Rauschenberg’s U.S. passport issued on July 29, 1983, with an expiration date of July 28, 1993. Includes stamps and visas from the Rauschenberg Overseas Culture Interchange (ROCI) tour and other travels to Spain, France, Sweden, Trinidad and Tobago, Chile, Thailand, Saint Lucia, Venezuela, Brazil, Greece, Malaysia, the U.K., Belgium, Japan, Australia, Italy, and others.

**Unique ID**
A44

**Storage Location**
RRFA-01: Box BM18

**Year**
July 1983

**Creator**
United States Department of State

**Description**
Rauschenberg’s U.S. passport issued on July 29, 1983, with an expiration date of July 28, 1993. Includes stamps and visas from the Rauschenberg Overseas Culture Interchange (ROCI) tour and other travels to Spain, France, Sweden, Trinidad and Tobago, Chile, Thailand, Saint Lucia, Venezuela, Brazil, Greece, Malaysia, the U.K., Belgium, Japan, Australia, Italy, and others.

**Physical Details**
Passport, 24 pages and 11 visa pages, 5 x 3 1/2" closed

**Rights**
This item may be in the public domain.

**Original Source**
This supplement, under seal, forms a part of the passport.
Ce supplément, sous sceau, fait partie intégrante du passeport.

This supplement is an attachment to:
PASSPORT No.: 040261418

AUTHORITY: (NEW YORK PASSPORT AGENCY)
DATE: 4.3.92
Rauschenberg's ROCI Letter of Intention, also known as "Tobago Statement," written in Tobago, October 22, 1984

<table>
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<td>RRFA-05: Box 4, Folder 1</td>
<td>October 22, 1984</td>
<td>Robert Rauschenberg</td>
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Description
Rauschenberg's ROCI Letter of Intention, also known as “Tobago Statement,” written in Tobago, October 22, 1984

Physical Details
Typed document, 2 pages

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
Rauschenberg Overseas Culture Interchange, statement by Donald Saff for ROCI CUBA, 1988

typescript on paper, 8 1/2 x 14”

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Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI). Robert Rauschenberg Foundation Archives, New York
A nonprofit, tax-exempt organization.

An intercontinental art expedition has been conceived and launched by Robert Rauschenberg. Its sponsor is the non-profit, tax-exempt corporation The Center for Non-Broadcast Television, Inc., whose President and Founder is Theodora Kahle, the renowned labor arbitration lawyer.

Over a period of four years, twenty countries which (not all, but most) have had contact with contemporary art will be visited by the artist and selections from one hundred and fifty works constructed within the last two decades. The specific places shown in any country will be subject to the possibilities of space and special environmental conditions of the location. In many cases, the physical presentations may have to be orthodox and move with creative flexibility.

Randall, some of the countries which are inviting, or negotiating for, the art expedition are: Japan, Greece, Canada, China, Australia, Italy, Sri Lanka, Spain, the Netherlands, India, Egypt, the United States (for the Olympics in Los Angeles in 1984), Morocco, Brazil, and Mexico, culminating in a grand finale in New York City. Rauschenberg will create regional original artworks in, and for, each country. We will, additionally, make the installations and be responsible for producing an audio/video documentation of the entire adventure. This documentation, as a record of a series of specific responses, will be shared with every other location, making the undertaking cumulative. In each place, local distinctive details will also continue to be photographed by the artists. Thus, the art object will become a worldwide humanistic catalog of public education and information, as opposed to an elitist event.

The results of the tour will be documented in: a collective historic book including stories picked up locally; photo records of the entire trip that would include documentations of all specific complexities; intrigues and mysteries experienced by everyone involved (hosts and guests); recorded responses of artists, celebrities and masses; a reprint in the original language and translation of the writings of the poets and critics from the exhibition catalogues tailored for each country; and a collection of works made on location by Rauschenberg from the entire tour.

**Unique ID**
A85

**Storage Location**
RRFA-10: Box 28

**Year**
undated

**Creator**
Unattributed / ROCI

**Description**
ROCI overview statement, undated

**Physical Details**
typescript on paper, 8 1/2 x 11”

**Rights**
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**Original Source**
Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI). Robert Rauschenberg Foundation Archives, New York
Statement by Donald Saff introducing Rauschenberg and the ROCI project at the United Nations, New York, December 13, 1984

Donald Saff, through work in the United States, Europe, and the Middle East, became a citizen of the world. His art is a celebration of life and his life has been devoted to the celebration of artistic exchange. He has drawn from the diverse horizons of cultural interchange and exposed us to disparate images and values. He is the art of storytelling... the synthesis of cultures, ideas and ultimately, people. He has redefine art an internationally and functionally world-wide, and his effect on artists and students will be the stimulus of art leadership forevermore.

From his first one-man show at Betty Parsons' Gallery in 1961, through his winning the coveted Grand Prize at the 1964 Venice Biennale, Rauschenberg has produced both art and costumes with images, including Marcel Duchamp, Paul Rand, A.C. Parker, Piet Mondrian and others. He has produced the inclusion of scientific advances in art through his collaboration with engineers and, in so doing, created new formal and possibilities to generations of artists. Through his interpretations with contemporary literary language, Alain Robbe-Grillet, André Vosmeer and William Burroughs as well as Cage, the term "lithuania" work on new meanings.

Uniquely qualified to explore the resources of a nation, Mr. Rauschenberg created art at the Paper Mills in Angers, France.

In 1973 and at the Ganges River in India in 1975. This art in turn changed the course of history regarding the use of paper for drawing, collage and printmaking. A renaissance of cottage industry paper mills has been the result. More recently, according to the City of Jingdezhen in Anhui Province in China, Rauschenberg produces a series of collages in collaboration with the world's largest paper mill. The openness of the Chinese, their extraordinary skills and Mr. Rauschenberg's saving sensitivity make all of us beneficiaries of a culture and artistic exchange.

This work is a creative response to the choreography of a vision performed under the direction of an artistic genius. World exposure to his art has also been affected through major exhibitions at: The Jardins Museum, Jovenas, Metropolitans Gallery, London; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Musée National, France; Kunsthalle, Kunsthalle, Basel; The Louvre Museum, Copenhagen; Centre Georges Pompidou, Paris and the 43rd Venice Biennale in Venice.

Support for R.O.C.I. has been provided by Philip Leas, Universal Limited Art Editions, The University of South Florida, Tampa, Florida, and The University of South Florida Foundation and the Rockefeller Foundation.

I am delighted to introduce the artist, Robert Rauschenberg...
**DOCUMENTATION INFORMATION SHEET: A143**

Robert Rauschenberg's handwritten draft of a statement about Rauschenberg Overseas Culture Interchange (ROCI)

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**Description**

Robert Rauschenberg's handwritten draft of a statement about Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**

graphite on paper, 13 1/4 x 8 1/2”

**Rights**

Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**

LA MELADA SUSEXCE fácilmente. Cada tanto tiempo debe ser revitalizada, pesquisada, expuesta al horror, o al ensañado, o al estrangularmente de la ternura renovadora, para probar si puede aún salir más allá de su "Sendero", e ingresar el mundo de la imaginación. Porque no es el arte en sí lo que enseña como sostienen los reaccionarios, sino nuestra mirada: el público pasivo se alimenta de un arte que es para reflejo pero nada de reflexión. Así, la fatiga de los materiales del arte, que es un fundamental naturalismo cultural, se moral como todo en el arte de Rauschenberg, cada tanto tiempo necesita asesinato con un definitivo desmembramiento. Entonces nada puede permanecer dentro de un fóton que sería equivalente a un destino fálico inescrutable; se debe cambiar todo para alterar el significado de todo y renovar la mirada con el propósito de hacer realidad la presencia de una verdadera contemplación.

Esta es la invitación que Rauschenberg nos viene haciendo desde el fondo de la década del cincuenta: el gran trasgresor se levanta contra la opción única de la existencia de los objetos naturales, unidos a una sola historia, a un sólo destino, a una sola identidad, y al instarlos a un-acciones cínicamente limitantes de sus identidades, nos propone otras y nos invita a compartir este dramático placer. Así, para esta extrema y proeminen te operación moral que consiste en no aceptar el destino único predeterminado, Rauschenberg nos propone que de contempladores nos transformemos, también nosotros, en trasgresores y así evitemos la fatiga de los materiales del mundo que nos rodea más de lo que es, dice Rauschenberg, ni en lo que parece ser, sino en sus posibilidades, aquello que se transforma al océano dentro de otro fóton e ingresarle su otra jerarquía. El que para debe comportarse con el terror de quien despierta, asombrosamente, al hijo de un chivo, que las manipulaciones de Rauschenberg no son acciones definitivas del determinismo, sino invitaciones a comprender que lo presentado es ley más que en algunos planteos posibles trasgresiones. Los límites son los de los objetos ser sólo históricos, no...
trascendentales, a lo sumo constituyen un catastro de posibilidades que el
contemplador, antes de transformarse en trasgresor, encuentra en ellos.
Rauschenberg nos invita a asistir a la operación moral, infinitamente hu-
mana, de reinventar límites variables para los objetos que hasta su ade-
nimiento sólo conocían una posibilidad fija.

