who have been active in the Soviet art scene. In recent years, they have become involved in the Moscow art market and have seen a surge of interest in their work. They believe that the growing interest in contemporary art is bringing hope to the art world and providing new opportunities for artists.

The rise in the Moscow contemporary art market is being driven by a number of factors. First, there is a growing interest in Russian art both locally and internationally. This is due in part to the growing interest in contemporary art in general, as well as the rise of a new generation of Russian artists. Second, there is a growing interest in the art market itself, as more people are investing in art as a way to diversify their investments. Finally, there is a growing interest in Russian culture in general, as more people are interested in learning about the country and its history.

As a result of these factors, the Moscow art market is experiencing a surge of interest. This has led to an increase in the number of galleries and art fairs, as well as an increase in the number of collectors and buyers. This has also led to an increase in the prices of art, as collectors and buyers are willing to pay more for art that is in high demand.

This is leading to a new sense of hope in the art world. Artists are seeing that there is a new audience for their work, and they are encouraged to continue creating. This is leading to a sense of excitement and optimism, as artists see that there is a new market for their work and that they have a chance to be successful.

In addition to the growing interest in the art market, there is also a growing interest in the art itself. This is due in part to the rise of contemporary art in general, as well as the growing interest in Russian culture. This is leading to a new sense of hope in the art world, as artists see that there is a new audience for their work and that they have a chance to be successful.
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

dda, 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 com-
fortable 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 as 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, 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—glinting 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 elan 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
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 didn'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 Fort 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 naïve 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 proceeds 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 batiks, 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 objects 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."
USF art studio in Soviet Union on hold without state money

By TODD SIMMONS
Tribune Staff Writer

TAMPA — Officials with Graphicstudio, the University of South Florida's lauded modern art workshop, failed to get legislative funding this session for a sister studio they've established in the Soviet Union.

USF lobbyists had asked for $140,000 to equip the studio, which was established last fall as part of a wide-ranging Soviet-USF art exchange. The new facility needs three printing presses and an assortment of less expensive supplies.

Soviets have agreed to transport the equipment and have donated the downtown Moscow space for the studio. But plans for the studio now are on hold.

"The art union there has no hard currency. So there's really no way for them to get the kind of equipment we want to take there," Graphicstudio Director Don Saff said. "It's hard enough for them to put together the transportation."

The state Legislature did, however, give the Department of State $125,000 for Soviet-Florida cultural exchange planning. That money will pay for a delegation to go to the Soviet Union this fall to plan a "major exchange" for 1992, said Peyton Fearington, director of the Division of Cultural Affairs.

None of the money will go to USF, Fearington said. It is "too early to discuss" whether USF will be part of the exchange, she said. "We're just formulating the plans now."

For Graphicstudio, the lack of funding is a bitter pill to swallow. After two years of slow-moving negotiations, Director Don Saff signed an agreement with Ministry of Culture officials last November that, among other things, established a Russian counterpart to Graphicstudio.

The first exhibit under that exchange agreement, a major show by U.S. artist Robert Rauschenberg, opened at Moscow's famed Tretyakov Art Gallery in February and drew large crowds throughout its month-long stay.

While preparing the show, Saff and a delegation of Graphicstudio officials met with dozens of artists and cultural officials around Russia and secured the space for the sister studio.

Saff had hoped that a legislative appropriation would enable a delegation of Graphicstudio officials to return to Moscow over the summer and equip the studio.

"I'm going to have to find an angel for that now," he said. "The issue is unanswered. It's a rare opportunity to set this up and it's not an incredible investment."

USF President Francis Borkowski told Saff during a meeting Tuesday that he regrets the Legislature's action and will try again next year to get funding for the studio, Saff said.

"He was incredibly disappointed and said he didn't know why it went bad," Saff said.

"I'm going to have to find an angel for that now. The issue is unanswered. It's a rare opportunity to set this up and it's not an incredible investment."

— Don Saff,
art studio director
The Sounds of a Brave New World

By ANNA KISSELGOFF

Something startling, stunning and exciting to look at is what Trisha Brown has produced along with Robert Rauschenberg and Richard Landry in her latest dance piece, "Astral Convertible."

The perfection of this premiere, given Tuesday night at the City Center in New York, is all the more surprising: It promises, at first, little more than a formula of the 1960's avant-garde recycled for the 1980's. Imagine a highly theatrical universe of metal towers — part oil derrick, part construction site — framing humans in slivery lights whose every move is intended to activate the headlights and electronic recording devices attached to those.

Those with long memories will recall similar experiments by the Merce Cunningham of 25 years ago. It's "Variations V," the dancers triggered sounds when they stepped on floor tapes attached to similar sensors onstage.

While Miss Brown and Mr. Rauschenberg (who was the Cunningham Dance Company's designer through 1964) are continuing here is the paradox of the mixed-media collaborations of the 1960's. For visual artists like Mr. Rauschenberg and choreographers and dancers like Miss Brown, the "found" object or "found" movement (the everyday gesture) was art itself. A fascination with randomness was crucial to such artists. But nature was not merely allowed to take its course — the possibilities that technology offered for helping nature along were unlimited.

By now, anyone who has a burglar alarm knows that if you step in front of a little light in the foyer, the local police department or your neighbors might express some interest.

Such points are not lost upon works like "Astral Convertible." Its post-industrial aura tells us that the life integrated into art by Miss Brown and Mr. Rauschenberg is not bucolic; it is our own stressful urban environment.

Why, in the 1980's, would one still bother to have the music, lighting and the interplay of various formal elements still vary from performance to performance? Perhaps because Miss Brown is still very much an experimental choreographer wishing to jog us out of old viewing habits.

The choreierge beauty of "Astral Convertible" lies precisely in the choreography's lack of predictability. The excitement that was produced in this opening of a weeklong run by the Trisha Brown Company stems completely from the imagination and surprise that Miss Brown poured into all three works on the program. The others were the 1983 "Set and Reset" and the 1980 "Opal Loop."

The actual movement — the shapes, dynamism and changing spatial relationships of the dancers — is what looks new in "Astral Convertible." The cast has four men (Lancio Gries, Gregory Lara, Wil Swanson and David Thompson) and five women (Nicole Jurawlewicz, Carolyn Lucas, Diane Madden, Lisa Schmidt and Shelley Senter).

Unlike so many of her colleagues, Miss Brown has not returned to a baleful idiom, and yet anyone watching her dancers' timing and complicated body configurations will see them as high virtuosos.

"Astral Convertible," whose lighting and technical supervision is by Ken Tabachnick, loses no time in propelling its initial two lines of dancers into twisting forms. Mr. Landry's alto sax is heard from time to time amid a haze of thick sound.

Unlike the choreography in the two other works, which appears liquid, the dancing here is massive with phrases completed and held. The motifs are striking. Bodies lie flat on the ground or are flattened while upright, although most of the dancing is done with bent knees. The same bodies fall weighted toward the ground with a thud. A recurrent image has the dancers supported by a shoulder planted on the ground, head to the floor; the curved rounded figures look nonhuman.

There are also swift spurs up from the ground, constant flying entrances and exits, a series of vigorous male solos. There are memorable "movement" images — the moment in which two women each perch on a man's raised leg, a unison cartwheel by a man and woman as if they are on a instant in which a man sails over the heads of others during a busy sextet.

Mr. Landry's environmental atmosphere changes effectively from phase to phase. At the curtain calls after this unquestioned success, Mr. Rauschenberg presented Miss Brown with a jacket made of white roses.

The choreographer herself danced with remarkable throwaway agility in "Opal Loop," where Beverly Emmons's superb lighting sculpts the dancers' figures with translucent chiaroscuro.

Miss Madden and Miss Schmidt also stood out in "Set and Reset." With a Rauschenberg set that involves film images projected on two pyramids and a rectangle suspended above the dancers, the piece remains an exercise in perception. Laurie Anderson, who originally performed in person, is now heard on tape. The quality of the movement captivates — alternating between suddenness and a sinuousness that flows through the dancers' bodies.
STUDIES IN BROWNIAN MOTION

"I like dancers who look happy when they're off balance," says choreographer Trisha Brown. The same goes for her audiences. From her startling pieces of the early Seventies—which included performers walking on walls—to her recent multimedia collaborations with artists Robert Rauschenberg, Donald Judd, and Nancy Graves, this perennial explorer keeps dance buffed happily off balance while building a reputation as a top-rate postmodern dance maker.

Brown, 52, started out in the Sixties with Manhattan's experimental Judson Dance Theater, which challenged dance and performance conventions. She segued to "equipment pieces," defined by architecturally related tasks; then to the austere sequences of gestures known as "accumulation pieces." Back then, Brown called herself "a bricklayer with a sense of humor."

In the Seventies, her works were built on complex mathematical structures in which the choreographer and her company performed liquid, distinctive Brownian movement. In 1979 she moved from alternative spaces to mainstream stages. The prosценium presented a new set of possibilities to play with. "I take the limitations of a form until i get hot under the collar—and then I break it," Brown says.

Her current season at New York's City Center theater marks the choreographer's third collaboration with Rauschenberg. She asked him for a set that could adapt to any space; the resulting plans call for eight movable columns housing lighting and sound elements that are triggered by dancers' motions. Brown also asked the artist to create "slippery" costumes, because of the acrobatic floor work in the new piece.

