Rauschenberg and Johns: Mr. Outside
And Mr. Inside

Art

ART VIEW
JOHN RUSSELL

It is a bit of a coincidence that a show devoted to Jasper Johns’s paintings of "The Seasons" should be on view through March 7 at the Leo Castelli Gallery, 420 West Broadway, while simultaneously there can be seen in the new Lila Akesson Wallace wing at the Metropolitan Museum what may well be the single largest work of contemporary art ever to be mounted in a great American museum. The work in question is "14 Mile or 2 Purling Place" by Robert Rauschenberg, who slides a New York abstract artist, said, "If that's painting, I might as well give up." And when Rauschenberg came to paint directly on his own narrow bed and hung it up on the wall, he would have thought of the ramp that he had to climb to get his bedroom furniture into the studio. Who were these two, anyway, to dump in the American art scene, and in the midst of it, as if it were beginning to be acclaimed the world over?

But then, with time, it became clear that he was being an act of creativity that was new, since Georges Seurat was painting on cigar boxes in the 1880s. It also became clear that far from being an act of creativity, he was a part of the long, solitary struggle of the human mind to understand the meaning of the world. The human mind is not primarily an analyzer, but a synthesizer, and it is his ambition, as far as possible, to banish himself from them. (In 1971 he said in an interview, "I have attempted to develop my thinking in a way that the world is not")

Already in 1955, a close look would have made it clear that Johns and Rauschenberg were virtual interchangable synopses, most primary on outrage.

John's work was about paradox and introspection. Rauschenberg wanted, on the contrary, to reach out to the whole world and welcome it into his work. (In 1961 he said that "there is no reason not to consider the world as one gigantic painting.")

Then as now, they both knew that a foreign observer to be deeply, unalterably American. When Johns drew a penetrating poetry of his own from a light bulb, a drawer, a bed, a cube, a wire coathanger, the numbers from 0 through 9 and the alphabet from A through Z, the result had philosophical overtones, but it also had echoes of the plain speaking and plain dealing that John Friederich Peto, for one, had brought to the painting of common objects. In the 19th century, in his "combine paintings," in which four subjects and ready-made images of every imaginable kind were combined with passages of pure painting, Rauschenberg dealt with the poetics of the American pluralistic art. As if it were beginning to be acclaimed the world over.

Above, Robert Rauschenberg’s enormous installation in the new Wallace wing at the Met—It has in part the character of a travel diary. At right "Study for Fall" by Jasper Johns, part of the artist’s cycle, "The Seasons," at Leo Castelli’s main gallery.

for presentation. His is an art that has always reached out to us. (Sometimes, it was very easy to activate it by our very presence.)

Veteran admirers of Jasper Johns and his work are familiar with his "travel diary," where he brings the world into his work. The enormous installation at the Met has in part the character of a travel diary, for Rauschenberg in recent years has been a great booster of the world’s art. As if it were beginning to be acclaimed the world over.

But the sense of Johns’s "Seasons" is not metaphorical. As in Dürer’s "Melancholy," the four sides are full of flaring, flaming portraits. Yet—"as in Dürer, again—"the real drama is inward. Just as we have sometimes tried to unravel the strange collection of objects that is seen around the face of Rauschenberg in "The Seasons," so in "The Seasons," we have to unpuzzle the equally peculiar but less haunting caricatures of the rope, the ladder, the Alpine cows that say "Watch out for falling ice!" and all the other clues that Johns has left around. It is a terrible moment—perhaps as any in recent painting—when the rope is loosened, the ladder breaks and the machinery slides down in disorder. "Fall" is the title of that painting, and it is well named. "Winter" and "Spring" persuade us, however, to walk in step with nature and to believe that..."
Mr. Outside and Mr. Inside

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catastrophe can be looked in the face and stared down.

When we are through studying these two exhibitions, we may well decide that Johns and Rauschenberg in their art are classic antitheses. Rauschenberg, on this reading, would be the archetypal hands-on man — the person who opens his heart to everyone, without distinction of age, sex, creed, place of origin or pigmentation. In his work, the inner and the outer landscapes are one. He is where he has been, one might almost say. If he can reach out to people the world over, he will do it, irrespective of whether or not it advances his career at home.