Para realizar esta función, en la que intervienen el misterio
y la poesía, Rauschenberg se apropió de un lóxico plástico movible, desarm-
able, descartable, perecedero, con cuya elegancia generalmente se le
identifica. Es un lóxico en que los objetos son pura superficie receptora
de la mirada, rara vez objetos en que la mirada se hunde en busca de esen-
cias, en las que Rauschenberg no cree si no están conferidas por el Órden
en que se coloca el objeto. Estas superficies en que los objetos natu-
rales se transforman al descontextualizarlos, constituyen el material de
que se nutre la plástica del artista porque no son duros y esenciales,
sino flexibles y mutables, no significado y uso, sino espacio que se pre-
seña para que la imaginación lo disfrazo de otra cosa: toda superficie
da nacimiento a otra superficie y a otra, y por lo tanto a otra identidad
discutible y a otra, y a otra máscara y a otra. Lo que existe inmerso
en el Órden preestablecido de la historia, hay que salvarlo transforman-
dolo mediante la mirada en pura superficie creativa, apta para ser tras-
gredida por medio de cualquier cambio que extienda su destino.

El lóxico plástico de Rauschenberg es lo que los espectadores
más notan. Pero no debemos olvidarnos que ese lóxico, tan suyo y que a
través de él ha llegado a ser el lóxico plástico de una época, no sería
lóxico sino garabatos, si no estableciera un Órden propio cada vez, o
propusiera varios, o muchos Órdenes. No es un Órden natural, porque todo
en Rauschenberg es artificial que ha llegado a su apogeo. Lo artificial,
o mejor, el artificio, es el objeto replanteado por la imaginación dentro
de un Órden auto generado: es otro género de Órden, que lleva un campo
de significado alrededor suyo, frágil como todo en arte, que si muere un
cántaro, sí se altera una arrugas, si se cambia un manto, se rompe y se
ierde la eloquencia del objeto creado: la creación es una gramática plás-
tica, a la vez que de un lóxico, que es lo que permite que el objeto —
o el elemento que es lo mismo — sea lo que este gran trasgresor quiso que
fuera más allá de sus límites naturales, para que de este modo se unga
la mirada rejuvenecida.
RAUSCHENBERG: EL TRASGRESOR

LA MIRADA ENVFRECE FLAcente. Cada tanto tiempo debe ser revitalizada, resucitada, expuesta al horror, o al espanto, o al estrépito de la ternura renovadora, para probar si puede aún salvar más olí de su sombra, e ingresar al mundo de la imaginación. Porque no es el arte en sí lo que envenen a como sostienen los vacacionarios, sino nuestra mirada: el público pasivo se alimenta de un arte que es pura reflexión pero nada de reflexión. Así, la fatiga de los materiales del arte, que es un fenómeno natural y no cultural, no morirá como todo en el arte de Rauschenberg, cada tanto tiempo necesita amenazar con un definitivo desenmascaramiento. Entonces nada puede permanecer dentro de un orden que sería equivalente a un destino único inexorable: se debe cambiar todo para alterar el significado de todo y renovar la mirada con el propósito de hacer realidad la frescura de una verdadera contemplación.

Esta es la invitación que Rauschenberg nos viene haciendo desde el fondo de la década del cincuenta: el gran trasgresor se levanta contra la opción única de la existencia de los objetos naturales, adheridos a una sola historia, a un solo destino, a una sola identidad, y al invitamos a re-examinar críticamente los límites de esos identidades, nos propone

Unique ID: A177
Storage Location: RRFA-10: Box 16, Folder 17
Year: 1985
Creator: Jose Donoso

Description:
Typescript of “Rauschenberg: El Trasgresor” essay by Jose Donoso for ROCI: Rasuchenberg Overseas Culture Interchange: Mexico, Chile, Venezuela catalog.

Physical Details:
typescript on paper, 4 sheets, 11 x 8 1/2”

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Original Source:
-2-

otras y nos invita a compartir este dramático placer. Así, para esta extraña y prometeica operación moral que consiste en no aceptar el destino único predeterminado, Rauschenberg nos propone que de contempladores nos transformemos, también nosotros, en trasgresores y así evitemos la fatiga de los materiales del mundo que nos rodea: nada es lo que es, dice Rauschenberg, ni es lo que parece ser, sino que sus posibilidades, aquello que se transforma al colocarlo dentro de otro orden e ingresar en otra jerarquía. El que mira debe comprender con el terror de quien despierta, sonámbulo, al borde de un abismo, que las manipulaciones de Rauschenberg no son opciones definitivas del determinismo, sino invitaciones a comprender que lo presentado no es ley más que en cuando plantea posibles trasgresiones. Los límites ostensibles de los objetos son sólo históricos, no trascendentes, a la suyo constituyen un catástrofe de posibilidades que el contemplador, antes de trasformarse en trasgresor, encuentra en ellos. Rauschenberg nos invita a asistir a la operación moral, infinitamente humana, de reinventar límites variables para los objetos que hasta su advenimiento sólo conocían una posibilidad fija.

Para realizar esta función, en la que intervienen el misterio y la poesía, Rauschenberg se apropia de un léxico plástico movible, desarmable, descartable, perecedero, con cuya
elegancia, generalmente se la identifica. Es un léxico en que los objetos son pura superficie receptora de la mirada, rara vez objetos en que la mirada se hunde en busca de esencias, en las que Rauschenberg no cree si no están conferidas por el orden en que se coloca el objeto. Estas superficies en que los objetos naturales se transforman al descontextualizarlos, constituyen el material de que se nutre la plástica del artista porque no son duras y esenciales, sino flexibles y mutables, no significado y uso, sino espacio que se presenta para que la imaginación lo disfrazc de otra cosa: toda superficie da nacimiento a otra superficie y a otra, y por lo tanto a otra identidad discutible y a otra, y a otra máscara y a otra. Lo que existe inmerso en el orden preestablecido de la historia, hay que salvarlo transformándolo mediante la mirada en pura superficie creativa, apta para ser trasgredida por medio de cualquier cambio que extienda su destino.

El léxico plástico de Rauschenberg es lo que los espectadores más notan. Pero no debemos olvidarnos que ese léxico, tan suyo y que a través de él ha llegado a ser el léxico plástico de una época, no sería léxico sino garabatos, si no establecieran un orden propio cada vez, o propusiera varios, o muchos órdenes. No es un orden natural, porque todo en Rauschenberg es artificio que ha llegado a su apogeo. Lo artificial,
O mejor, el artificio, es el objeto replanteado por la imaginación dentro de un orden auto generado: es otro género de orden, que lleva un campo de significado alrededor suyo, frágil como todo en arte, que si mueve un centímetro, si se altera una arruga, si se cambia un tono, se rompe y se pierde la elocuencia del objeto creado: la creación es una gramática plástica, a la vez que un léxico, que es lo que permite que el objeto - o el elemento que es lo mismo - sea lo que este gran trasgresor quiso que fuera más allá de sus límites naturales, para que de este modo renazca la mirada rejuvenecida.
Dear Brooke Astor,

I promised to send you some info on ROCI – "RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE." Here's a taste. I haven't finished packing for our next continuation which is Japan, I am leaving in an hour and half.

I also wanted to say what a pleasure and delight to sit next to you at the Mel. Your energy and liveliness both was an inspiration that I sensed everyone sharing. When I get back to the States and New York, if you could I would love to invite you for a drink in my studio and house at 381 Lafayette St. that would be around the 9th or Dec. If I can't reach you - have a hell of a survival holiday.

Love Bob

[signature]

[addresses]

2 addresses, Captiva Is, FLA.
Box 54 - 33924
381 Lafayette St.
NYC - 10003

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Unique ID: A247
Storage Location: RRFA-01: Box WN1
Year: 1986
Creator: Robert Rauschenberg

Description:
Photocopy of a letter from Robert Rauschenberg to Brooke Astor with an update on ROCI and an invitation to visit 381 Lafayette

Physical Details:
photocopy on paper, 14 x 8 1/2”

Rights:
Copyright is held by the Robert Rauschenberg Foundation.

Original Source:
Robert Rauschenberg’s handwritten draft of a letter to Fidel Castro inviting him to the reception for ROCI Cuba at the National Gallery of Art, Washington, D.C. and requesting a statement for the occasion.

```
I AM PERSONALLY ASKING YOU TO PARTICIPATE WITH ME IN THE APRIL 6, 1989 RECEPTION HONORING THE RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE (ROCI) WORLD TOUR FOR PEACE, CELEBRATING THE GREAT SUCCESS WE SHARED IN CUBA. THE RECEPTION FOR CUBA WILL BE AT THE NATIONAL GALLERY IN WASHINGTON D.C.

COULD I LEAN ON YOU FOR A STATEMENT THAT I WOULD PERSONALY READ ON THIS OCCATION? IT WOULD BE A CONTRIBUTION TO WORLD UNDERSTANDING, EVEN MORE THAN THE SEVEN-FOOT BY EIGHTEEN-FOOT PAINTING THAT WAS INSPIRED BY CUBA. THAT GOES IMMEDIATELY INTO THE COLLECTION THE PAINTING ECHOS THE MOST POSITIVE IMAGES OF CUBA AS YOU HAVE ENCORED.

You would have any embarassment to the overwelmng responses ROCI has shared mostly in Moscow, [sic] 115 people within a 3 week exhibition, other sites have been Mexico, Chile, Vietnam, China, Tibet and Japan and no continuing.
```

**Unique ID:** A254  
**Storage Location:** RRFA-01: Box WN1  
**Year:** March 28, 1989  
**Creator:** Robert Rauschenberg

**Description**  
Robert Rauschenberg’s handwritten draft of a letter to Fidel Castro inviting him to the reception for ROCI Cuba at the National Gallery of Art, Washington, D.C. and requesting a statement for the occasion.