"I like coherence, Bob likes chaos, so we're a perfect balance," she says. "I don't think it's a good collaboration unless there's argument."

Brown is known for encouraging a vigorous exchange of ideas. She feels the reason her 1983 popular success, the ebullient Set Reset collaboration with Rauschenberg, was not an unqualified personal triumph was that at a certain moment "there was no one to argue with anymore." The choreographer found Set and Reset—which also boasted a commissioned score by Laurie Anderson—such a "tough act to follow" that it propelled her into a new phase of experimentation. Instead of developing movement herself and then teaching it to her company, Brown "worked extemporaneously with the dancers, really sculpting them in motion." As a result, her signature silky style is taking on a more vigorous, virtuosic edge.

One element hasn't changed: Brown's commitment to "abstract" dance. "I'm one of the last of the Mohicans to work without story," she says. "I think that looking at art or looking at dance should be a kind of adventure where you make discoveries that are not explicable or immediately brokered into words."

PAM LAMBERT
A Rauschenberg Set to Upstage the Dancers

By JENNIFER BUNNING

Trisha Brown has done surprising things in her 23-year career as a post-modernist choreographer. She has walked on walls and sent signals from dancer to dancer across the stage. She has choreographed by plotting points on an imaginary cube. And now she and Robert Rauschenberg, a longtime friend and collaborator, have devised another potentially revolutionary strategy for dance.

In "Astral Convertible," a new work to be performed by the Trisha Brown Company tonight at the start of a weeklong season at City Center in New York, nine dancers move through a forest of unpainted metal towers, designed by Mr. Rauschenberg, that produce the dancers’ lighting and sound. The eight towers, two to eight feet tall, have sensors to detect both the dancers’ bodies and reflective fabric in their costumes. The lights and sound are automatically produced at each performance.

"Trisha wanted to have a set that can be used anywhere and not cut out of the format of City Center," said the company’s design consultant, Richard Landry. "Our first design was for a portable set that could be used in any space." With the Trisha Brown Company’s design for "Astral Convertible," Ms. Brown has a set that can be used anywhere in the world, with the dancers’ bodies triggering the passage of dancers. When a dancer goes through a tower, the change in light triggers more towers.

The Origin of the Title

Each tower has its own cassette and speaker. The lights in each tower are preset by a cassette, while the lights in the towers are triggered by the passage of dancers. The towers are triggered by the dancers’ bodies, and the sensors are triggered by the passage of dancers. When a dancer goes through a tower, the change in light triggers more towers.

The towers provide flexibility in where and how the towers are used. Early dance post-modernists rigorously performed anywhere but in theaters. Ms. Brown has returned to the proscenium stage over the last 10 years, in dance with mysterious and exotic sets designed by artists including Mr. Rauschenberg, Nancy Graves and Donald Judd.

With Mr. Rauschenberg’s design for "Astral Convertible," Ms. Brown has a set that can be used anywhere in the world, with the dancers’ bodies triggering the passage of dancers. When a dancer goes through a tower, the change in light triggers more towers.

The Initials

"Trisha wanted to have a set or environment that would work both in and outside and in some of the more exotic places," Mr. Rauschenberg said. "That’s really a simple request. She put it to me very neatly. But it’s almost impossible. I have no idea how to do it." Mr. Rauschenberg came up with the idea of self-supporting towers in geometric shapes.

Ms. Brown was concerned that with intense lighting, the dance would look "as if it were taking place on a freestyle. Mr. Rauschenberg was concerned that the dancers might knock over the equipment. But they decided to go ahead. "It sort of like the idea that it also happens like magic," Mr. Rauschenberg said.

Mr. Rauschenberg and Ms. Brown worked fairly independently on their contributions to "Astral Convertible." And, unusually, Ms. Brown knew early on what the set would be and had two months to work with it.

The collaboration was mainly a process of conversations between Mr. Rauschenberg and Ms. Brown and frequent consultations with engineers. Ms. Brown had already started on the choreography before the two met in April. She asked Mr. Rauschenberg to design a freestanding set with the light and sound elements that she would need. "To me, it was such a pure design," she said. But with the decision to use the sensors as part of the design, Ms. Brown had to alter some of the choreography. "The number of gestures that would fly before the sensors had to be sparse," she said.

Preview in Moscow

"Astral Convertible" is an extension of "Lateral Plane" and "Newark," two recent dances also through the proscenium stage at City Center, 131 W. 55th Street. In them, she says, the movement has become more emphatic. Ms. Brown’s dances were once hard to grasp visually, their choreography frequently being described as slippery. "There were all those questions," Ms. Brown said. "Is she falling or isn’t she?" There were many women. Now the dancers do run into each other. They do go up and down in the air. The gestures are in the jumping, the floating, the table category.

"Astral Convertible" had a kind of exotic dress rehearsal in performance in the Soviet Union early last month, when Ms. Brown’s company performed at the Cultural Palace in Moscow as part of the Rauschenberg Overseas Cultural Interchange, the artist’s continuing traveling art exhibit.

Early Warhol on Display

A free exhibition, "Success is a Job in New York: The Early Art and Business of Andy Warhol" is on view through April 28 at the Grey Art Gallery and Study Center at New York University, at Washington Square East. The show includes advertising illustrations, student drawings and limited-edition books.

Inforation: (212) 956-2878.
Color U.S. art exhibit in Moscow a major success

By TODD SIMMONS
Tribune Staff Writer

MOSCOW — Soviet leaders, University of South Florida Graphic Studio officials and artist Robert Rauschenberg parted the curtains Thursday on a major exhibition some here say marks a new era in the Soviet art world.

The Rauschenberg Overseas Culture Interchange opened to more than 1,200 Soviets, journalists and government officials in the famed Tretyakov Art Gallery on the banks of the Moskva River.

The exhibition marks the first effort under an art exchange agreement signed in November in Washington, D.C., by Graphic Studio Director Donald Saff and Tair Salakhov, first secretary of the Soviet Union of Artists.

The Soviet Union never has allowed a major exhibition of modern, abstract U.S. art before, Soviets say. Rauschenberg's show is viewed widely as another windfall of Mikhail S. Gorbachev's glasnost policies.

As part of a 30-minute opening ceremony, Rauschenberg presented to Minister of Culture Vasily Zakharov 15 works created for the Soviet Union.

"I'm looking forward to the day when we can declare that it's not a Russian show, it's not an American show, that all art is international," Rauschenberg said.

In turn, Zakharov promised that the works "will always be prominently displayed in Soviet museums and galleries."

"I believe no more Iron Curtains will divide U.S. and Russian artists," said popular Russian poet Yevgeny Yevtushenko, one of six speakers to mark the opening.

The Rauschenberg Overseas Culture Interchange, a 7-year-old exhibition of more than 1,000 sculptures, photographs, paintings and other pieces, has been shown in Mexico, Venezuela, Cuba, Chile, Japan, China and Tibet. It will travel next to East and West Germany and the Malaysian city of Kuala Lumpur before its Washington, D.C., finale, scheduled for January 1991 at the National Gallery of Art.

The exhibition opens in Moscow at a time when work by long-repressed Soviet artists is being shown for the first time in decades.

Thousands of people crowded another wing of the Tretyakov, where deceased Russian abstractionist Kazimir Malevich's work is on display. Malevich's paintings and drawings have not been viewed here since 1924.

Saff and other USF representatives have been in Moscow since last week, recruiting Soviet artists to participate in the exchange program. Next year, the artists will go to the United States, where their work will be exhibited throughout the nation.

U.S. artists also will go to the Soviet Union to work and study.
Rauschenberg Takes On Moscow

By Amel Wallach

WEN ROBERT Rauschenberg, the unregenerate bad boy of avant-garde art, went on Soviet TV not too long ago, he offered some revolutionary advice.

He told the Soviet audience that many of the ideas of modernism were born in the Soviet Union in the teens of this century, and "they're the ones that had it slapped out of their hands because of censorship." I said now they've got to make twenty years of mistakes in five years. They've got to do the bad stuff now. That's how an artist grows.

In the past four years, Rauschenberg has been telling artists around the world the things he thinks they need to hear, and learning from them the things he thinks he needs to know. And his medium is "B.O.C.I." (Rauschenberg International Cultural Exchange), a retrospective of his work in 176 crates that has thus far traveled to seven third-world, Eastern and Communist countries. Never to Western Europe: That's been done.

But the Soviet Union has never been done by an artist of Rauschenberg's ilk. And today, R.O.C.I., starring artists Robert Rauschenberg and the dancer Trisha Brown, opens in Moscow, courtesy of the Union of Soviet Artists and Gosconcert, the official government booking agency. Things have rather changed since the time — could it have been only last year? — when the only art that counted in the Soviet Union was socialist realist art. And Rauschenberg is going to have everything to do with egging on the dizzying changes in Moscow that he possibly can.

At least those with a taste for what's avant-garde know something about the latest in painting and sculpture through art magazines and, more recently, an exhibition or two. But dance? The most avant-garde dance that ever played the Soviet Union was Paul Taylor in 1976, and he reaches back to classical forms and dances to classical music. But Rauschenberg insisted on bringing along Brown with her music of random sounds and her dance of often random movement, because since the days of Merce Cunningham, sets for dance and theater have been at the heart of his work. The artist who gathered junk from the New York streets for his first combines, who has preferred cardboard boxes and stuffed goats to stretched canvas, who takes what is overlooked and discarded and makes it beautiful — is there to tell the Union of Artists and any other Soviet who cares to listen that the sanitized sentiments and political uplift the Union has enforced in the past doesn't have a whole lot to do with art as it is practiced in much of the rest of the world.