Johns, by contrast, is still keen on coming across as the archetypal hands-off man. Much in his nature is off limits, as far as we are concerned. And although in recent years he has filled in more and more of the map there are times when we land finally at his front door, only to find on the mat the two words "Keep Out." He does not wish to confide, and still less to confess. Yet it could be argued that few painters now working have given us so clear and so truthful an account of themselves.

If that is both a mystery and a paradox, that too is the way he wants it. What he said to John Cage in 1963 is still true of him, 25 years later: "The situation must be yes-and-no, not either/or. Avoid a polar situation." And, as a matter of fact, that maxim has a universal application. We need both Jasper Johns and Robert Rauschenberg around us, and we are lucky to have lived at a time when both the hands-on man and the hands-off man had so much to give.
Graphicstudio to help bring Soviet artists into '80s

By TODD SIMMONS
Tribune Staff Writer

TAMPA — When Don Saff steeled in a Moscow art museum earlier this month, flanked by top Russian officials, and opened the first art exhibit under an accord between the University of South Florida and the Soviet Union, he knew that cultural history was being made.

"To have all those people there behind me was remarkable," said the director of USF's acclaimed Graphicstudio. "It's exactly what we needed," said Delli Saciloto, a Graphicstudio administrator.

But before the studio can open, Saff needs money — about $75,000 — for darkroom facilities, vacuum tables and other equipment integral to the graphic and silkscreening processes that will be used in the workshop, he said.

He plans to ask some of the state's top officials for assistance.

"We need help from Gov. (Bob) Martinez, from (Secretary of State) Jim Smith, from (state university system) Chancellor Charles Reed," Saff said. "Someone needs to take a look at this as something more than a local thing.'"

"At this point, all we have is an agreement with no funding." Through the new studio, Graphicstudio technicians would be able to bring culturally impoverished Soviet artists into the 1980s, Saff said.

Until Soviet leader Mikhail S. Gorbachev's perestroika policies began to go into effect four years ago, artists there had long been victims of government repression. The only state-approved artistic philosophy, Socialist realism, reduced most painters to creating pious portraits and sculptures to erecting monuments to the Bolshevik revolution.

Only realists could have official exhibitions or openly sell their work. Non-conformists labored in obscurity.

"That repression, combined with a severe shortage of art supplies, has held Soviet artists at least 35 years behind the rest of the art world," Saff said.

Their reproduction and creation techniques are similar to those of U.S. artists in the 1950s, he said. Soviets know little about printmaking, a field in which Graphicstudio has established itself as a leader.

"The attitude we're trying to break down, which they found novel, is that artists and printmakers should not work together," said Saciloto. "We had to tell them we aren't interested in working with the traditional printmakers, we want to work with the people who are creating.'"

If the fund raising is successful, Saff plans to return to Moscow — with the equipment — in April or May. Graphicstudio printing technicians will go with him to show the Soviets how it all works.

Soviet artists will then come to the United States to further their knowledge and exhibit work here.

The program, one of the first ongoing U.S.-Soviet cultural exchanges, may affect many more people than just those artists involved, Saff said.

"Art, which appears so safe and innocuous, can be such a formidable tool in the cause of humanity," he said.
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 Talr 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.
Traffic Is Heavy on the Art Auction Route

By RITA REIF

Art buyers have shuttled between Christie’s and Sotheby’s in Manhattan for more than a week, viewing and bidding on more postwar, modern and Impressionist art valued at more money than has ever been presented at auction. The numbers are staggering. Sotheby’s presented 723 artworks estimated at between $166.6 million and $220.2 million and by Saturday night had sold $231.7 million — the highest total in history for such sales. Christie’s offered 755 works valued at a total of $132.5 million and $135 million. By Saturday, Christie’s sales of contemporary art totaled $242.9 million.

There was gridlock in front of Christie’s Sunday night as art enthusiasts and socialites arrived in dark suits, silk dresses and sables to look at works by Picasso, Renoir, Cézanne and Degas that William and Edith Mayer Goetz, pioneer Hollywood collectors of Impressionist and modern art, acquired 40 years ago. Hundreds who arrived by stretch limousines and taxi found there was gridlock upstairs too, as art enthusiasts crowded into the viewing of the Goetzes’ and other owners’ art, valued at $134 million, that were to be offered last night, tonight and tomorrow.