**Physical Details**  
graphite on paper, 2 sheets, 13 1/4 x 8 1/2”

**Rights**  
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**  
YOUR SPECIAL HOSPITALITY AS AND THAT OF YOUR COUNTRYMEN DID NOT GO UNGRATEFUL OR UNFELT. WE ALL THANK YOU

(FROM THE BOTTOMS OF OUR HOT HEARTS)

PLEASE CONSIDER A STATEMENT. THE WORLD WILL BE BETTER FOR IT — SO WILL YOU AND SO WILL I

WITH DEAREST FRIENDSHIP
DEAR SENATOR

THANK YOU FOR COMING TO JOIN US AT THE NATIONAL AND YOUR EXPRESSED INTEREST IN ROCI. THE EDUCATION, JOY, AND INFORMATION THAT WE ARE COLLECTING AND SHARING WITHIN THE SENSITIVE GEOGRAPHIC AREAS AND POLITICAL AREAS.

HIGH INTENSITY GOVERNMENTS IS ALMOST WORTH STAYING BANKRUPT FOR.

YOU WERE RIGHT ON TARGET ABOUT THE WEATHER VALUE. 20 SECONDS BEFORE A BILLION COVERS WENT TO PRESS TIME EDITOR CALLED ME IN FLA. ASKED IF I WOULD HAVE STRONG OBJECTIONS IF THEY SWITCHED THE ONE EAGLE FROM THE SINGLE EAGLE TO THE ARTWORK THAT HAD THE DOUBLE. RATHER THAN R CUSE I WANTED THE ARTICLE TO BE MAPPED AS MUCH AS I WOULDNT REFUSE, I HAVE MADE YOU A MOCK UP OF THE WAY IT WAS ORIGINALLY.

THANKS AGAIN FOR YOU TAKING TIME OUT OF YOUR BRILLIANT LIFE TO SHARE SOME OF IT WITH

Robert Rauschenberg's handwritten draft of a letter to Edward Kennedy (Ted Kennedy) regarding ROCI and Rauschenberg's recent Time Magazine cover.
Robert Rauschenberg's handwritten draft of a letter to Richard Koshielak at MoCA, Los Angeles regarding funds for ROCI (sent from Theodore W. Kheel?)

MR RICHARD KOSHALEK
DIRECTOR OF MOCA LOS ANGELES

I WOULD LIKE TO SHARE # YOUR
PLEASURE WITH # AND OFFER
MY LEGAL EXPERTISE ON
EXPEDITING A CONTRIBUTION
FROM MOCA, LOS ANGELES,
OR TRANSFER OF TAX EXEMPT FUNDS
FOR ROCI - RAUSCHENBERG
OVERSEAS CULTURE INTERCHANGE
CARE OF CENTER FOR NON BROADCAST
TELEVISION INC. ROBERT AND
TERRY ARE ABOUT TO EMBARK
ON ANOTHER EPIC TRIP
INTERNATIONAL PAPER SHOW IN
KYOTO, ZONE-MAIN SHOW OF CERAMIC
IN BOTH TOKYO + KYOTO AND THEN
A SEARCH OF COMMITMENT, DATES
AND SITES IN BOTH SHRI LANKA
AND THAILAND, THE MAJOR
Funders, because of the scale both politically and
artistically, has made #

Unique ID: A286
Storage Location: RRFA-01: Box WN1
Year: circa 1983
Creator: Robert Rauschenberg

Description
Robert Rauschenberg's handwritten draft of a letter to Richard Koshielak at MoCA, Los Angeles regarding funds for ROCI (sent from Theodore W. Kheel?)

Physical Details
graphite on paper, 2 sheets, 11 x 8 1/2"

Rights
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Original Source
AVE TO

DATE CAUTIOUS, SO TO RECEIVE
IT IS CRUCIAL FOR OUR OPERATIONS
TO HEAR FROM YOU OR A
REPRESENTATIVE WITHIN THE
WEEK. OUR CONTRACTS ARE
DEPENDING ON YOUR COOPERATION.
I WILL CALL YOU LATER TODAY.

Theodore W. Kheel
President
Center for Non-Broadcast Television, Inc.
49 E. 68th St.
New York, N.Y.
I would like to share our pleasure and offer my legal expertise on your expediting a contribution or transfer of tax-exempt funds for ROCI—Rauschenberg Overseas Culture Interchange—
to the Center for Non-Broadcast Television, Inc. Robert and Terry are about to embark on another special trip, commencing with the international paper show in Kyoto that includes paperworks from China. Two one-man shows of ceramics in both Tokyo and Kyoto and then a search of commitment, dates, and sites in Sri Lanka and Thailand. The major funders, because of the scale, both politically and artistically, were a little cautious. It is crucial for our operations to hear from you or a representative within the week. Our contracts are depending on your cooperation.

Mr. Richard Koshalek
Director of Museum of Contemporary Art, 414 Boyd St., Los Angeles, Ca.

90013
Dictated copy of Robert Rauschenberg's telegram to Marcia Weisman regarding Rauschenberg's inability to do a poster for Cedars-Sinai due to his ROCI obligations.

Tomorrow I am on my way to Japan and will be gone for weeks travelling with ROCI. I'm sure that you won't have any trouble finding an artist of your standards for such a noble cause. You can hold me in the wings for your next project.

All my love and regards, honestly not wanting to let you down but life calls...
Photocopy of Robert Rauschenberg's handwritten draft of a statement about his New Year's wish for the Arts in 1984 for the New York Times, discussing Rauschenberg Overseas Culture Interchange (ROCI)

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<td>Robert Rauschenberg</td>
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**Description**
Photocopy of Robert Rauschenberg's handwritten draft of a statement about his New Year's wish for the Arts in 1984 for the New York Times, discussing Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**
printed paper, 11 x 8 1/2”

**Rights**
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**
Robert Rasuchenberg’s typed draft with handwritten annotations of a letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors

May 18, 1985

Dear

The first R.O.C.I. show in Mexico City was (is) extremely successful. The physicality of my works excited the architecture to almost suggest they were built for each other. Docky Landry played brilliantly in the space for the opening. The acoustics of the museum carried sound like a shell. The exhibition has a beauty and an accessibility I had not felt before. The show was yielding and rich like a good cookie. The flow of the show would not allow you to stop until you ate the whole barful. Then you hungered for another sack. The atmosphere was addictive. It was an independent city of art.

Unfortunately the situation otherwise is not as kind or simple. I am being sued for 3 million dollars. The suit is now waiting for arbitration. With the skill of Ted kneil I will probably survive without forfeiting too much. There will have to be some kind of settlement for money spent. It remains to see how much and what.

In the meantime it complicates other possibilities for non financial agreements, and a clean break. It may be that a second installment was never a part of the plan. We hope to prove that it was he who broke the contract.

It remains difficult to turn such a major disaster into wisdom, particularly when it is so costly literally and spiritually. We have learned that the total sum needed for the entire project is realistically closer to $10 million.
WE ARE NOW ON THE 프로일 AGAIN FOR SPONSORSHIP. WE HAVE ENGAGED THE NATION'S MOST SUCCESSFUL P.R. FIRM. THEY ARE HOUSED IN WASHINGTON AND ARE IN CHARGE OF OUR UNVEILING OF THE MEXICAN SNAKE PAINTING AND PRESENTATION OF R.O.C.I. IN MEXICO AND THE MEXICAN VIDEO WITH THE FORMALLY ANNOUNCED OF THE NATIONAL'S PLANS TO SHOW A WORK FROM EACH COUNTRY WHILE THAT SPECIFIC SHOW IS ON, WITH A VIDEO INCLUDING COVERAGE OF EXHIBITION, CLEAN UP AND INSTALLATION, PRESS CONFERENCE WILL OF ANNOUNCING THE HISTORIC DECISION OF THE NATIONAL TO HAVE AN ENTIRE R.O.C.I. SHOW IN '89. (I WILL BE THE FIRST LIVING ARTIST TO HAVE A ONE-MAN SHOW THERE.) I DON'T KNOW WHERE THIS ALL CAN LEAD BUT IT, IN FACT, MOVES TO STABILIZE THE ACTUALITY OF R.O.C.I.