His is a people-to-people, art-to-art ministry. "I think it's much more interesting to keep things open in that way than through critics and local galleries," he says. "I don't want exclusive. I think exclusive is sick."

He sits at a long table facing the ping-pong table on the third floor of the building on lower Broadway that he has owned for nearly three decades. The Cherokee Indian part of his heritage is particularly pronounced this afternoon, as he sits upright and unreplaceable — with pause for his infectious giggle — downing Jack
Daniels and raw bean sprouts. There is on the
wall, the poster for his Russian exhibit, in
Cyrillic letters. He is telling how he finally
made it to Moscow after four frustrating
years. He signed a contract to exhibit at M.
Knoedler & Co., a gallery that is owned by
Armand Hammer. The stipulation was that
Hammer would get him to Moscow. And he
did. Now Hammer has undertaken the intri-
cate negotiation that would permit a simulta-
neous R.O.C.I. exhibition in East and West
Berlin.

"R.O.C.I." was born on a day in 1976 when
Rauschenberg's last retrospective was about
to open at the National Collection in Wash-
ington. He was climbing the steps to the mu-
suem with Charles Yoder, who became pro-
duct director for R.O.C.I. for its first four
years, when he describes his plans for a road
trip for third-world and non Western coun-
tries only, and he vowed: "We're going to get
to China before Wyeth."

Rauschenberg did make it to Peking before
Wyeth. But his nemesis made Moscow first.
But though Wyeth showed his Helga pictures
at the National Gallery in Washington, it was
in conjunction with another drawing show,
and technically Rauschenberg will be the first
living artist to show there when his R.O.C.I.
extravaganza opens in 1990. He's even got it
written into the contract, he says, that "If I
die — this is heavy duty — that show should
be canceled. I don't want to be another dead
artist showing there."

"R.O.C.I." at the National Gallery will be
the results of Rauschenberg's collaboration
with the world. In each of the countries he
has visited since 1984 — Mexico, Chile, Ven-
ezuela, China, Tibet, Japan, Cuba, the USSR,
and, next stop, East and West Berlin — he's
gathered images and materials to incorporate
into new work. Some of that new work is pre-
sented to the host country; a great deal trav-
els along and becomes part of the show.
Collaboration has always been his medium
of preference since the days in the early 1950s
when his first collaborator was his former wife, Susan
Weil. "Ideas aren't real estate," he liked to say. "They
grow collectively, and that knocks out the egotistical
loneliness that generally affects art."

His collaborations with Merce Cunningham rede-
defined a stage act, as when Rauschenberg remained on
stage during the performance, completing a canvas.
His collaborations with the printmaking studio
U.L.A.E. and its late legendary founder Tatyana
Grosman stretched the limits of printmaking; Raus-
chenberg would bring everything from a leaf picked
off the ground to a photograph to the
task so it was necessary to develop a
process for transferring such images to
paper. The new works Rauschenberg
has made for the Soviet Union are, for
the most part, transferred photograph-
ic images he shot in Moscow and Sam-
arkand, and these "Soviet American Array"
are on view at U.L.A.E.'s new
gallery at 138 West St. in Tribeca,
through this month.

The Rauschenberg prints inaugurate the
gallery, as they should, because his
long relationship has outlived Gros-
man's death, and U.L.A.E. director Bill
Goldston has been intimately involved in
getting the R.O.C.I. project off the
ground, including printing the catalog
sufficiently elegant to astound the Sovi-
ets, who are unaccustomed to good pho-
tographic reproduction.

And they are bound to be astounding,
too, by the sets Trisha Brown com-
missioned Rauschenberg to make: eight
steel towers out of what could be a gi-
ant erector set, powered with car bat-
teries and festooned with headlights
and tape recorders, that alter the light
and sound as the dancers move toward
and away from them.

"I think for Bob, the dancer's life,
making their life every time they go into
a theater, making it live again — this is
going to make me cry — the fragility is
very much a part of Bob's art," says
Brown. "Bob's in motion. The sets he
makes for me move."
Rauschenberg’s impish views attract Arts Magnet students

By Bruce Nixon

"GEE, ROBERT Rauschenberg said, flashing a mere whisper of a shy smile, "they have aggressive hair, don't they?" Trails a grapple on his wriggling high school students behind him, the master of contemporary collage has just entered the exhibition gallery at the Dallas Museum of Art where his current touring show is on display. The artist stood calmly amidst his work, regarding it with an air of student interest.

Rauschenberg was in Dallas earlier this week for events surrounding the recent "Tightrope Exhibition" at the DMA, where it will remain through Feb. 8. On Tuesday afternoon, his duties included addressing these students from Arts Magnet, in the midst of the exhibition, which he did with a certain elan flair.

Of course, if he hadn't arrived with members of the museum staff, the guards probably would have felt justified in tossing him out on his ear.

Rauschenberg, as one of the most successful artists in America, looked like the male equivalent of his bag lady, dressed in baggy overalls and white-checked clothing and sneakers, his graying hair slightly askew. If you didn't know he kept a studio and real

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Other things motivate him as well, “Incuriosity,” and a sense of adventure and curiosity,” Rauschenberg told the group. “It’s harder, once you know how to do more and more things, to do them as freshly and innovatively as you did in the beginning. So you keep pushing, and you have to keep your eyes open.”

Shaking his head, Rauschenberg said he neither plans his work nor sketches it beforehand. “It just comes when you start moving, and you really is the only thing that interests me, but if I knew what I was doing I’d quit. Uncertainty and risk always drive you into new ways of thinking about things.”

Finally, a student asked the inevitable question about the importance of classical art training. Rauschenberg, after all, by his very role on the contemporary art scene, has been a champion of intuitive creation and spontaneity.

But he wasn’t about to be cornered in front of a crowd like this. “Don’t matter,” he grinned. “What’s more important, I think, is your environment once you start developing.”

After describing the unifying theme of his work as simply change, Rauschenberg made his exit. He wanted to eat, he said.

The students milling around for a while, discussing their reactions.

For Andreas Merrill, Rauschenberg pretty much fits into the Old Master category, especially if you happen to be a guy studying art in high school in 1987. From the way he said it, Old Pissow was more of what he had in mind, although he seemed much impressed with the artist’s presence.

"We argued for an hour in class over whether he can actually draw or not,” said James Sharp.

"That’s an important issue,” Sharp said as he was sketching images of Rauschenberg while the artist did his television interview. Later, the artist declined to autograph the sketch, explaining kindly that these things sometimes had a way of appearing on the marketplace as his own work. Sharp agreed the incident was a valuable lesson in the business of art.

"It was interesting to find out his philosophy on things,” Drew Hopp said.

"I was more interested in the technical things,” Merrill said.

But it definitely was worth the time.”

"He’s really creative,” Sharp said. "And I like the idea of him collaborating with dancers and musicians. I’m into that.

"I really wanted to know how he gets his rubbings to look like they do, too, and it’s really great to get it straight from his horse’s mouth," Sharp said. "Even if you don’t really agree with his work, you’ve still got to admit, hey, that was Robert Rauschenberg standing there."
Art isn't repetitive for Rauschenberg

By CAROL SEWELL
Star-Telegram Art Writer

Some viewers find Robert Rauschenberg's art ugly. Others find it being decorative, while some find it simply outrageous. But all probably would agree that whatever else it is, Rauschenberg's art is always unexpected. The influential American painter has been operating in the unfamiliar territory of experiment and discovery for 30 years. And he shows no sign of falling into the trap of repeating himself. The exhibition currently on view at the Dallas Museum of Art attests to that.

This multi-retrospective is one of three exhibitions on Texas art and artists organized by Houston's Contemporary Arts Museum for the state's sesquicentennial celebration. The Dallas showing is the third of a four museum tour for the show, which will be on view through Feb. 8.

Robert Rauschenberg: Work From Four Series

DATE: Through Feb. 8, 1986
PLACE: Dallas Museum of Art, 1717 N. Harwood, Dallas (214) 922-0099
DETAILS: Museum hours are 10 a.m.-6 p.m. Tuesday-Saturday (until 9 p.m. Thursday) and noon-5 p.m. Sunday. Admission to the exhibition is $3 for adults; $2 for students and senior citizens; $1 for children under 12; and free after 5 p.m. on Thursdays. Museum members are admitted free at all times. Tickets are available at the DMA box office or through Ticketron outlets.

Please see Rauschenberg Page 6
Lost and found: Rauschenberg creates treasures from trash

By Charles Dee Mitchell

This is a very large picture window along the courtyard side of the temporary exhibition space at the Dallas Museum of Art. That in itself is not so remarkable, but it is of note that this window, except for the opening show of James Siena sculpture, has been continuously covered over, creating a typically austere white box, and has only now been re-opened for the current show, Robert Rauschenberg: Work from Four Series. Rauschenberg's work has always explored the boundaries between art and everyday experience, and it was the artist himself who suggested the DMA let some light back in.