Christo, the artist, and his wife, Jeanne-Claude, swept through the crowd Sunday night, heading for the corner of a Christie’s gallery where a Giacometti bronze from the Burton and Emily Hall Treme maine collection was being shown along with other Giacometti works.

Mary Lasker never removed her sable-edged mink coat, so eager was she, she said, to see her favorite Goetz painting — Picasso’s portrait of his son Paulo dressed as a clown. The philanthropist and collector said she had admired it often in the Goetzes’ living room — “It’s so happy” — which she visited for the last time a year ago. Mrs. Goetz, who was widowed in 1969, died in June at the age of 82.

The Goetzes’ two daughters, Barbara Windom and Judith Goetz Shepherd, were greeted by Christopher Burge, Christie’s president, and then went to a private room at a Degas ballet dancer. Mrs. Windom said she was surprised that people looked at art in the Christie’s previews as if it were a museum. She and her sister did not, she said. She touched the Degas and jokingly said to Mr. Burge: “We want to pull her hair ribbon one more time.”

At noon Monday, as hundreds were filing in and out of Sotheby’s to view works by Renoir and Degas being sold that night and Saturday, a man in English dress showed up, covered from head to toe in white silicone, wearing a white silicone hat and carrying a white silicone newspaper.

The man identified himself as Harold Olejarz, a sculptor and performance artist from Tenerife.

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In New York Art World
Auction Traffic Is Heavy

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N.J., and said he made a living driving a limousine. He keeps his “sculpture suits” in the trunk of his car, he said.

When asked if he came to Sotheby’s because George Segal’s “Self-Portrait” had sold there the night before for a record price of $242,000, he said: “No. Most artists have a gallery show. I decided to go directly to art buyers and demonstrate my own art.”

Extra and Cecile Zilkhia carefully inspected the Impressionists and modern paintings at Christie’s preview. When they asked what he thought of the prices paid last week — including $17 million for a Jasper Johns painting — Mr. Zilkhia, an art collector, investor and former banker, said: “I think it is crazy. When things get too excessive, something not-so-good will happen.”

Yesterday, the man collecting the $17 million, François de Menil — an architect and a member of the Texas arts-collecting family — who bought “False Start” and Andy Warhol’s “Marilyn Monroe (Twenty Times)” from Mr. Scull, said he was “still recovering.” Not only did the Johns bring a record price, but the Warhol did also, going for $3.96 million. “The Jasper was purchased in 1981 and the Marilyn in 1988,” Mr. de Menil said. “I’d rather not say what I paid, but it was considerably less than what I received.”

Michael Findlay, who is in charge of fine-art sales at Christie’s, said yesterday that he was delighted to find that three different groups arrived at Christie’s on Saturday morning to look at what was still to be auctioned after having sold art at good prices on Friday night at Sotheby’s.

“The money is not staying very long in their pockets,” Mr. Findlay said.

Mystery buyers show up every season or so at art auctions and pay huge sums. This season’s unknown buyer did not remain so long — and by choice. Hans Thulin, a 40-year-old Swedish real-estate investor, flew in from Stockholm to be in New York on Wednesday night. He bought Jasper Johns’s “White Flag” at Christie’s, for a record $7 million. He bid for the ghostlike “Flag” over the telephone through Lifelink Malmsbro, the director of Christie’s Stockholm office, who was present at the sale.

On Thursday Mr. Thulin flew to Miami, and that night was on the telephone again from Boca Raton. Thrice time he bid through Lucy Mitchell-Innes, Sotheby’s head of contemporary art sales, to buy Robert Rauschenberg’s “Rebus” for a record $45 million, the highest price ever paid at auction for a work by this artist.

“I’m very happy,” he got two good cornerstone stones on which he will build my collection,” he said. “My goal is to pick two of the 10 best American artists.”

Mr. Thulin said he was a self-made man. After his university education, “I started out with empty hands,” he said. “You can do anything in Sweden today but you can’t die, because they take everything away from you in taxes when you do.”