IN SPITE OF THE FINANCIAL ABSURDITY I CANNOT STOP TO BE PRACTICAL, DESTROYING THE MAGIC OF R.O.C.I.'S INAUGURATION IN MEXICO. THE MOMENTUM HAS TO CONTINUE AND EVEN BUILD. MY SITUATION IS THIS: FOR TWO REASONS I WANT TO PUT A FREEZE ON THE SALES OF MY WORK UNTIL SOME Sanity IS REALIZED FINANCIALLY FOR R.O.C.I. AND THE NEXT FOUR YEARS. IF AN EXCEPTIONAL SITUATION OR CONDITION ARISES BEFORE WE REMOVE THE FREEZE WE ARE OPEN TO CONSIDERATIONS. ONE OF THE REASONS FOR THE FREEZE IS TO BE PREPARED FOR THE WEIRD AND VARIOUS USAGES OF MY WORKS FOR LOANS, NEGOTIATIONS, COLLATERAL, CONTRACTS, SECURITY, TRADES AND LEGAL TENDER. THE SECOND REASON IS THAT, CAUSED BY MY NOT TAKING ANYONE'S ADVICE AND MY INSATIABLE LOVE FOR MAKING ART (I MAKE TOO DAMN MUCH), MY PRICES HAVE NOT GROWN ENOUGH TO SUPPORT MY LATE YEARS WORK PLANS AND ARTISTIC NEEDS. I NEED THE TIME TO PROJECT ON A FOCUS THAT WILL CHANGE THIS. SOMEWHERE RECENTLY, WHILE BEING ASKED AGAIN ABOUT THE "GAP," I HEARD MYSELF SAY "OH, THAT'S BEEN FILLED FOR YEARS." I THOUGHT TO MYSELF,
"Yeah, by my work. The worst part is the older I get the more things I want to do, and try. I could easily go full speed into physical bankruptcy with a smile, or as Ileana describes it, "my tendency for professional artistic suicide." I cannot, in any degree, curb my energy or enthusiasm, so there must be an alternative to this dilemma. I need time for this alternative to materialize.

Other than these details, I sold my early "Popeye" Warhol for one million dollars to guarantee that R.O.C.I., in this temporary weakened condition, could continue on as contracted to Chile, China and Tibet. If there is not free of capital stress after Tibet, I will remodel the concept without sacrificing its intentions or inhibiting its purpose, and continue.

The Chile copper paintings are coming fine. We are simultaneously fighting corrosion and inventing new ones to color with. It's a great adventure.

I am primarily writing this letter to Leo and Ileana, but I need to share this information with a few selected individuals in respect to friendship, trust and to expedite the content.

Love,

I have to be back to work now."
Mailgram copy of Robert Rauschenberg's letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors, addressed to Terry Van Brunt

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<td>RRFA-01: Box WN6</td>
<td>May 20, 1985</td>
<td>Robert Rauschenberg</td>
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**Description**
Mailgram copy of Robert Rauschenberg’s letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors, addressed to Terry Van Brunt

**Physical Details**
printed paper, 4 sheets, 11 x 8 1/2”

**Rights**
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**Original Source**
IN THE MEANTIME IT COMPLICATES OTHER POSSIBILITIES FOR NEW
FINANCIAL AGREEMENT, AND A CLEAN BREAK, IT MAY BE THAT A SECOND
INSTALLMENT HAS NEVER A PART OF THE PLAN. WE HOPE TO PROVE
THAT IT WAS THE OTHER PARTY WHO BROKE THE CONTRACT.

IT REMAINS DIFFICULT TO TURN SUCH A MAJOR DISASTER INTO WISDOM,
PARTICULARLY WHEN IT IS SO COSTLY LITERALLY AND SPIRITUALLY. WE
HAVE LEARNED THAT THE TOTAL SUM NEEDED FOR THE ENTIRE PROJECT
IS REALISTICALLY CLOSER TO $10 MILLION. WE ARE NOW ON THE PROWL
AGAIN FOR SPONSORSHIP. WE HAVE ENGAGED THE NATION’S MOST
SUCCESSFUL PR FIRM. THEY ARE HOUSED IN WASHINGTON D.C., AND ARE
IN CHARGE OF OUR UNVEILING OF THE MEXICAN SNAKE PAINTING (TITLE:
ALTAR PEACE) AND PRESENTATION OF ROCI MEXICO VIDEO. AT THIS
EVENT THE NATIONAL WILL BE EXERCISING THEIR NEW POLICY THAT
DURING EACH OF ROCI’S SHOWS WORLDWIDE, THE MUSEUM WILL DISPLAY
A WORK FROM EACH COUNTRY WHILE THAT SPECIFIC SHOW IS CURRENT,
ACCOMPANIED BY ROCI VIDEO COVERING THE EXHIBITION, LOCALITY, AND
CULTURAL SPECIFICS. THE HISTORIC DECISION TO HAVE AN ENTIRE
ROCI SHOW IN ’89 WILL BE FORMALLY ANNOUNCED. (I WILL BE THE FIRST
LIVING ARTIST TO HAVE A ONE-MAN SHOW THERE.) I DON’T KNOW WHERE
THIS ALL CAN LEAD BUT IT IN FACT MOVES TO STABILIZE THE ACTU-
ALITY OF ROCI.

IN SPITE OF THE FINANCIAL ABSURDITY I CANNOT STOP TO BE PRACTI-
CAL AND RISK WEAKENING THE MAGIC OF ROCI’S INAUGURATION IN
MEXICO. THE MOMENTUM HAS TO CONTINUE AND EVEN BUILD. MY
SITUATION IS THIS: FOR TWO REASONS I WANT TO PUT A FREEZE ON THE
SALES OF MY WORK. UNTIL SOME SANITY IS REALIZED FINANCIALLY FOR
TO REPLY BY MAILGRAM MESSAGE. SEE REVERSE SIDE FOR WESTERN UNION’S TOLL-FREE PHONE NUMBERS.
ROCI AND THE NEXT FOUR YEARS, IF AN EXCEPTIONAL SITUATION OR CONDITION ARISES BEFORE WE REMOVE THE FREEZE WE ARE OPEN TO CONSIDERATIONS, ONE OF THE REASONS FOR THE FREEZE IS TO BE PREPARED FOR THE WEIRD AND VARIOUS USAGES OF MY WORKS FOR LOANS, NEGOTIATIONS, COLLATERAL, CONTRACTS, SECURITY, TRADES AND LEGAL TENDER. THE SECOND REASON IS THAT, CAUSED BY MY NOT TAKING ANYONE'S ADVICE AND MY INSATIABLE LOVE FOR MAKING ART (I MAKE TOO DAMN MUCH), MY PRICES HAVE NOT GROWN ENOUGH TO SUPPORT MY LATE YEARS WORK PLANS AND ARTISTIC NEEDS. I NEED THE TIME TO PROJECT ON A FOCUS THAT WILL CHANGE THIS, SOMEWHERE RECENTLY, WHILE BEING ASKED AGAIN ABOUT THE "GAP", I HEARD MYSELF SAY "OH, THAT’S BEEN FILLED FOR YEARS." I THOUGHT TO MYSELF, "YEAH, BY MY OWN WORK." THE WORST PART IS THE OLDER I GET THE MORE THINGS I WANT TO DO; AND TRY, I COULD EASILY GO FULL SPEED INTO PHYSICAL BANKRUPTCY WITH A SMILE, OR AS ILEANA DESCRIBES IT, "MY TENDENCY FOR PROFESSIONAL ARTISTIC SUICIDE." I CANNOT IN ANY DEGREE CURB MY ENERGY OR ENTHUSIASM, SO THERE MUST BE AN ALTERNATIVE TO THIS DILEMMA, I NEED TIME FOR THIS ALTERNATIVE TO MATERIALIZE.

OTHER THAN THESE DETAILS, I SOLD MY EARLY "POPEYE" WARMOL FOR ONE MILLION DOLLARS TO GUARANTEE THAT ROCI, IN THIS TEMPORARY WEAKENED CONDITION, COULD CONTINUE ON AS CONTRACTED TO CHILE, CHINA AND TIBET, IF ROCI IS NOT FREE OF CAPITAL STRESS AFTER TIBET, I WILL REMODEL THE CONCEPT WITHOUT SACRIFICING ITS INTENTIONS OR INHIBITING ITS PURPOSE, AND CONTINUE.

TO REPLY BY MAILGRAM MESSAGE, SEE REVERSE SIDE FOR WESTERN UNION’S TOLL-FREE PHONE NUMBERS
The Chile copper paintings are coming fine. We are simultaneously fighting corrosion and inventing new ones to color with. It's a great adventure.

I am primarily writing this letter to Leo and Ileana, but I need to share this information with a few selected individuals in respect to friendship, trust and to expedite the content.

Love,
Bob
19:20 EST
HGMCP
Robert Rasuchenberg's handwritten draft of a letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors

May 1985

Robert Rauschenberg

Description
Robert Rasuchenberg's handwritten draft of a letter to Rauschenberg Overseas Culture Interchange (ROCI) advisors

Physical Details
graphite on paper, 5 sheets, 13 1/4 x 8 1/2”

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
SEE HOW MUCH AND WHAT, IN THE MEANTIME IT
COMPLICATES OTHER POSSIBILITIES
FOR NEW FINANCIAL AGREEMENTS.
AND A CLEAN BREAK. IT MAYBE
THAT A SECOND INSTALLMENT WAS
NEVER A PART OF THE PLAN. WE
HOPE TO PROVE THAT IT WAS HE
WHO BROKE THE CONTRACT.
IT REMAINS DIFFICULT TO
TURN SUCH A MAJOR DISASTER INTO
WISDOM PARTICULARLY WHEN IT IS
SO COSTLY LITERALLY AND
SPIRITUALLY. WE HAVE LEARNED
THAT THE TOTAL SUM NEEDED FOR
THE ENTIRE PROJECT IS REALISTICALLY
CLOSER TO 10 MILLION; WE ARE NOW
ON THE PROWL AGAIN FOR
SPONSORSHIP. WE HAVE ENGAGED THE
NATION’S MOST SUCCESSFUL P.R. FIRM.
THEY ARE HOUSED IN WASHINGTON
AND ARE IN CHARGE OF OUR
UNVEILING OF THE MEXICAN PAINTING
AND PRESENTATION OF ROCÍO MEXICAN
VIDEO WITH THE ANNOUNCEMENT OF
THE NATIONALS PLANS TO SHOW A
WORK FROM EACH COUNTRY WHILE
THAT SPECIFIC SHOW IS ON WITH A
VIDEO INCLUDING COVERAGE, EXHIBITION,
COUNTRY AND INSTALLATION, PRESS, 
ANNOUNCING THE HISTORIC
DECISION OF THE NATIONAL TO HAVE
AN ENTIRE ROCÍ SHOW IN 89.