I remember reading several years ago that Rauschenberg was among the first generation of artists who, after growing up with abstract modern art, responded ecstatically to the pop art movement with its images on billboards, and all the other cultural rubble of contemporary civilization. Other artists have been as famous as Rauschenberg, and there is no shortage of art historical precedent to his work, but even among the Pop artists with whom he was originally associated, his attitude towards things in the world and his take on it was perhaps the most--starkly the word "stark" comes to mind--Rauschenberg takes great pleasure in the world. No one can transform the mundane, ridiculous, and ugly to grandeur into works of art, to a higher and more poignant level of choice than that of the 30-year career.

Stenciling and soberly transferred to the window are three images common to almost all of Rauschenberg's work. They provide him with a quick means of drawing in images from magazines, newspapers, or any print medium and placing them in whatever context he chooses. He may have inadvertently made cubist transits at home by carefully placing a heavy can of soup or paint on a newspaper only to observe later that the Sunday comics have been printed over a committee in the Moonraker series, fabrics are covered with such images as scientific illustrations, newspaper and magazine ads, and printed in a way that obscure without obliterating the images. The works are meticulously equaling both the views from the window and the streets outside.

This, however, is seriously undermined by the appearance of such collaged objects as the wrapper from a four-pound bag of Peaches and Cream Chex. The Kabul American Zephyr series consists of mintages, unglazed ceramics that give rise to every aspect of the series' site. They are as literal as zeppelins, three uniquely flying machines. I always associate the glass house with the house where a child was conceived and with the board of space. The board of space is a house where the child was conceived and with the board of space. It is formed of wood on the wall and often tacked with the child's name and possibly other works.

Rauschenberg takes great pleasure in the world. No one can transform the mundane, ridiculous, and ugly so gracefully...
The hard, often strange work of artist Robert Rauschenberg pays off big with DMA exhibit

By Bruce Nixon
OF THE TIMES HERALD-STAFF

ow that Robert Rauschenberg is an accepted modern master, safely ensconced on the walls of museums, many of the events of his early career seem almost strange. In the late 1960s and early 1970s, when the Texas-born artist was emerging in the New York scene and was a controversial winner of the 1964 Venice Biennale, he was the first American to do so, and his selection was received with shocked surprise — Rauschenberg was an enigma. He challenged the reigning abstract expressionists and also challenged young artists to follow their own impulses unswervingly.

Rauschenberg is represented in his well-established mature style in "Robert Rauschenberg: Work From Four Series: A Sesquicentennial Exhibition," a traveling show that opens today at the Dallas Museum of Art. In those early years, when he shared a downtown Manhattan loft with Jasper Johns and much of his work was greeted with boos and jeers — on the rare occasions that it found a sympathetic gallery space at all — Rauschenberg did many odd, wonderful things in the name of art. He took a pencil drawing that was a gift from the artist Willem de Kooning, turned the lines, co-signed the smudged finished product and exhibited it as a new work. He made all-black paintings and stuck a tire around a stuffed goat. Rauschenberg was an opium, brush and impetuous, an iconoclast whose ideas would influence the development of art in the years to come.

Today, his work is much more familiar, and he's created a kind of signature collage style that still has the power to surprise and the imagination. The artist employs a variety of commonplace objects and images from popular culture, from such sources as newspapers, magazines and junk yards.

Many of his images are silk-screened onto a surface and combined with paint, found objects, fabric and all sorts of other things — even an unwashed bed for one picture. Many of these pieces, with things clamping to their surfaces, are almost three-dimensional, like glass sculptures. Its colors are often the same tone of low 20th-century mass culture — strange yellow, turquoise and red. His desire has been to bridge the gap separating art and life.

The DMA exhibit features 39 works from the artist's "Caribbean" (1971), "Hearst" (1974-75), "Illa" (1972) and "Kahlo American Zapop" (1978) periods. Characteristically, the works are made from cardboard, fabric and salvaged transfer images, paint and assorted found objects. Vigorous and inventive, this work combines wit, charm and intelligence, and the kind of eye-catching flair that finally made Rauschenberg such a popular figure in the mainstream of contemporary art. It also appears at an auspicious time in the artist's life — not long after the start of a five-year Rauschenberg traveling show that's making its way around the world, a great cross-cultural undertaking that will involve the involvement of local artists.

In the long struggle to create a kind of interface between art and life, some factor in the equation usually has a top-heavy tilt. As far as most people are concerned, art is art and life is life, and while an artist sometimes manages to represent life, it goes on and art remains art. And yet, since World War II — and especially since the late 1960s — various groups of artists have worked to close the gap. For many of them, this is the primary role of art today, the point to which in which evolution has led.

Rauschenberg moved toward this destination by a somewhat different route, employing clearly "artistic" techniques to make a point. Like many of the artists of his particular generation, he found freedom in the role of artist by following the example of Duchamp, an enigmatic French modernist whose ventures into sculpture sometimes consisted of simply signing and mounting such found objects as bicycle wheels or toilet bowls. Rauschenberg's "Caribbean" series, for instance, is just that, collage formed of cut-out objects from the museum's collection, spread open and often supplemented with found objects.

Because Rauschenberg probably is the most well-known artist to come out of this state — he was born in Port Arthur by working-class parents — the DMA has found an appropriate figure for its Sesquicentennial show. The museum's 1982 "The Van Cliburn of Europe Out West," included the young artist in an early statewide competitive show, and Rauschenberg also was featured in the 1971 "Poula of the Cities" exhibit. The massive "Skyway" mural, commissioned for the 1964 World's Fair in New York, was acquired by the museum recently, restored and now is being done down from a wall in the large vaulted room in the museum.

"Robert Rauschenberg: Work From Four Series" will continue through Feb. 8.

MORE ART: For the weekly art listing, please turn to Page 41.
Robert Rauschenberg

Robert Rauschenberg, beginning with his years as an upstart on the New York art scene in the 1960s, has been concerned with closing the gap between art and life. Indeed, for Rauschenberg and many of his peers, this is the role of art in our time. Although his ideas are derived from a variety of sources, the Texas-born artist eventually forged a distinctive individual style that may come as close as anything to accomplishing that.

Rauschenberg's mature work is well-represented in "Robert Rauschenberg, Work From Four Series: A Sesquicentennial Exhibition," at the Dallas Museum of Art. Rauschenberg employs a collage technique that involves solvent-transfer images from a variety of pop sources, painting, found objects, a vast array of materials and a semi-sculptural approach. His remarkable compositional sense and innate empathy for his materials are the keys that put it all together, elevating these mundane, otherwise insignificant objects into a way of looking at the world as an endlessly, externally complex and beautiful place. The exhibit continues through Feb. 8 at the museum, Ross and Harwood.

Peter B. Nievestine writer.
By Janet Kutner
Art Critic of The News

Robert Rauschenberg has been called "the enfant terrible of American modernism" and "a renegade," but he also has been dubbed "the most living artist" and "a protean genius." One of the most daring and brilliant talents of our time, Rauschenberg has pioneered in many fields, including painting, sculpture, printmaking, photography and performance. Having received numerous awards and accolades over the past 30 years, the 61-year-old Texas native now has turned his attention worldwide.

Since the National Museum of American Art gave Rauschenberg a major retrospective in 1972, he has devoted much of his time and income to art projects and other projects that provide cultural benefits they cannot obtain elsewhere.

In his most ambitious project to date—the Rauschenberg Overseas Culture Interchange (ROCIC)—he has extended his interests to the broad inter...

Please see RAUSCHENBERG on Page 6C.
Rauschenberg is on the road, using art to break down barriers

Continued from Page 1C.


In Sri Lanka, as in the world, would their museum be closed on Monday? It has become traditional in European and American museums.

"Australia wants us, and we want Australia, because it is such a rich, underexplored country," Rauschenberg says. "But the museum there and us take it for three years, and in three years, we will already have been to the National Gallery of Australia, and we'd like to be through with the project.

But I won't quit until we get to Kenya, Africa, and to Moscow — at some smaller city in Russia.

Fortunately, the rewards are even greater than the travels.

"The people — they are the most rewarding part," Rauschenberg says, "not just the artists and art historians who participate in the project, but the people who come to see the exhibits."

"In China they have never seen anything like it," he says. "At the end of the second week they had something like 75,000 people.

"We had a revolution and two earthquakes, one of which ravaged the museum. So part of it was that we had to rebuild the museum to make it functional," he says. "It is a state museum, and the students kept screaming: 'My family is in the church, and they aren't in the museum.'"

"But we told them that it didn't make sense for us to do that, because that's what happens in Vietnam."

"Even without unforeseen circumstances, moving was just an illusion," Rauschenberg says. "The cost of moving was astronomical."

"But my myth — that we were the common — turned out to be true," Rauschenberg says. "Their praise and almost worship of a common object is something we share, as is their sense that the spiritual is not separate from the sacred.

"It took nearly two years for Rauschenberg to arrange his tours to the People's Republic of China, and he had to have met so many people and have managed to see the Chinese museum to be successful."

"To see these people dressed in rags, carrying half a sack under one arm and two cans under the other, paying their peanuts or something like that to get in, was very moving," he says.

"If you had seen them anywhere, they would have given the money, but the experience taught me humility. You can be very cute feeling sorry for the wrong place.