Bidding these days is done by buyers who for the most part are far away from the public eye: in darkened rooms overlooking the salesrooms, from limousines parked outside the auction house, from telephone booths in the lobby and from corporate board rooms all over the world.

Last week, Susan Rolfe of Christie’s took bids from one man who was attending a funeral at Frank E. Campbell’s on Madison Avenue. Another bidder at Christie’s contemporary sale was due at a dinner at an East Side restaurant. “We got him on the phone — and he bought the work,” said Mr. Findlay.

Chevalier Tribute

A screening of the 1947 film “Le Silence Est d’Or,” featuring Maurice Chevalier, is to open a four-day tribute to the performer at 2 P.M. tomorrow at the French Institute, 2 East 60th Street. Twelve films are in the series, which is to cover more than 30 years of his career. The series is to run through Sunday (there are no films on Thursday). Most of the films are in the original language, with French subtitles. Tickets to each screening are $5 ($3.50 for students and the elderly); a series ticket is $20. Information: (212) 355-6160.
Rauschenberg Show Opens New Era in Berlin

BY HENRY KAMM
Special to The New York Times

EAST BERLIN, March 9 — Robert Rauschenberg, the American artist, advanced East and West German cultural unification by a giant step today through an exhibition in the historic Alte Museum. For the first time, a major exhibition spanned the division of the city.

The complications that preceded the official opening, which will take place on Saturday, could serve as a metaphor for the recent history of Berlin and its divided country, said Wolfgang Polak, director of the official East German body that organizes exchanges of exhibitions.

The exhibition was delayed for several years because Erich Honecker, the Communist leader deposed last October, opposed Mr. Rauschenberg's wish to stage simultaneous shows of his work in the two halves of the city. Only after the Berlin Wall fell last November was agreement reached.

Today, Dieter Ruckhauserle, director of the West Berlin State Kunsthalle, which was to have been the venue for the other half of the exhibition, announced that for the first time a show was being staged for all of Berlin. He formally renounced the mounting of a parallel exhibition.

"This City Is Open Now"

"It is no longer necessary," Mr. Ruckhauserle said at a press preview of the show, which will run until April 1. "This city is open now. Let the West Berliners come over here to see it."

Mr. Polak said: "Bob Rauschenberg's project for parallel shows, with an open wall to let people on both sides see them, didn't work. An artist — who would be surprised at this? — couldn't breach the wall; a citizens' movement did. But I want to thank him for his readiness not to abandon the project despite many failures."

When the wall was opened Nov. 9, Mr. Polak recalled, he was on an officially sponsored tour of the United States. Symbolically, he said, it was within sight of the Statue of Liberty that agreement was reached to mount the show in the just-liberated part of the city. He and Donald Saff, director of the Rauschenberg Overseas Culture Interchange project, shook hands on the idea while Mr. Saff was showing him the view of New York from the Staten Island ferry.

The project is a constantly changing collection of Mr. Rauschenberg's works that has already been shown in Mexico, Chile, Venezuela, China (including Tibet), Japan, Cuba and the Soviet Union. The artist said today that after runs in Malaysia and Senegal, the project would conclude with a show at the National Gallery in Washington, tentatively set for next year.

"We worked a very long time for this show," Mr. Polak said. Interest began with a Rauschenberg retrospective in West Berlin about a decade ago. He said artistic circles here were enthusiastic when the Americans proposed the parallel shows, and even the Culture Ministry and Communist Party cultural officials backed the idea.

"But other institutions resisted because of the East-West aspect," Mr. Polak said, referring to the political leadership. The effort was renewed after East German cultural officials saw the Moscow show last year. West Berlin's cultural authorities offered to finance both exhibitions. Mr. Rauschenberg prompted Armand Hammer, the industrialist who has close relations with Soviet and other Communist leaders, to write a personal appeal to Mr. Honecker last summer.

"Compromise Is Offered"

The East German leader finally offered a compromise, Mr. Polak and Mr. Ruckhauserle said. He proposed an overlap of two to five days instead of parallel exhibitions. But Mr. Rauschenberg insisted on simultaneous shows, with equal access for East and West Berliners, Mr. Ruckhauserle said. In view of East German unwillingness to open the wall for art lovers, or any other category of visitor except on individual application, this put the project once again in jeopardy until Mr. Honecker and the wall fell.