WILL BE THE FIRST LIVING ARTIST TO
I don't know where this all can lead, but it in fact, moves to stabilize the actuality of ROCI. In spite of the finacial absurdity, I can not stop to be practical destroying the magic of ROCI's inauguration in Mexico. The momentum has to continue and even build. My situation is this; for two reasons I want to put a freeze on the sales of my work until some sanity is realized financially for ROCI and the next 4 years. If an exceptional situation or condition arises before we remove the freeze we are open to considerations. One of the reasons for the freeze is to be prepared for the weird and various usages of my works for loans; collateral; pay-offs; contracts; security; trades and legal tender. The second reason is that, caused by my not taking anyone's advice and my insatiable love for making art (I make too damn much), my prices have not grown enough to support my late years' work, plans and artistic needs. I need the time to project on a focus that will change.
THIS, SOMEWHERE RECENTLY WHILE
BEING ASKED AGAIN ABOUT THE GAP
I HEARD MYSELF SAY: "OH, THAT'S BEEN
FILLED FOR YEARS," I THOUGHT TO
MYSELF: "YEAH, BY MY OWN WORK.
THE WORSE PART IS THE OLDER I
GET THE MORE THINGS I WANT TO DO,
AND TRY. I COULD EASILY GO FULL
SPEED INTO PHYSICAL BANKRUPTCY
WITH A SMILE OR AS LEANA
DESCRIBES IT AS MY TENDENCY FOR
PROFESSIONAL ARTISTIC SUICIDE. I
CANNOT PUT IN ANY DEGREE A
CURB ON MY ENERGY OR ENTHUSIASM,
SO THERE MUST BE AN ALTERNATIVE
TO THIS DILEMMA. I NEED TIME
FOR THIS ALTERNATIVE TO
MATERIALIZE.

OTHER THAN THESE DETAILS,
I SOLD MY EARLY "POP" WARHOL FOR
1 MILLION DOLLARS TO GUARANTEE THAT
ROCA IN THIS TEMPORARY WEAKENED
CONDITION, COULD CONTINUE ON AS
CONTRACTED TO CHILE, CHINA, TIBET. IF THERE IS NOT
FREE OF CAPITAL STRESS AFTER
TIBET, I WILL REMODEL THE
CONCEPT WITHOUT SACRIFICING ITS
INTENTIONS OR INHIBITING ITS
PURPOSE, AND CONTINUE.

THE CHILE COPPER PAINTINGS ARE COMING FINE. WE ARE SIMULTANEOUSLY FIGHTING CORROSION AND INVENTING NEW ONES TO COLOR WITH. IT'S A GREAT ADVENTURE.

I AM PRIMARILY WRITING THIS LETTER TO LEW AND ILEANA, BUT I NEED TO SHARE THIS INFORMATION WITH A FEW SELECTED INDIVIDUALS IN RESPECT TO FRIENDSHIP, TRUST AND TO EXPEDITE THE CONTENT.

LOVE,

I HAVE TO GO BACK TO WORK NOW.
Robert Rauschenberg’s handwritten draft of a letter to the Dalai Lama extending an invitation to the opening of the Rauschenberg Overseas Culture Interchange (ROCI) exhibition at the National Gallery, Washington, D.C.

Unique ID: A759
Storage Location: RRFA-01: Box WN6
Year: 1991
Creator: Robert Rauschenberg

Description:
Robert Rauschenberg’s handwritten draft of a letter to the Dalai Lama extending an invitation to the opening of the Rauschenberg Overseas Culture Interchange (ROCI) exhibition at the National Gallery, Washington, D.C.

Physical Details:
graphite and ink on paper, 2 sheets, 11 x 8 1/2”

Rights:
Copyright is held by the Robert Rauschenberg Foundation.

Original Source:
Tibet is represented in the there will be more than 90 major art works and 230 photographs created around the world which comprise the exhibit.

This is my personal invitation to you and yours we will be able to help you with accommodations and care.

Smile to smile your loving friend

Opening 6:30 PM May 8
East Wing National Museum
Washington DC
Robert Rauschenberg's handwritten draft of a telegram to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

Mr. Armand Hammer

I am in the process of realizing what is known as the "Rauschenberg Overseas Culture Interchange" whose purpose is to promote peace through communication with art. I have in the past the object being to go to 20 countries, active artistic and possibly involve at the Met (this is being seriously negotiated) I have prize selections of no less than 300 works in many mediums; these mediums of painting, sculpture, drawing, lithography and printmaking, photography, ceramic and...
IN SOME CASES RELATED DANCE THEATER

IN A RECENT TRIP TO CHINA, I COMPLETED A COLLABORATION OF 401 COLLAGES WITH THE WORLD'S OLDEST PAPER MILL IN ANHUI. WHILE IN CHINA I WENT TO BEIJING, MET WITH BOTH DEPUTY MINISTER ZHO-YAUN AND THE “EXHIBITION COMPANY.” BOTH SAID THEY THOUGHT MY EXHIBITION WOULD BE FINE OPENING AT THE CHINESE NATIONAL MUSEUM (WHICH IS HERDING SPACE). SINCE THEN I HAVE NOW MADE A FORMAL PROPOSAL TO BOTH THE CHINESE EMBASSY IN WASHINGTON AND THE DEPUTY MINISTER OF CULTURE AS I WAS INSTRUCTED TO DO. I AM NOW WAITING FOR A REPLY AND THE
OFFICIAL PAPERS AND FORMS.

RECENTLY CONTACTED A MRS. PATROVA IN CHARGE OF FOREIGN ART IN RUSSIA, WAS BLUNTLY INFORMED "NO AMERICAN ART WILL REASON AS LONG AS REASON IS IN."

WITH THE PURPOSE OF MY INTERCHANGE BEING PEACE THROUGH CULTURAL EXPOUR, BOTH CHINA AND RUSSIA SEEM TO BE PRIORITY IN VOLEMENTS. THIS BRINGS ME FINALLY TO MY POINT. I DEFINITELY NEED HELP WITH EXHIBITING IN RUSSIA AND MAY NEED ASSISTANCE IN CHINA. IN ALL CASES, HAVING BEEN AWARE
Both of your historic and your contemporary expertise in these two giants I am attempting to attract your interest and enlist your advice.

In reply for further details contact me through Rauschenberg Overseas Culture Interchange 381 Lafayette St, NYC NY 10003

In all respect Robert Rauschenberg
Dictated copy of Robert Rauschenberg's telegram to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

Dear Armand Hammer,

I am in the process of realizing what is known as the “Rauschenberg Overseas Culture Interchange” whose purpose is to promote face through active direct communication with art, the object being to go to 20 countries and possibly after 4 years end up at the Met (this is being seriously negotiated).

I have forje selection of no less than 200 works in the mediums of painting, sculpture, drawing, lithography, and printmaking, photography, ceramic and in some cases related dance theatre.

In a recent trip to China, I completed a collaboration with 491 colleges

Unique ID  Storage Location  Year  Creator
A761  RRFA-01: Box WN6  circa 1983  Robert Rauschenberg

Description
Dictated copy of Robert Rauschenberg’s telegram to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

Physical Details
ink on paper, 4 sheets, 10 1/2 x 7 1/4”

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
with the world’s oldest paper mill in Anhui. While in China I went to
Beijing and met with both Deputy Minister Zhou Weichi and the Exhibition
Company. Both said they thought my exhibition would be fine opening at the
National Art Gallery May 2, 1983. I now have made a formal proposal to both the
Chinese Embassy in Washington and the Deputy Minister of Culture as I was
instructed to do. I am waiting for a reply and the official papers and forms.

I recently contacted a Mrs. Patraev in charge of foreign art in Russia, was
bluntly informed “No American art as long..."
as Reagan is in.

With the purpose of my interchange being peace through cultural exposure, both China and Russia are high priority involvements. This brings me finally to my point: I definitely need help with exhibiting in Russia and I may need assistance in China. In all cases, having been aware of both your historic and your contemporary expertise in these two giant giants, I am attempting to attract your interest and enlist your advice.