"Rauschenberg's sensitivity, to others' and his own personal experiences, and his personal convictions, has helped to create a unique and unique environment for art."

"I have seen the art, I have seen the art, and I have seen the art," he says. "I have seen things like that, but the art is different."
Rauschenberg's art explodes with life

By Janet Kuter

Robert Rauschenberg's The Van Convoy of Europe Out West (Kabal American Zephyr).

ART REVIEW

But he continues to push his own vision, making works that fulfill his expressed desire to bridge the gap between art life and life. Rauschenberg considers his - and the viewer's - interaction with the artwork its most important subject matter. In some instances, he uses mirrored surfaces so that the viewer actually becomes part of the artwork by being reflected in it. More often, the observer is led into the work through interpreting its imagery.

Some viewers may become perplexed when confronted with a composition that does not immediately present a specific, onepassive image. But Rauschenberg's art never ceases to intrigue us.

Like life itself, his art is complex - and full of images. The fewer the viewer feels to explore these images, the greater chance he has to share in the joy of discovery.

Above all else, Rauschenberg's art is a celebration of life itself. The juxtaposition and layering of different, often conflicting images merely reflect life's rich texture.

Nothing is too lowly to escape Rauschenberg's scrutiny. He finds beauty in used tires, a rusty wheelbarrow, crumpled tin cans, crumpled wallpaper, cheap carpet...

Please see RAUSCHENBERG on Page 19.

Mosquito Coast' tries, but it hasn't much bite
Rauschenberg works bridge the gap between art and life

By M.L. Blackwell

Rauschenberg's works bridge the gap between art and life.
Art People: For Borofsky, Every Work 'Counts'

By DOUGLAS C. MCGILL

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 to 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 as a signature since the 1960s, 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 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 in-
formation."

"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. "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' 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 22 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 Contemporaneo Internacional 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 age, 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 building at 1235 Avenue of the Americas.
Borofsky still counting and painting.

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Rauschenberg's art goes international

The scene: The ultra-posh Delegates' Dining Room in the United Nation's New York headquarters. A twilight view of the East River and Queens with lights blinking on to the horizon. A bar and a buffet fit for a king. And a maître d'hôtel in white gloves and tails announcing the guests as they entered.

The guests: Several hundred diplomats, art patrons, artists and directors of galleries and major museums.

The speaker: Internationally acclaimed contemporary artist Robert Rauschenberg, 59. He was introduced by Donald J. Saff, former dean and now distinguished professor of art at the University of South Florida. Dr. August Freundlich, present dean of USF's College of Fine Arts, represented the university.

The occasion: A reception to announce the Rauschenberg Overseas Culture Interchange (ROCI). During the next five years, ROCI will place exhibitions of Rauschenberg’s latest creations in cultural capitals of 22 to 30 countries.

THUS WAS FORMALLY revealed that Rauschenberg’s favorite project — one alluded to or proposed in art periodicals for many months and one that will eclipse all his previous endeavors — is now under way.

The announcement also made evident, at last, the depth of the long, collaborative relationship between Rauschenberg and the University of South Florida in Tampa.

ROCI, (“Rocky” says the artist) is a private initiative by Rauschenberg for which he has neither sought nor will accept government support. In addition to other private and corporate donations, primary support comes from the Frederick R. Weisman Foundation, Universal Limited Art Editions, Schenkoers International Forwarders Inc. and Rauschenberg patrons Emily Landau and Sy Weintraub.

As “home base” for ROCI, and with Don Saff as ROCI's artistic director, USF's part in the project will be considerable.

Please see ART. 7-E

St. Petersburg Times (St. Petersburg, Florida) - 02/10/85
Art from 1-E

providing communications liaison with participating nations as well as technical and studio services as necessary. Saff left Tampa Jan. 22 to visit and make arrangements in several countries.

The first ROCI installation of 150 pieces developed in the last two years will open in April in Mexico City. Then in July it goes to Chile, then on to Venezuela, China, Japan, Sri Lanka, Thailand, Australia, Spain and Italy, for examples.

During the period of each exhibition, Rauschenberg will work with artists and artisans of the host nation, as he did in China in 1982. Based upon that experience and previous working-visits in Japan, Sweden, Israel, India and Thailand, Rauschenberg has come to believe, he has said, that such sharing of technical skills and learning about each other's aesthetics and traditions should increase mutual understanding among peoples. The touring exhibition will gain an increasingly international flavor as selections of art created on these sojourns are added to the show.

Rauschenberg had his first New York show in 1951. He was dubbed enfant terrible of pop-art when his first combines, paintings incorporating assemblages of actual objects — stuffed goats and chickens, tires, rocks, ropes, ad illustrations, whatever — appeared in 1963 to shake and shock the international art world. One of these, Bed, enraged the organizers of Italy's Spoleto Festival in 1958, yet in 1964 he was the first American ever to win the grand prize at the Venice (Italy) Biennale, at that time the foremost international art competition.

The REST is history, amply surveyed in Calvin Tomkins' book Off the Wall, except that Rauschenberg is so prolific and inventive that his reputation and esteem among peers never faded. The world's major museums own his work. He has won prizes in Los Angeles, Oslo, Jerusalem and all art capitals in between plus the 1984 Grammy Award for best album cover for Talking Heads.

ROCI is the largest, not the first, of Rauschenberg's extramural projects. EAT (Experiments in Art and Technology) was set up in 1966 to promote cooperation between artists and engineers. His non-profit Change Inc. has provided emergency funds for artists since 1970.

Rauschenberg's close alliance with the state university in Tampa has grown from a 1972 invitation from Don Saff, then dean of fine arts, to use USF's Graphicstudio. Saff established the non-profit print atelier in 1966 as a place where professional artists could be in-residence to create original editions in a pressure-free atmosphere with full-time assistance from master printmakers. Graphicstudio is supported by private subscriptions.

The studio quickly became important and well-known — among artists. Some best known participants are Philip Pearlstein, Ed Ruscha, Anuszkiewicz, Charles Hinman and Arakawa. Rauschenberg, who already owned a home on Florida's Captiva Island, returned again and again to work at Graphicstudio as have Jim Dine and James Rosenquist. Yet, the many editions created here have been marketed by the artists and their dealers with little credit to the university. That is excepting one show, "Graphicstudio USF," containing works by the first 21 artists, at the Brooklyn Museum in the summer of 1978.

In 1982, Graphicstudio provided all the technical and mechanical requirements for Rauschenberg's Chinese Summerhall, believed to be the world's longest color photograph on a single sheet of paper — 28 inches high, 100 feet long. USF provided the camera, film and processing and Saff went with Rauschenberg to China. Graphicstudio achieved two perfect Chinese Summerhall prints; one for the university's collection, the other for Rauschenberg who exhibited in New York.

THE VISITING artists ought to have directed public attention, given more credit, to Graphicstudio, says USF fine arts dean Freundlich. "Artists do think this is a very special place but," he adds, "I expect that is something more easily acknowledged within the nation's art community than recognized by the larger public and local community."

Saff's and Graphicstudio's relationship to ROCI is set up by USF as a "Type 1" — that is, locally based academic research project," Freundlich explains. "The university provost (Gregory O'Brien) and I have discussed this at length. He agrees that the university needs to support the activities of such distinguished professors as Don Saff and projects with such potential as ROCI's. Graphistudio and its 'director' David Yager will be involved in production of materials that come out of this country. And, although Don will be very much involved in traveling, he will not be totally detached from his duties here; for example, he will continue to counsel graduate students."

So, whether ROCI ultimately brings international attention to the state university in Tampa, at least the United Nations diplomatic corps and luminaries on the American art scene know. At the reception, Rauschenberg gave each U.N. nation a signed, numbered limited edition lithograph.
Thinking big: The Rauschenberg collage

By HELEN L. KOHEN

Art Critic

TAMPA — Years ago, artist Robert Rauschenberg thought he might like to photograph every inch of America. A whimsical idea, the concept still serves his art-making philosophy, defining the expansive nature of his artistic ambitions even as it reiterates what he knows so well: That art can be made from nothing more than a few inches of reality. His skill at assembling and positioning those inches — his mastery of combining unrefined materials and how he makes them famous, and why he is considered one of the foremost living artists in the world.

What Rauschenberg does is important. The recent unveiling of his latest collage, actually a 100-foot long photographic collage at the University of South Florida (USF) located there, and its Graphikstudio, are familiar enough to Rauschenberg. He has worked with them there several times, beginning in 1972. The 100-foot photograph is a project conceived by Graphikstudio. Indeed, the Hasselblad camera used to record Rauschenberg took a few trips to South Florida last summer, the tire used to take the views assembled in the completed collage, was provided by Graphikstudio. And, printing that monster photograph, a feat not unlike a sprint to their efforts, was accomplished by Graphikstudio.

It was not as strange as it seems that Rauschenberg came to Graphikstudio II. The idea was new, however, a challenge for both the artist and the fabricator of his work. Rauschenberg had never, before published color photographs, so these, for the 100-foot piece, would be his first. No one had ever printed or mounted a work on photographic paper of the specified dimensions, nor is it expected the experience would be repeated. Rauschenberg used to custom make rolls of it, 24 inches high by 100 feet long, just for the project.