The day after the wall fell, said Thomas Büchler, a West Berlin painter who is curator of the show, Mr. Rauschenberg asked his host in Berlin to put in efforts to mount the exhibition. With the decision made, Mr. Rauschenberg said, he rushed here to photograph scenes that he incorporated into his multimedia work, as well as into a novel of nonstop videos that are part of the show.

The artist composes works reflecting the local scene for each of the exhibits. One, called "The Stroll," consisting of acrylic, metal leaf and fabric collage on three plywood panels, will be presented to the National Gallery here. Several of the works bear satiric titles like "Kitchen Widow" and "Bach's Rocks." The latter — acrylic, enamel and fabric collage on plywood — includes an image of the city's Brandenburg Gate.

For Mr. Polak and other East German museum officials and critics, the Rauschenberg exhibition is a milestone, the beginning of a new era.

"I don't see Berlin again as the capital of the nation," Mr. Polak said. "That's unimportant. They want Berlin to be a metropolis of art and culture, a hub of the artistic world.""
He conceived the global tour to forge communication with other nations.

A catalogue written by leading poets, writers and journalists of that country, such as the writers Octavio Paz in Mexico and José Donoso in Chile. Mr. Rauschenberg leaves a gift to the people of that nation of a work of his art made there. He also sends a piece to the National Gallery of Art in Washington for a major exhibition planned for 1989.

Integral to each R.O.C.I. exhibition are hundreds of his black-and-white photographs, part of which became silkscreened images in his paintings. They are accompanied by simultaneously running color videocassettes on 10 or 15 video monitors ("videoivre," as Mr. Elliott describes it)—screens and sound of the countries as seen through Mr. Rauschenberg's eyes.

Mr. Rauschenberg has committed a vast portion of his resources to the venture. "My pockets are empty," he told the Tokyo audience, "not entirely in jest. But to get government sponsorship would defeat the idea of the project. It has to be from people to people. We want to communicate our human kind, not to treat art as that. Certainly politics isn't doing a very good job.

In Japan, one of the most vivid images was a giant Japanese fish kite of hot pink clout cloth. It was in a sea of pink-blue and white acrylic paint. Bright collages are made of rich silks from Japan. From other cultures there are vibrant sweats of turquoise, purple, orange and yellow swirling garments from Africa, from the Navajo, from faces and things, humble or grand, from Mexico.

In Mr. Rauschenberg's body of work there is a distinct line of demarcation between art predominate and art to be; and after he began his series of journeys about the globe, in the Images, in the canvases, in the trips to Mexico, India, China, and the social commentary that have always accompanied his art, he began to feel he was lacking something.

For the last 10 years, Mr. Rauschenberg has been working in countries where an art movement exists, and he has met with a number of different cultures, of which China is most significant. It is a simple, immense pieces implanted with flaminatory color and multiplicity of religious symbols from Mexico; paper sculptures from China that are translucent, luminous and at the same time tight, dripping, copper-plate pieces emblazoned with images of a novel, a crucifix or a fish from India, and delicate drawings made in a hotel room in Sri Lanka. The body of work changes and grows as it moves to major shows in different countries.

To communicate is the goal," says Mr. Rauschenberg. "And yet the energy that emerges from this most basic collaboration is rewarding as such. Collaboration is in Mr. Rauschenberg's modus operandi. From his joint efforts in the late 1960's with his former wife, Susan Weil, to multimedia performance art with Merce Cunningham and John Cage in the 1960's, to suites of prints and sculptures in studios at Universal Limited Art Editions on Long Island, Goujon G.E. L. in Los Angeles and Greif/Schulze in Tampa, Fla., he has always worked closely with others. In his own working compound in Captiva, Fla., he is surrounded by young artist-assistant.
Kopi Tackles TV