In reply or for further details, contact me through Rauschenberg Overseas Culture Interchange, 351 Lafayette St. NYC NY 10003 212-228-5253

Yours all respect,
R.R.
Copy of a telegram sent from Robert Rauschenberg to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI)

Unique ID: A762  Storage Location: RRFA-01: Box WN6  Year: circa 1983  Creator: Robert Rauschenberg

Description:
Copy of a telegram sent from Robert Rauschenberg to Armand Hammer about the Rauschenberg Overseas Culture Interchange (ROCI).

Physical Details:
printed paper, 14 x 8 1/2”

Rights:
Copyright is held by the Robert Rauschenberg Foundation.

Original Source:
Robert Rauschenberg's handwritten draft of a letter to Pontus Hultén about fundraising and other matters related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

Unique ID: A763
Storage Location: RRFA-01: Box WN6
Year: 1982
Creator: Robert Rauschenberg

Description
Robert Rauschenberg's handwritten draft of a letter to Pontus Hultén about fundraising and other matters related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

Physical Details
Graphite on paper, 2 sheets, 11 x 8 1/2”

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
THE OTHER CONTRACT IS WITH TANYA GROSMAN + BILL GOLDSMITH.
THEY ARE GUARANTEING THE MOST BEAUTIFUL PRODUCTION OF EACH SITE’S POSTER AND THE TOTAL CATALOG THAT BEGINS AT THE BEGINNING FOR WITH AS MUCH PRE-ESTABLISHED INFORMATION THAT WE CAN VISUALIZE. THE THIRD THING IS THE UNIQUE GEO-LINGUAL CATALOGS FOR EACH COUNTRY, IN COLLABORATION WITH THE SELECTED CRITICS. AFTER ALL FACTS AND EVENTS AND CELEBRATIONS, HAVE DEFERRED US, AND OUR DEEDS TO BE HISTORY, WE WILL MAKE THE SUPER BOOK INCLUDING NEARLY ANYTHING.

IT WONT BE POSSIBLE TO WRITE THE BUDGET UNTIL ANN + STEVE MAKE THE RUN, NOW THEY ARE ON THEIR WAY. I, OF COURSE, WILL BE REIMBURSED FOR THE SEED MONEY THAT KICKS US ALL OFF.

WE WILL MAKE IT WORK. WE HAVE LOTS OF ART.

BOB RAUSCHENBERG
Dictated copy, with Rauschenberg’s annotations, of Robert Rauschenberg’s letter to Pontus Hultén about fundraising and other matters related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI).

Unique ID | Storage Location | Year | Creator
--- | --- | --- | ---
A764 | RRFA-o1: Box WN6 | 1982 | Robert Rauschenberg

Description
Dictated copy, with Rauschenberg’s annotations, of Robert Rauschenberg’s letter to Pontus Hultén about fundraising and other matters related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI).

Physical Details
graphite on paper, 4 sheets, 11 x 8 1/2”

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
Richard supports their town
siting, fund raising with
six drawings of 25 thousand
each.

It has been seriously advised
to me that corporations want all
facts fixed, only then they say, one
or two million, "YES." So all places
have to be secured, living or
outliving politics.

The other contract is
with Tanya Grosman and Bill
Goldston. They are guaranteeing the
most beautiful production of each
sites’ posters and the total catalog that begins at the beginning with as much preestablished information that we can visualize. The third thing is the unique geo-lingual catalogs for each country, in collaboration with the selected local critics. After all facts, events and celebrations, have forced us and our deeds to be history, we will make the superbook including nearly anything.

It won't be possible to write the budget until Ann and Steve
make the run. Now they are
on their way. Of course,
will be reimbursed for the seed
money that kicks us all off.

All software communications
are mine.

I will make it work.

I have lots of art.

Love for the project.

Bob R.

July 5 Am
Dear Pontus,

If you have wondered about the dearth of time that has passed since I received your letter initiating contractual areas of responsibilities and rights & restrictions, all of course to be so mutually discussed and mediated changes agreed upon with changes & adjustments, it is because I have realized that working in and through an institution will inhibit all of the in process spontaneous reactions & decisions that cannot be filtered through legal & legal contract; it seems to me that if the RR Round the World Tour is going to succeed or fail the future exploration has to be a series of my decisions, I want to assume full responsibility, and for letter I am setting up my own foundation for this project (us) to allow me maximum freedom.

Robert Rauschenberg's handwritten draft of a letter to Pontus Hultén about contracts and decision-making related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

Copyright is held by the Robert Rauschenberg Foundation.

I CONCIEVE OF THE TOUR AS A GIANT CREATIVE PIECE ON THE HOOF SUPPORTED BY INTRIGUE, DECEPTIONS, MISUNDERSTANDINGS AND POLITICAL MANEUVERS. I DON'T WANT OUR PERSONAL FRIENDSHIP TO RIDE OUT THESE STORMS WITH YOUR NEW MUSEUM ON YOUR BACK. I THINK TOO MUCH OF BOTH OF YOU.

LOVE ROB R.
Dictated copy of portions of Robert Rauschenberg's letter to Pontus Hultén about contracts and decision-making related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

Unique ID: A766
Storage Location: RRFA-01: Box WN6
Year: 1982
Creator: Robert Rauschenberg

Description
Dictated copy of portions of Robert Rauschenberg's letter to Pontus Hultén about contracts and decision-making related to the Round the World Tour, later the Rauschenberg Overseas Culture Interchange (ROCI)

Physical Details
ink and graphite on paper, 13 3/4 x 8 1/2"

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
Robert Rauschenberg's handwritten draft of a letter to potential Rauschenberg Overseas Culture Interchange (ROCI) advisors

![Handwritten Draft](image)

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**Description**

Robert Rauschenberg's handwritten draft of a letter to potential Rauschenberg Overseas Culture Interchange (ROCI) advisors

**Physical Details**

graphite on paper, 2 sheets, 11 x 8 1/2"

**Rights**

Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**

AND IN THE COURSE OF THE MOVING EVENT, INPUT AND ACCESS TO YOUR COMMON SENSE FROM EITHER ME OR AN ADVISOR FROM ANOTHER FIELD.
Robert Rauschenberg's handwritten draft of a letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

**Description**
Robert Rauschenberg's handwritten draft of a letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**
graphite on paper, 5 sheets, 7 3/4 x 8 1/2”

**Rights**
Copyright is held by the Robert Rauschenberg Foundation.

**Original Source**
INTERNATIONAL GRAND PRIZE AT THE ITALIAN VENICE BIENNALE. I HAVE CONTINUED MY DEDICATION TO THE ARTS WITH NO ENERGY TO SPARE. COMMUNICATIONS HAS ALWAYS BEEN ONE OF MY WORKS' INSISTANT CONSIDERATIONS NO MATTER HOW ABSTRACT IT MIGHT BECOME. THE ENTIRE WORLD IS IN A TERRIBLE SHAPE. I BELIEVE THAT PEOPLE TO PEOPLE CONTACT IS THE ONLY THING THAT CAN RESTORE TRUST AND SANITY, LEADING TO PEACE. THE ARTS IS THE PURIST MEDIUM FOR INTERNATIONAL PEACEFUL NEGOTIATION. ONLY THE ARTS HAS AN UNCOMPROMISING CONSCIENCE. I AM IN BANGKOK NOW FOR A FEW DAYS SEARCHING THE POSSIBILITIES.
OF THAILAND BEING ONE OF THE 20 COUNTRIES THAT I CAN MAKE AN EXHIBITION IN, EXPOSING AND SHARING THE SIMILARITIES IN OUR CULTURES AND CELEBRATING THE ADVENTURE OF OUR DIFFERENCES TO REALISTICALLY BROADEN OUR EXPERIENCES WITH PERSONAL POPULAR CONFRONTATION, AS MYSTIFYING OR SATISFYING AS IT MIGHT BE.

I AM ENCLOSING SOME RECENT PUBLICATIONS WHICH GIVE A CLEARER DISCRIPTION OF INTENT AND SCOPE OF THIS PROJECT AND HOPEFULLY SOME FRIVOLOUS AND SOME NOT SO FRIVOLOUS INFORMATION ABOUT MY LIFE AS AN ARTIST.
The Oriental

I have followed your greatness not only as an exquisite majesty but equally as one of the world’s most active, honest humanitarians. I am humbled and rewarded by your reading this (even that brings us closer to world peace). I thought it incorrect for me to be in your country with such ideas without sharing them. Forgive me if this advance is considered rude. I knew no other way, and my artistry could be of any assistance.
The Oriental

PLEASE LET ME KNOW.

I PLAN TO STAY IN BANGKOK AT THE ORIENTAL THROUGH MAR 16th. (IT IS NEARLY IMPOSSIBLE TO LEAVE THE BEAUTIFUL GRAHAM GREENE SUITE WITHOUT REMORSE).

MY USA HOME ADDRESSES ARE 381 LAFAYETTE STREET N.Y. 10003 AND CAPTIVA ISLAND FLORIDA 33924.

IF YOUR MAJESTY HAVE ANY THOUGHT IN THIS MATTER.
Typed and signed copy of Robert Rauschenberg’s letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

March 17, 1983

To: Her Majesty Queen Sirikit,  
   Phra Vajiravudh,  

   I am Robert Rauschenberg. In 1954 I was presented to Your Majesty after a command performance of the Merce Cunningham Dance company with John Cage, the avant-garde musician. I am a painter but I designed the sets, costumes, lights and performed as stage manager in our compact group. I had the good fortune just last year to become the first American artist to be awarded the coveted International Grand Prize at the Italian Venice Biennale. I have combined my dedication to the arts with an energy for peace. Communications have always been one of my works most alert to consideration. Whatever may happen, I am determined to work for the idea of one world. I believe that people are the only thing that can restore trust and sanity, leading to peace. The arts are the pivot medium for international peaceful negotiations. Only the arts have an uncompromising commitment.