Once Rauschenberg had returned to South Florida, and the negatives had been printed to size and chosen, he arranged them with tapes on a wall to mock-up, print the finished piece would look like. Even after he had decided which prints were to be enlarged, turned, manipulated, cropped, and had confirmed their placement along with what amounted to a 100-foot long blank canvas, the difficult technical chores were yet to come. The problems of printing a large, narrow montage of negatives as color photographs, telling a story, who worked in the darkroom for weeks to produce an exact print exactly as Rauschenberg wanted it. There were then seven hours to show for the perfectionism.

Currently, the only existing print of Rauschenberg's historic photographs (there will be five eventually, two for the artist, two for USF and one not yet spoken for), Graphikstudio II is also publishing 28 of his individual images of China, enlarged to 24 inches square from unused negatives. The lot will be seen in France this summer, following a late spring exhibition at the Walker Art Center in Minneapolis.

An experimental art workshop that combines the expertise of a professional artist with the fine art of photography is a project conceived by Graphikstudio II. The project is actually a second manifestation of the original idea, currently adding "II" to its name. First established in 1988, at the height of the American renaissance, the Graphikstudio II, capacity facility housed a number of projects, and the USF then acquired one of the most significant projects of the decade in its existence, including lithographs, sculpture multiples, and a complete set of etchings. The artists who came to the studios contribute to the Who's Who of art in the present day: Rauschenberg and James Rosenquist, Jim Dine, Akrabawi, Philip Pearlstein, Richard Amschul, Larry Bell and Leo Friedman.

More or less stalled for seven years, the artist's workshop at Graphikstudio II resumed in 1989, with new push to funding making it possible for Alice Aycock to construct her monumental sculpture, How to Catch an Empire. Our special projects on the USF campus, while private subscriptions fund the financial efforts, are a work of art for themselves.

Recognizing Tampa as an outpost of that great, chic art scene, this project takes some doing. The connection is very real, however, and very well known. Graphikstudio II is not alone in following the artists, curators and collectors. They are just as well known, very well known, to the man on the street.
Javits probably will be depicted as a vigorous lawmaker, his wife said.

Javits subject of work

NEW YORK (AP) — Artist Robert Rauschenberg has been chosen to do a free-form work depicting the late Sen. Jacob Javits that will stand permanently in the $462 million Javits Convention Center.

Javits' widow, Marion, called Rauschenberg one of the unique artists of our time, the Daily News reported Sunday. Javits, a four-term senator from New York, died March 7 at age 81.

Tampa Tribune
April 14, 1986
Florida exports

USF art show puts state on cultural map

Art Review

MADE IN FLORIDA

What: Exhibition of paintings, sculptures, and videos by 22 Florida artists
Where: University of South Florida Art Museum, West Holly Drive, Tampa campus
When: Through June 17, Mon-Sat 10 a.m.-5 p.m., Sunday 11 a.m.-5 p.m., Tuesday-Friday 10 a.m.-5 p.m.
Cost: Admission is free.

Miami artist Gilberto Ruiz uses a spinning face that is powered by electricity in his painting, "Modo," above. At right, Tallahassee artist Robert Fichter portrays a nightmare in the land of Mickey Mouse in his two-panelled painting, "Pleasant Hunting."
Florida artists take show on the road

Show returns

...After premiering in Tampa and touring Europe, the show is scheduled to be seen in Jacksonville, Miami, Lakeland, Melbourne, Pensacola and Orlando. In exchange, the four European museums are preparing exhibitions of current art to tour Florida museums.

The three curators spent six months selecting artists for the show. They restricted their search to artists who have been actively working and maintaining studios in the state for a considerable period of time. They also wanted artists who were not isolated in their awareness, and who were dealing with the most current issues in art today.

"We wanted artists whose work has a resonance with the 1980s," said Miller. "And we wanted artists who seemed to be globally conscious."

The artists in the show include a number of "old masters" such as Robert Rauschenberg, James Rosenquist, Richard Anuszkiewicz, John Chamberlain and Duane Hanson. These are the men who made international reputations in the 1960s and who still are developing and continuing to produce groundbreaking art.

The exhibition also showcases emerging artists and established, but less well known, talents such as Carlos Alonzo, Harriet Bell, Robert Calvo, Robert Fichter, John Henry, Lymann Kipp, Alexandra Kleinbard, Mernet Larsen, Robert Petersen, Jim Roche, Gilberto Ruiz, Donald Saff, Deborah Schneider, Robert Thiele, Tyler Turkle, Theo Wujcik and Purvis Young.

The curators did not try to represent every Florida artist in their choices; six of the artists come from Miami, five are from Tallahassee, three are from Tampa and two are from Sarasota.

No Florida category

If you are wondering if there is such a thing as a distinctly "Florida" art, the contents of this exhibition will convince you that there is no such category. The show resonates with diversity, pluralism and individuality.

If anything unites the work in "Made in Florida," it is the preponderance of hot colors and varied textures, characteristics that do not necessarily set it apart from art made anywhere else in the world.

The sculpture and videos of noted Tallahassee artist Jim Roche probably contain the most local color. Created expressly for the exhibition, Roche's 36-foot-long sculpture unfolds like a giant screen. Titled "Say What You Will," the panels are supported with 1,152 vanity license plates and more than 5,000 reflectors.

For Roche, the tags echo the diversity of the huge influx of people continually coming into the state. There's a tag for persons of every persuasion from "Teach a Yankee to Drive" and "To Get to Heaven, Take a Right and Go Straight" to "Make Love Not War - Stop Me for Details." Others are not suitable for quotation in a family newspaper.

As suggestive and aggressive as they are, the wisecracking tags are an integral part of American humor and our automobile-driven culture.

The fast track in everyday America is also an integral part of the work of John Chamberlain and Robert Rauschenberg.

Thirty years ago, Chamberlain made expressive sculptures from smashed automobile parts. His work complemented the energy and power of the abstract expressionist paintings of the time. Today, his work is just as vital. With its curved, folding and splashed surfaces, his wall sculpture "Tux Lux" is one of the most sensuous pieces in the show.

Art in Moscow

The international phenomenon, Robert Rauschenberg, who works on Captiva Island and whose art is currently on view in Moscow's Tretyakov Gallery, is represented by a sculpture made from the smashed hull of a boat. With its scratched and bent surface, it seems similar to the Chamberlain sculpture at first.

Rauschenberg's emphasis, however, always has been on the strong presence of the real-world object, while the Sarasota-based Chamberlain always has been able to make you forget momentarily that his objects had an earlier identity.

Rosenquist, the one-time pop artist who began his career by using the oversized vocabulary of billboards, has made a transition to more subtle, but equally stunning canvases. With hot colors and cut-out images superimposed over each other, his untitled painting has recognizable figures that fade in and out with various degrees of clarity.

His dazzling composition echoes the huge cartoons by Flemish artist Peter Paul Rubens that are found in Sarasota's Ringling Museum.

The paintings of Tallahassee's Robert Fichter also have a tangled, baroque feeling with their combinations of fantasy and fear. In "Pleasant Hunting," a candy-colored dog points to a man killed in a hunting accident while the killer hides behind a rock. A violently sliced watermelon, an empty wine bottle (a dead soldier) and a knife reinforce a nightmare in the land of Mickey Mouse.

Florida reminder

More ominous winds blow over the land of sunshine in Alexandra Kleinbard's "End of the Game." While a Cracker grandmother waves from her rocker, a grand piano disappears into a sinkhole like a rotting boat abandoned in the Everglades. Wild animals are lurking just beyond the hurricane-battered homestead. Thus is a reminder that, in Florida, the jungle is always ready to reclaim what the developers can't.

The Tampa Bay area is represented by the elegant bronze sculptures of Donald Saff, the highly evolved abstractions of Mernet Larsen and a canvas by Theo Wujcik that explores masses and volumes in a two-dimensional format.

Robert Calvo of Belleair makes wall sculptures that refer to history, to the ability of abstract mathematical formulas to reflect reality and to man's tendency to project architectural constructions on the ground as well as in space.

Miami is bathed in talent, producing works as varied as the spare, hermetic sculptures of Robert Thiele to the hot salsa tackiness of Latin street smarts found in Gilberto Ruiz's work. Ruiz rigs up a spinning face in his painting, "Moda," and frames another painting with pompons and twinkling lights.

One of the most astounding talents to come out of Miami is Carlos Alonzo, whose passionate canvases reflect the works of Picasso and Jackson Pollock as well as his own tormented feelings as a Cuban exile.

What will the Europeans think of Floridians after seeing this show? They'll probably think that we live in a semitropical jungle while we battle sinkholes, hurricanes and traffic.

They'll think that we are expressive as well as contemplative, that we are by turns violent and intelligent, and that we worry about consuming our environment as well as being consumed by that environment.

Who says that art doesn't imitate life?
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Rauschenberg ready to break the rules

Robert Rauschenberg has traveled the world with his Overseas Cultural Interchange, presents at the world's oldest paper mill in the government-isolated Xuan province.

"I felt — I don't know — guilty, responsible for the oppression there," Rauschenberg says. "If there was anything art could do to make it possible for these people not to have to get five people to decide whether you could go 15 kilometers to visit your mother or grandmother, it had to be done."

He and Don Saff, director of the University of South Florida's Graphicstudio and a frequent collaborator, began working on the idea, looking for financial backers.