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The playwright Arthur Kopit

novel a scene written by Mr. Kopit, in which the aspiring district attorney visits her father for advice (the plan was scrapped when the issue was not included in the finished film). The two writers had never worked together before, but the joint best-selling author, Mr. Daley's experience with adaptations had been a mixed bag of terrible movies and no small degree of artistic frustration. He was eager, he said, to take a chance on Mr. Kopit, who had written a few screenplays that had not been filmed and who was otherwise interested in filmmaking. He told it so transparently, I said. "For the sake of a book, I will touch up my name. Could we do it?" Mr. Kopit's decision to take the assignment had as much to do with his own personal problems as with the thought that he would continue to be so devoted to playwriting. He was, however, feeling a certain exhilaration at finally breaking through after a number of projects that never went beyond the camera. And he found - somewhat to his

surprise — that an important way writing "Hands of a Stranger" wasn't all that different from writing a play. The payoff still came from describing people competing by choice (or change) from their politics. "I liked the fact that each of the characters ends up 180 degrees from where they were at the beginning," he said, "it's something they wouldn't have expected of themselves being at all the start of this story."

Rauschenberg

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of 18 separate Indian tribes, photographing scenes that appear in many of his works and stored with the selected sheets with which he colored the panels of his paintings. The result of his work with the Oaxacans came to Japan — silk-screening images and transforming them into images of bright, serene, free-standing, and self-contained kites. He created kites of a butterfly with iridescent colors. Louis Duvall - "Napoleon" is surreal in Rauschenberg's paintings. The impact of China's trauma, along with Rauschenberg's fascination with the Far East, has shaped what is perhaps Mr. Rauschenberg's most drug

matic departures from his past art. One especially compelling Chinese piece is a standing, three-dimensional installation that was in the R.C.O.I. exhibition in Japan — a fine, almost all-aluminum sculpture shaped like a cross with an embroidered canvas, or prints, artist's references mounted on both sides. Part of the viewpoint is patched with colored paper. It is titled "Atlas Passage." Mr. Rauschenberg says that "Atlas Passage" and the hundreds of other works made for R.C.O.I. are intended as a contribution to peace. This passion to make a personal impact on the state of the world has engaged Mr. Rauschenberg in his most recent and perhaps his new body of work for R.C.O.I. This is what Rauschenberg did when he was at the New York Stock Exchange and one day..."I'm not sure..." He is trying to use his art to communicate that you, yourself, must take responsibility for life on earth.

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Reincarnation expert returns for call-in show, reception

Dr. Brian Weisz, author of "Many Lives, Many Masters," the bestselling book on reincarnation, will be a guest on the Barnum-Woods River on WTAI 1500 AM from 4 to 6 p.m. Friday.

Weisz, chairman of psychiatry at Mount Sinai Medical Center in Palm Beach and on the staff of the Department of Psychiatry at the University of Miami, was a popular guest on the show in mid-March, promoting his second

following the radio show, weisz will appear in the melbourne hilton on rialto place from 6:30 to 8:30 p.m. for a reception, to which the public is invited.

also, from 1 to 3 p.m. saturday weisz will autograph copies of "many lives, many masters" at waldenbooks in melbourne square.

to talk to weisz during the broadcast of the show, Friday.

Bike Ride Plus aids diabetes group

The fourth annual Bike Ride Plus on Saturday benefits the Melbourne Chapter of the American Diabetes Association. The bicycle ride — or walk, hike or run, depending on the participant's choice — will start at 8 a.m. in the Washington Shopping Plaza, corner of Wickham Road and Lake Washington Boulevard.

In addition to the bicycle riders, the event is open to walkers, runners, roller skaters and others who wish to participate in either a 10- or 15-mile course, starting and ending at the plaza.

Participating will be Master Floyd Crown, a member of the Melbourne police force, who will ride a tandem bicycle, accompanied by his police officers. Two police officers will also be riding bicycles, accompanied by their police officers.

The police officers will be riding bicycles, accompanied by their police officers. The event is open to walkers, runners, roller skaters and others who wish to participate in either a 10- or 15-mile course, starting and ending at the plaza.

They will be joined by other police officers from the Melbourne police force, who will be riding bicycles, accompanied by their police officers. The event is open to walkers, runners, roller skaters and others who wish to participate in either a 10- or 15-mile course, starting and ending at the plaza.

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