I am in Bangkok now for a few days searching the possibilities of Thailand being one of the 30 countries that I can make an exhibition in, reporting and sharing the similarities in our cultures not celebrating the advance of our differences. To realistically broaden our experiences with personal popular confrontation, as mystifying or satisfying as it might be.

--Rauschenberg

Unique ID: A771  
Storage Location: RRFA-01: Box WN6  
Year: March 17, 1983  
Creator: Robert Rauschenberg

Description:
Typed and signed copy of Robert Rauschenberg’s letter to Queen Sirikit of Thailand introducing himself and the Rauschenberg Overseas Culture Interchange (ROCI)

Physical Details:
printed paper with signature in ink, 2 sheets, 11 5/8 x 8 1/4”

Rights:
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Original Source:
The Oriental
Bangkok

I am enclosing some recent publications which give a clearer
description of intent and scope of this project and hopefully some
frivolous and some not so frivolous information about my life as an
artist.

I have followed your greatness, not only as an exquisite
Majesty but equally as one of the worlds most active, honest Humanitarians.
I am humbled and rewarded by your reading this (even that brings us
closer to world peace). I thought it incorrect for me to be in your
country with such ideas without sharing them.

Forgive me if this advance is considered rude. I knew no other
way. We will be at your disposal through The Oriental until our
departure.

My U.S.A addresses are: 381 Lafayette Street, New York, N.Y. 10003
and: Captiva Island, Florida 33924

MOST RESPECTFULLY —

ROBERT RAUSCHENBERG

R. Rauschenberg
Robert Rauschenberg's handwritten draft of a Rauschenberg Overseas Culture Interchange (ROCI) letter of intent.

**Unique ID**: A775

**Storage Location**: RRFA-01: Box WN6

**Year**: October 1984

**Creator**: Robert Rauschenberg

**Description**: Robert Rauschenberg's handwritten draft of a Rauschenberg Overseas Culture Interchange (ROCI) letter of intent.

**Physical Details**: ink on paper, 2 sheets, 11 3/4 x 8" (unfolded)

**Rights**: Copyright is held by the Robert Rauschenberg Foundation.

ALL ART IS EDUCATING, PROVOCATIVE AND ENLIGHTENING EVEN WHEN FIRST NOT UNDERSTOOD. THE VERY CREATIVE CONFUSION STIMULATES CURiosity AND GROWTH - LEADING TO TRUST AND TOLERANCE. TO SHARE OUR EINtIMn ECCENTRICITIES PROUDLY WILL BRING US ALL CLOSER. WHEN I WAS A STUDENT AT THE ART STUDENT LEAGUE IN N.Y.C., I WAS SURRounded BY GROUPS OF ARTISTS ALL INVESTIGATING THE COMPAREBLE SIMILARITIES AND LIKENESSES BETWEEN THINGS. IT WAS NOT UNTIL I REALIZED THAT IT IS THE CELEBRATION OF THE DIFFERENCE BETWEEN THINGS THAT I BECAME AN ARTIST WHO COULD SEE. I KNOW ROCI COULD MAKE THIS KIND OF LOOKING POSSIBLE.
The Rauschenberg Overseas Culture Interchange, after six years of only spiritual support, is now a reality. R.O.C.I., as we shortly put it, is a four-year project taking, making and exchanging art and facts around the world.

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

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

Art is educating, provocative and enlightening even when first not understood. The very creative confusion stimulates curiosity and growth, leading to trust and tolerance. To share our intimate eccentricities proudly will bring us all closer. When I was a student at the Art Students League in New York City, I was surrounded by groups of artists all investigating the comparable...
similarities and likenesses between things. It was not until I realized that it is the celebration of the differences between things that I became an artist who could see. I know R.O.C.I. could make this kind of looking possible.
Robert Rauschenberg’s handwritten draft of a quote for the Tampa Tribune about the Rauschenberg Overseas Culture Interchange (ROCI)

I BELIEVE THAT ART IS THE MOST DIRECT WORD IN COMMUNICATION (NO TRANSLATOR) INTEREST + UNDERSTANDING TRAVELING THRU CELEBRATIONS OF CURIOUSITY + MUTUAL GLOBAL INFORMATION, ROCI IS DETERMINED + DEVOTED TO BRINGING DIVERSE SENSITIVE CULTURES TO A NEW GLOSS.

THE WORLD IS MY GALLERY, NO MATTER THE EXPENSE, LOVE + CARING GROWS NEW EVERY DAY, THE IMPORTANT MOVE IS TO STAY OPEN, PASSIONATE AND OPTIMISTIC.

Unique ID: A779
Storage Location: RRFA-01: Box WN6
Year: 1989
Creator: Robert Rauschenberg

Description
Robert Rauschenberg's handwritten draft of a quote for the Tampa Tribune about the Rauschenberg Overseas Culture Interchange (ROCI)

Physical Details
graphite on paper, 2 sheets, 13 1/4 x 8 1/2”

Rights
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Original Source
I believe that art is the most direct communication (no translator needed).

INVITING INTEREST + UNDERSTANDING
List of questions from the Tampa Tribune for a Rauschenberg Overseas Culture Interchange (ROCI) article

1. Why did you decide to spend what may be the most productive years of your professional life in almost continual travel preparing work for the ROCI tour?

2. How do you avoid producing "USA Today" type work (shout on detail; heavy on the obvious); given the relatively small amount of time you have to take to each country's culture?

3. How has the ROCI tour moved the world closer to peace? Has it played a role in the current softening of the communist front?

4. What do you consider to be the most influential or important work in the ROCI collection? If that piece is not your favorite, which one is and why?

5. How old is your turtle, Rocky, and what kind is he?

Thanks, Mr. Rauschenberg, for your help in doing this story. Best of luck as the ROCI tour continues.

Sincerely,

Todd Simons

Printed paper with handwritten annotations, 11 x 8 1/2”

Copyright is held by the Robert Rauschenberg Foundation.

Robert Rauschenberg's handwritten draft of an update sent to potential advisors reviewing the goals of the Rauschenberg Overseas Culture Interchange (ROCI) project.

**AN INTERCONTINENTAL ART EXPEDITION IS IN THE PROCESS OF FORMING NOW. IT'S THE NON-PROFIT TAX-EXEMPT FOUNDATION AUTOMATION HOUSE.**

**PRESIDENT AND FOUNDER, THEODORE KEEHL. TWENTY COUNTRIES ARE INVITING OR NEGOTIATING FOR A GROUP OF ART-WORKS BY ROBERT RAUSCHENBERG. ONE HUNDRED FIFTY PIECES EXECUTED WITHIN THE LAST DECADE PREVIOUS TO THE OPENING-OF- THE EXHIBITION WILL BE IN SERVICE SUBJECT TO THE DEMANDS OF SPACE AND SPECIAL ENVIRONMENTAL CONDITIONS OF THE LOCATION. SOME OF THESE COUNTRIES RANDOMLY ARE:**

Japan, Greece, Canada, China, Australia, India, Egypt, Italy, Sri Lanka, Spain, The Netherlands, Turkey, Morocco, Brazil.

**A SPECIAL INTEREST IS IN COLLABORATING WITH COUNTRIES WHO HAVE HAD LITTLE OR NO CONTACT WITH CONTEMPORARY WORK TO ENJOY AN ARTISTIC SPECTACULAR.**

**Countries Interested in Participating in the Expedition:**

Japan, Greece, Canada, China, Australia, India, Egypt, Italy, Sri Lanka, Spain, The Netherlands, Turkey, Morocco, Brazil.

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**Unique ID**: A781  
**Storage Location**: RRFA-01: Box WN6  
**Year**: 1982  
**Creator**: Robert Rauschenberg

**Description**

Robert Rauschenberg's handwritten draft of an update sent to potential advisors reviewing the goals of the Rauschenberg Overseas Culture Interchange (ROCI) project.