"We went through a list of big corporations and made a list of those that I thought weren't doing anything. And we started sending out letters. How could these people be against art and peace?" he asks, incredulous at the thought even now.

"It was even going to paint a Pan Am plane. Thank God that didn't come about. I had a list of rather whiny things that I would be willing to do." he says.

Few understood the project; no one volunteered to be the first. Rauschenberg decided to pay for it himself.

He traveled to Mexico, embarking on what would become the blueprint for the ROCi tour. He spent days there absorbing the atmosphere, the culture, taking photos and sketching everywhere he went.

"This is an art project, yes, but you have to go to each country totally vulnerable and exposed," he says.

The first show opened in April 1985 in Mexico City with a fanfare of international publicity. Articles in the Washington Post, USA Today, The New York Times and other publications heralded the project: the exhibition itself met with critical praise. ROCi was born.

Since then, it has made stops in Cuba, China, Peru, Mexico, Tibet, Chile, Japan and Venezuela. East Germany's coming up, then Malaysia. White new worlds are added for each stop, others are dropped, keeping the traveling show at about 200 pieces.

Rauschenberg's early decision to finance ROCi himself has been crucial. In Mexico, for example, he bought white drywall-like coverings for the Tlatelolco Museum to hang yellow walls and $25,000 worth of track lighting — then left it all behind when the show finished its month-long run.

To make ends meet, he periodically sells parts of his personal collection: early Jasper Johns, Andy Warhol and Cy Twombly. It has been costly, he says, adding that's how he's glad this is its final year.

"I have no idea how much work I thought I would have to do. But it's been more, no matter what I would have thought. But it's been a lot more," he says.

"As I've been the remarks — politically, spiritually, I don't think ROCi's been one place that it hasn't changed entire attitudes about people and their lives. I don't say that braggadilly. It's just been the way of the world."

In China, 10,000 people a day streamed through the National Art Gallery to see the show. This is a country where abstract art such as Rauschenberg's — or any work that breaks with state-sanctioned socialist realism — can land you in jail.

In Moscow, the Soviet Artists' Union used his contract with Rauschenberg — its first with a Western artist — as a blueprint for dealing with foreigners.

In Cuba, he spent three days at Fidel Castro's Pine Tree estate after landing and ended up inviting him to the United States.

"I said, 'I'm sure you could bring your own boat.' And he said, 'That's the first time in 20 years that I've been invited to America,'" Rauschenberg says.

Who else would he want to exhibit the Scourge of Latin America over to the States in the name of peace? In such matters, Rauschenberg follows his heart. That trait is central to his personal and essential to his art.

Rauschenberg work is a new experience, an exercise in spontaneous, visionary improvisation. For research purposes only. Do not duplicate or reproduce without permission.
Rauschenberg, Tamed
And Untamable

by David Galloway

DUESSELDORF, West Germany — Few aspects of the arts in contemporary America are more remarkable than the degree to which the avant-garde becomes co-opted by the establishment. One recalls, as symbolic moments, the Beat Generation glowing out from the cover of "Cosmopolitan," a Lichtenstein comic-strip painting as a centerpiece of "Life," the Warhol retrospective at the Whitney Museum in 1971. With increasing speed and efficiency, we transform our naughty Hock Finns into domesticated Tom Sawyers. In part, the process reflects the media's insatiable appetite for novelty, and the ease with which they can diffuse (and often defuse) even the most radical messages.

This metamorphosis is well-illuminated by the case of Robert Rauschenberg, once the premier enfant terrible of contemporary art. In 1955, in what would become one of his most controversial gestures, Rauschenberg took the pillow, sheet and patchwork quilt from his own bed, stapled them to a frame, and lavishly painted the upper half in bold, expressionistic strokes. When the piece was submitted to Spodeo's "Festival of Two Worlds" in 1958, horrified officials installed it in a storage room.

"Bed" was still considered shocking in 1964, when it returned to Italy for the Venice Biennale, though its notoriety had already been partly eclipsed by "Monogram," a stuffed goat girded by a tire and standing astride the remnants of a collage painting. The popular press clacked about the degradation of art, but John Kennedy became the third American — after Whistler and Tobey — to receive the Biennale's grand prize for painting. In the years that followed, "Bed" and "Monogram" became two of the most extensively illustrated works of the post-war period, and rapidly acquired a kind of iconic familiarity.

In March of this year Berlin's Staatliche Kunsthalle opened a major retrospective of Rauschenberg and with a massive catalog heralding the former Hock Finn as "one of the greatest classicists of 20th-century art." On view until mid-July at the Kunsthalle in Dusseldorf, the exhibition will travel to the Louisiana Museum near Copenhagen (October-November), then to Frankfurt (December-January) and Munich (February-March, 1981).

The itinerary is ambitious, and it is a tribute to the Berlin organizers that in a time of notoriously rising insurance and shipping costs they should choreograph a yearlong tour of so many major works. Many are from the collections of Rauschenberg's dealers, Ilene Sonnabend and Leo Castelli; others from the collection of the artist; and a number of key pieces from museums in Dusseldorf, Essen and Cologne.

It is not entirely coincidental that this major tribute to an American artist should be "made in Germany," or that the Museum Ludwig should boast such a definitive piece as "Black Market" (1961), one of the so-called "combine" paintings in which Rauschenberg fused painting, collage and found objects.

Such complex visual statements amply illustrate the artist's desire to act "in the gap between life and art." They also reveal his debts to the modern traditions of Abstract Expressionism and Dadaism — allegiances appreciated by European viewers at a time when many American critics were clannishly trying to slot Rauschenberg into the Pop Art vogue. In contrast to Warhol, whose reputation was made in New York, Rauschenberg was first acclaimed as a major artist in the European context — through the Venice Biennale, his retrospective at London's Whitechapel Gallery in 1964, followed by major exhibitions in Krefeld and Berlin. For years Rauschenberg headed the list of contemporary art exhibitions compiled annually by Germany's economics magazine "Kapital" — until he was nudged from first to second place in 1979 by Joannis Preiss.

What Rauschenberg shared with his Pop contemporaries was an interest in blantly literal images and objects. "A pair of socks," he once said "is not less suitable for speech than a stuffed rooster or an eagle, a telephone directory, street signs — play a definitive role in the combines, and preformed imagery from magazines, newspapers and other non-art sources become dominant in the mid-60s, when Rauschenberg concentrates on silk-screened paintings.

If there are any resonant echoes to the Pop vocabulary, there are major differences as well. Where Lichterstein or Warhol tended to isolate and magnify the mass aspects of an image, Rauschenberg's compositions celebrated a multiplicity of visual signs. His vision invited a broader sense of culture. Rauschenberg's probing turn to a silhouette of his hat to "itself," his "Earth Day" poster, his recurring allusions to military, it may also reflect on cultures of the past as in his series of 27 reproductions of Dante's made as illustrations to Dante's "Inferno," in which the experience of the poem is directly related to the contemporary urban landscape.

In the Dante drawings, as so often in this surveying of the artist's breadth of vision and generosity of spirit, it would be too facile to depict the city as an "inferno" of alienation and decay. Rauschenberg shows us that frightening dimension, but also reminds us that this city makes possible an endless range of human achievements.

There is a huge, contagious embrace of life in Rauschenberg's vision — not only in its literal subjects, but in the ecstatic use of material: of traditional paint and canvas as well as an unconventional pair of socks, of gas and mud and tennis shoes, the delicate silks and gauzy cottons of the "Heartfull" series, of wooden doors, car parts, radios and clocks. Among the works that emerge with surprising strength and authority from the current retrospective are the "Cardboards" the artist produced in 1971 by flattening, refolding and stapling used cardboard boxes. Reductive, meditative, curiously elegant, they are far more compelling than the tiny fabric collages on mirror and Plexiglas of the late 1970s. Two of the more recent works — which incorporate rubber tires, and both seem pale quotations from Rauschenberg's own monumental "Monogram." Normally Rauschenberg quotes himself to better effect, and then not frequently, for others seem ready enough to do the job for him. When he has not directly influenced contemporary art developments, he has frequently anticipated them — in white-on-white paintings (1951), the first use of fabric collage as an element (1953), the brilliant conceptual gesture of "Erased de Kooning Drawing" (1955), the incorporation of costume in painting (1955), the development of assemblage, combine and transfer-printing techniques, and an intense involvement with performance. As the current retrospective repeatedly testifies, his is a polyphonic art, but its many voices are controlled by exactly aesthetic and humanistic standards.

A lavishly illustrated 197-page catalog, with texts in German and slightly scrambled English, is available for 20 marks (plus postage) from the Staatliche Kunsthalle, Dusseldorf.
Rauschenberg's worldwide art exchange

By Jane Addams Allen
The Washington Times

I traveled around the world with the Robert Rauschenberg Foundation and the National Dance Company of Cuba for 25 or 30 years ago and it nearly killed me. I’m only just getting back on my feet.

An ebullient Robert Rauschenberg, 89, in town to promote "Rocky," the avant-garde dance work for two men that has been touring the world as a part of the Robert Rauschenberg Overseas Culture Interchange (RO.C.I.), said he is already exhausted by the first week of his five-year project, a traveling, evolving exhibition.

"But I say, I wouldn't have wanted to start it earlier," said the world-renowned American artist, chuckling. "He's not tired at all.