**Physical Details**

Graphite on paper with tape and printed paper, 4 sheets, 11 x 8 1/2”

**Rights**

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**Original Source**

In many cases the physical presentations may have to be unorthodox and move with creative flexibility. The artist personally will make several visits to each site and will not only make the installation but will be responsible to produce an audio video documentation of the entire adventure. This documentation, as a record of a series of specific responses will be shared with accumulatively with every other location. After awhile the art object will become a worldwide humanistic catalyst of education + information, as opposed to an elitist event. Rauschenberg is a celebrated photographer and is in process of photographing the entire United States. His interest in photography's local distinctive details will continue in each foreign place. Rauschenberg will execute regional original art works in + for each country.
ON ONE OF THE VISITS THE ARTIST WILL GATHER MATERIALS AND INFORMATION TO MAKE UNIQUE POSTERS FOR EVERY SITE. THESE POSTERS WILL BE PRINTED BY TATYANA GROSMAI AND BILL GOLDSTON OF ULAE INC. LONG ISLAND, UNIVERSAL LIMITED ART EDITIONS. HAS THE UNDISPUTED CREDIT OF HAVING RESTORED INTEGRITY + QUALITY INTERNATIONALLY TO PRINT MAKING, ULAE INC. WILL ALSO BE RESPONSIBLE FOR THREE OTHER PUBLICATIONS: I, A TAILORED EXHIBITION CATALOG IN THE LANGUAGE OF THE COUNTRY INCLUDING A DISCRIPION OF THE ART BY THE BEST KNOWN CRITIC, SCHOLAR, POET OF THAT COUNTRY (IE. VOSNECHENSKY OF RUSSIA, TONO OF JAPAN, HUGHES OF AMERICA ECT.) AND REPRODUCTIONS OF WORKS IN THAT SPECIFIC SHOW. II, A BOOK CONTAINING FINE REPRODUCTIONS OF ALL THE WORKS IN THE "OVERSEAS CULTURE INTERCHANGE RESERVE" AND BIOGRAPHY OF THE ARTIST. III, A COLLECTIVE HISTORIC BOOK INCLUDING STORIES PICKED UP LOCALLY, PHOTO RECORDS OF ENTIRE TRIP.
INCLUDING DOCUMENTATIONS OF ALL SPECIFIC COMPLEXITIES, INTRIGUES AND MYSTERIES EXPERIENCED BY EVERYONE INVOLVED, (HOSTS - GUESTS) RECORDED RESPONSES OF ARTISTS, CELEBRITIES, AND MASSES.

ARE PRINT IN THE ORIGINAL LANGUAGE AND TRANSLATION OF THE AUTHORS IN PUBLISHING. A COLLECTION OF WORKS MADE ON EDUCATION BY RAUSCHENBERG FROM THE ENTIRE TOUR. IF OTHER PROJECTS AND INTERACTIONS DEVELOP ORGANICALLY THEY WILL OPEN MINDS TO BE EXPERIENCED AND SHARED.
Robert Rauschenberg’s handwritten draft of his speech given at the United Nations, announcing the Rauschenberg Overseas Culture Interchange (ROCI) project.

Description
Robert Rauschenberg’s handwritten draft of his speech given at the United Nations, announcing the Rauschenberg Overseas Culture Interchange (ROCI) project.

Physical Details
graphite on paper, 4 sheets, 13 1/4 x 8 1/2”

Rights
Copyright is held by the Robert Rauschenberg Foundation.

Original Source
THE RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE IS A PLAN FOR A 4 OR 5 YEAR TRAVELING EXHIBIT OF ART BY ME. THE EXHIBITION OPENS AT THE RUFINO TAMAYO MUSEUM IN MEXICO CITY MAY 1985.

THE OPENING SHOW WILL CONSIST A SELECTION OF 150 ARTWORKS MADE APPROXIMATELY WITHIN THE LAST 2 DECADES. I WILL TRAVEL TO EACH COUNTRY IN ADVANCE TO COLLECT MATERIAL, TAKE PHOTOGRAPHS, MEET PEOPLE AND ABSORB AND BE INFLUENCED BY THE SPECIFIC PHYSICAL, SPIRITUAL AND CULTURAL UNIQUENESSES.

WORKS WILL BE MADE IN OR IN COLLABORATION WITH ARTISTS, WRITERS, ARTISANS IN EACH COUNTRY. ONE OF THE MOST IMPORTANT WRITERS OR POETS WILL BE Sought Out TO DISCRIBE THE EVENT IN THE LOCAL LANGUAGE. THIS WILL BE PRINTED IN A CATALOG THAT WILL BE AVAILABLE TO THE PUBLIC EVEN IN THE POOREST COUNTRIES.
So far the writers who have been invited and who have accepted are Octavio Paz from Mexico, Jose Donoso from Chile, Tono from Japan and Andrie Vosnechenki from Russia, even though we have not secured all show there we have hopes.

The initiating show will be progressively eclipsed by the inclusion of works made specifically from or in each country. A video will be made in each country and will also travel to the next showing. The environment, customs and noises, the original selection is a catalyst to enable the international show to form and grow.

So that the last show will be a total celebration of the differences and similarities of as much of the world we will be allowed to touch. Based on my various artistic labors around the world, a one to one contact through art contains potent peaceful powers and is the most non-elitist way to share exotic and common information.
HOPEFULLY LURING US INTO
CREATIVE MUTUAL UNDERSTANDING
FOR THE BENEFIT OF ALL,

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IT WAS NOT UNTIL I REALIZED
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THINGS THAT I BECAME AN
ARTIST WHO COULD SEE. MY
HOPE IS THAT "ROC" CAN
MAKE THE "SEEING" LOOK
AND BY LOOKING AND SEEING
AT ONE TIME BRING
PEACE INTO OUR VISION.
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**Description**

Robert Rauschenberg's handwritten draft of a statement about the Rauschenberg Overseas Culture Interchange (ROCI), “We worked through typhoon ...”

**Physical Details**

graphite on post-it paper, 6 x 4”

**Rights**

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**Original Source**

Four letterhead designs for Rauschenberg Overseas Culture Interchange (ROCI)

**Description**
Four letterhead designs for Rauschenberg Overseas Culture Interchange (ROCI)

**Physical Details**
printed paper, 4 sheets, 11 x 8 1/2"

**Rights**
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**Original Source**
Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI). Robert Rauschenberg Foundation Archives, New York
RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)
Select materials related to ROCI: Chile - low-resolution scans only

R.O.C.I ITINÉRARY

Museo Rufino Tamayo
Mexico City, Mexico. 4/17 - 6/23/85

Museo Nacional de Bellas Artes
Santiago, Chile 7/17 - 8/18/85

Museo de Arte Contemporaneo
de Caracas
Caracas, Venezuela 9/12 - 10/27/85

National Art Gallery
Beijing, Peoples Republic
of China 11/18 - 12/5/85

Tibet Exhibition Hall
Lhasa, Tibet, Peoples
Republic of China 12/2 - 12/23/85

Setagaya Museum
Tokyo, Japan 11/22 - 12/28/86

Museo Nacional
and
Castillo de la Real Fuerza
and
Casa de las Americas
Havana, Cuba 2/10 - 3/16/88

Central House of Artists
Moscow, USSR 2/2 - 3/5/89

Neue Berliner Gallerie im
Alten Museum
Berlin, Germany 3/10 - 4/1/90

National Art Gallery
Kuala Lumpur, Malaysia 5/21 - 6/24/90

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## RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)

Select materials related to ROCI: Chile - low-resolution scans only

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<td>China (Beijing)</td>
<td>National Art Gallery</td>
<td>Wu Zuguang</td>
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<td>12/02/85-12/23/85</td>
<td>China (Lhasa, Tibet)</td>
<td>Tibet Exhibition Hall</td>
<td>Laba Pingcuo</td>
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<td>Japan (Tokyo)</td>
<td>Setagaya Museum</td>
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<td>2/10/88-4/03/88</td>
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<td>U.S.S.R. (Moscow)</td>
<td>Central House of Artists (Tretyakov)</td>
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<td>Neue Berliner Galerie im Alten Museum</td>
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RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)

Select materials related to ROCI: Chile - low-resolution scans only

Possible sites for the R.O.C.I. tour include:

*Mexico - 04/17 to 06/23/85, Tamayo Museum
*Chile - 07/17 to 08/18/85, Museo Nacional de Bellas Artes
*Venezuela - 09/12 to 10/27/85, Museo de Arte Contemporáneo de Caracas
*China - 11/18 to 12/05/85, National Art Gallery in Beijing and second location, TBA
*Japan - Spring, 1986, Laforet Museum

Thailand
Sri Lanka
Bhutan
Nepal
India
Burma
Malaysia
Indonesia
Australia
Saudi Arabia
Israel
Kuwait
Egypt
Morocco
Kenya
South Africa
*Spain
*Italy
Netherlands
Yugoslavia
Russia
*U. S. A. (National Gallery of Art)

*Already confirmed.

05/01/85
RRFA 10: Donald Saff records on Rauschenberg Overseas Culture Interchange (ROCI)
Select materials related to ROCI: Chile - low-resolution scans only

EXHIBIT DATES AND LOCATIONS

APRIL 17 - JUNE 24  Tamayo Museum  Mexico City
JULY 17 - AUGUST 18  Museo Nacional de Bellas Artes  Santiago
SEPT. 12(? - (?)  (?)  Oct. 27  Caracas
NOV. 15 - DEC. 5  National Art Gallery  Beijing, China
SPRING 1986  Tokyo, Japan

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<td>Tokyo, Japan</td>
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April 13, 1985

The R.O.C.I. schedule to date is as follows:

April 17: Rufino Tamayo Museum, Mexico City Exhibition Opening (Author: Octavio Paz)
June 23: Exhibition Closing
July 17: Museo Nacional De Bellas Artes, Santiago, Chile Exhibition Opening (Author: Jose Donoso)
Aug. 18: Exhibition Closing
Sept. 12: Museo De Arte Contemporaneo De Caracas, Venezuela Exhibition Opening (Author: Pietra)
Oct. 27: Exhibition Closing
Nov. 18: National Museum, Beijing, China Exhibition Opening
Dec. 5: Exhibition Closing

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