Launched in April at the Museum of Modern Art in New York City with an exhibition of more than 200 works, the Robert Rauschenberg Foundation's traveling exhibition began its journey in April at the National Gallery of Art in Washington, D.C. It will be on view at the National Gallery of Art through June 17. It is the first installation of the project, which will travel to 22 different countries around the world. The exhibition features nearly 500 works by 200 artists from around the world, including paintings, sculptures, prints, drawings, and installations.

"By the time we get to Tibet, which is the fifth stop, we'll be carrying information about 50 countries in video and art works."

World countries it is scheduled to visit as part of the RO.C.I. project include Australia, Brazil, Canada, Cuba, Denmark, France, Germany, India, Japan, Mexico, Pakistan, Peru, South Africa, South Korea, Spain, Sweden, Switzerland, Turkey, the United Kingdom, and the United States.

"It's a big project," said RO.C.I. executive director David Kasmin. "We're trying to bring art to people who don't usually get to see it."

"It's a way of giving back to the artists," said RO.C.I. co-founder Stephen Petronio. "They're giving us their work in exchange for ours."

"We're trying to create a dialogue between cultures," said RO.C.I. board member and dance company ownerextracomment(108,483),(406,790)

"The art is the only thing that can bring people together," said RO.C.I. board member and dancer Donald Byrd. "It's a way of saying, 'We're all human beings. We all have the same basic needs.'"

"The art is the only thing that can bring people together," said RO.C.I. board member and dancer Donald Byrd. "It's a way of saying, 'We're all human beings. We all have the same basic needs.'"
Rauschenberg Carrying His Art to Many Lands

By BARBARA GAMAREKIAN
Special to The New York Times

WASHINGTON, Aug. 2 — Robert Rauschenberg calls it the "Rocky Road Tour," and he admits that it may indeed get a bit rocky before he reaches the end of his projected five-year, 56-country odyssey.

The tour was recently unveiled in Washington to unveil a new work, "Copperhead Grounds," that is a collection of 256 Rauschenberg works from the last 10 years. At the opening event, it will be on display at the National Gallery of Art in Washington.

"We're excited to get into the culture," Rauschenberg said. "It's a great opportunity and poets and artists, and it's a great way to get into the heart of each region," he explained. Mr. Rauschenberg, who often takes subject matter from the directly observed and spontaneous, is in a process of reinterpreting the works that he has created over the past 50 years.

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Cool Dates For a Hot Summer

Art
Robert Gorky: Monotypes
An exhibit of new monotypes by southern artist Robert Gorky, who recently completed two prints at Gralcaletudo Fine Arts Gallery (SVC), through June 1.

Dance
State Dance Association of Florida Workshop
An intensive week of dance classes and performances. USF Dance Centre, June 18-23.

Music
Summer Music Camps
Sounds of music will fill the summer as junior and senior high school students receive professional instruction in a full range of musical experiences. USF Campus, June 16-26. Junior High Band Camp June 30-July 12, Sr. High Band Camp June 30-July 12, Piano Camp.

Theatre
Summer TheatreUSF
Take a break from the heat of the summer and attend TheatreUSF’s adaptation of a Molière play, "Scapin". The madcap farce directed by USF grad Pat Hall. Opening night is July 11, and it will continue through August 4.

The College
Spring 1985 Commencement
Some 65 undergraduate and 12 graduate students from the College of Fine Arts are expected to receive diplomas. Sun Dome, April 28.

Dean's Corner
To our College Friends:
It has been exciting to feel the momentum building at the College this year. Outstanding artists have come to campus to share their expertise with students and faculty. The caliber of activity has been energetic. The level of performance has been distinguished. This reaching for the stars is a necessary ingredient of excellence.

By next semester, we should have a date for ground-breaking on Phase II construction for Fine Arts, which includes art studios, gallery storage, administrative space and exhibition areas. More gallery space will be added as funding becomes available, for which we anticipate community support. When completed as projected, this College will be one of the best equipped.

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REACHING FOR THE STARS

Semester II at the USF College of Fine Arts was characterized by high energy. There were distinguished artists and experts on campus, significant accomplishments in all departments, and creative thrusts of several levels including a cultural exchange project initiated by artist Robert Rauschenberg with support from USF (see page 4).

Everyone reached for the stars this semester: the theatre department’s first production was the contemporary Italian comedy, "We Won’t Pay! We Won’t Pay!"; the post-Mountaineer playwright Doris Fo. The March Mainstaging offering, "In a Northern Landscape," was even more ambitious. This play by Timothy Mason (see guest list, page 2) had been introduced by the Louisville Playhouse just two years before.

In music, a bold step was taken as the USF Choral Roger Sessions moved into the Sun Dome Amphitheatre. The big question—can such an event sound good in such a facility—was answered affirmatively. During this year’s program, Yankee baseball team owner George Steinbrenner received the Seal of the College from Dean August Freundlich, in recognition of a decade of support for the event. (Only producer-director author Joshua Logan and dancer Gwan Verdon had received this seal previously.)

The USF dance department ushered in the new year by welcoming back those students who traveled to Egypt to participate in the Cairo Arts Academy Festival in December. Shortly after her return, the group’s artistic director, Professor Lynne Wimmer, learned she had won a senior Fulbright Fellowship to teach at Instituto de Bellas Artes in Mexico City—a rare honor. Meanwhile, the department’s outreach activity continued in high gear, with a touring program in Pinellas County high schools, in Jacksonville, and with a program on Renaissance Dance in Hillsborough junior high schools. Elementary schoolchildren also attended mini-performances on the USF campus.

The art department and galleries got off to a high-flying start with the hand-fabricated kite show by Ossun and Sarah Bailey, which captured the hearts and eyes of area media. They turned out in force at the close of the show, to film the Bailey’s flying the kite they created. (See ArtBeat.) Kudos also went to the student participants in the Tenth Annual USF National Student Art Exhibition, who earned high praise from critics for the strongly individual creative paths they are forging. A number of this year’s Gasparilla Show winners, incidentally, are present or former USF students.

In mid-March, the College celebrated its annual Arts Week, and for the fourteenth consecutive year, the renowned Guatemalan String Quartet returned to the College of Fine Arts. They performed on campus March 12 in a program which one area critic called "The most exciting performance I’ve seen." The Guatemalan followed it up with another concert downtown in the Tampa Theatre, which was co-sponsored by the Law Firm of Trench, Simmons, Kernochan, Scharf, Bank, Finlay & O’Neill. The reception honoring the Quartet which followed was a sparkling affair. (See photos on this page.)

Other events in this week-long celebration of the arts included the third annual Jim Dow’s Award for Service to the Arts, which was given to arts activist Louis Klaiber, a member of the Florida Arts Council. A March 11 performance was given by the USF Symphony Orchestra, with guest artist Mark Westcott, piano. Westcott is the newest member of the music faculty and has extensive solo experience with orchestras throughout the world. The event was underwritten by the TECO National Management Association. Other events included a faculty recital featuring soprano Amelita formica and pianist Robert Hays, a Percussion Ensembles concert, and a symposium which examined Perspectives on Late 20th Century Art.

Last, but decidedly not least, Phase II of College construction got underway (see Dean’s Corner, this page for details on Phase II construction.)
A Worldwide Art Initiative

One recent collaborative project took Rauschenberg and Distinguished USF Professor of Art, Donald Salt, to China in 1983. This photographic mission produced "Chinese Summer," a collage of photographs showing the old and new elements of China. The 100-foot-long photograph, published by Graphistudio, is considered to be the longest photograph extant.

As former dean of the College and a founding director of Graphistudio, [the USF printing atelier], Salt's association with Rauschenberg began in the 1970s when he was a guest artist at Graphistudio. Their professional association continues today with Salt serving as artistic director on the RO.C.I. project. Salt's duties involve traveling around the world or working from the project's organizational headquarters at USF to arrange for the individual exhibits. In addition to support from USF, RO.C.I. has received assistance from numerous sources. RO.C.I. is a private initiative for which Rauschenberg has neither sought nor will accept government support.

Official announcements of the interchange were made in New York City in December before a group of United Nations delegates and ambassadors representing virtually every U.N. member nation. Salt introduced the artist to the gathering of world leaders (on exception).

"Robert Rauschenberg, though born in the United States, has, through his work, become a citizen of the world. His art is a celebration of life and his life has been devoted to the celebration of artistic inclusiveness... He has redefined the aesthetic and funcational world-wide and his effect on artists and students will be the subject of art literature forever more."

D.C. "ARTY" SPRING 1984

Artist launches worldwide peace project

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Louise Kotler articulated that relationship best, when she received the Dean's Award for services to the arts last March. I close with excerpts of her remarks and an open invitation to you to join us for still another exciting and challenging semester.

"For the University of South Florida which has provided the impetus and leadership for the growth of the arts on the entire West Coast of Florida... It is you on the faculty and administration who have brought your professionalism, your creativity and your vision which you have shared so willingly and with such open generosity with all of us... Though we may have seen how far we still have to go, I would like to say... Remember how far we have come because of you, and how much we need you, and that you can continue... and someday, because of the inspiration born and nurtured here at USF, Florida can be truly a state of the arts where laymen, legislators, educators, businessman will together feel the need for the arts to be truly part and parcel of our lives."

Thank you, Louise, for your kind words and for your support.

August L. Frendlich, Dean
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