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NOTES

I - Venice 1964

1. The information in this chapter is based on the author's interviews with Alan Solomon, Leo Castelli, and others, for an article in Harpers Magazine, April, 1965 ("The Big Show In Venice"). Here and throughout these Notes, if the source of a quotation is not cited, it is from an interview with the author.

2. Dore Ashton, Art News, Summer, 1958.

II - Port Arthur

1. Robert Rauschenberg, catalogue to retrospective exhibition organized by the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1976. ~~Page 25.~~ e

2. Time, November 29, 1976.

III - Mostly Messes

IV - Black Mountain

1. Martin Duberman, Black Mountain: An Exploration in Community, E.P. Dutton & Co., Inc., New York, 1972 -- primary source for this chapter.

2. ibid., page 56.

3. A.Z. Freeman, Letter to the New York Times Book Review, October 3, 1977.

V - Tragedy, Ecstasy, Doom and So On

1. The phrase, coined in Berlin in 1919, was "re-invented" by Alfred Barr about 1929 to describe Wassily Kandinsky's early abstractions, which "in certain ways do anticipate the American movement" -- Alfred Barr, The New American Painting, The Museum of Modern Art, New York, 1959. (Introduction), ~~page 16).~~ e

2. Rosenberg's famous essay appeared first in Art News, September, 1952.

3. ibid.

4. Selden Rodman, Conversations With Artists, Devin-Adaro, New York, 1957.

5. See Harold Rosenberg, The De-definition of Art, ~~Collier Books~~ Horizon Press, New York, 1973. ~~Page 26.~~ e

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6. ibid., page 35.

7. Thomas B. Hess, Barnett Newman, The Museum of Modern Art, New York, 1971. ~~Page 88.~~

8. Robert Motherwell, "Notes On Mondrian and Chirico," VVV No. 1, June, 1942. ~~Page 12.~~

9. Harold Rosenberg, Arshile Gorky: The Man, The Time, The Idea, Horizon Press, New York, 1962. ~~Page 25.~~

10. Clement Greenberg, Art News, Summer, 1957.

11. Jackson Pollock, "Jackson Pollock," Arts and Architecture, February, 1944 (answers to a questionnaire). ~~Page 14.~~

12. Peggy Guggenheim, Confessions Of An Art Addict, Macmillan, New York, 1968. ~~Page 91.~~

13. Clement Greenberg, The Nation, April 7, 1945.

14. Life, October 11, 1948.

15. Life, August 8, 1949.

16. B.H. Friedman, Jackson Pollock: Energy Made Visible, McGraw-Hill, New York, 1972. ~~Page 222.~~

17. The Club is sometimes confused with "The Subjects of the Artist" school at 35 East Eighth Street, which was started in 1948 by William Baziotes, David Hare, Robert Motherwell, and Mark Rothko. Friday night lectures on advanced art were given here, too (the lecturers included John Cage, Hans Arp, Willem de Kooning and others), and the practice continued for a while after the school was taken over by New York University's School of Education and renamed Studio 35. The Club was an entirely separate organization, and its atmosphere was quite different. According to Philip Pavia, a charter member, "we thought they [Motherwell et al] were a bunch of Surrealists coming down and invading our territory." (Philip Pavia, Archives of American Art, oral history project).

18. Willem de Kooning, "What Abstract Art Means to Me," Museum of Modern Art Bulletin, XVIII, No. 3 (Spring, 1951).

19. Thomas B. Hess, Willem de Kooning, Museum of Modern Art, New York, 1968.

VI - White Numbers

1. The full title is 22 & The Lily White. ~~It refers to a popular song that~~ Rauschenberg remembered ~~with a refrain that went~~: "To, to the lily white," His "22" was a typical Rauschenbergian economy.

VII - A Place Where Art Goes On

1. Clement Greenberg, Ten Years, Betty Parsons Gallery, 1956.

2. Thomas B. Hess, Barnett Newman. ~~Page 26.~~

3. Barnett Newman, Northwest Coast Indian Painting, Betty Parsons Gallery, New York, 1946 (catalogue text).

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4. Barnett Newman, The Ideographic Picture, Betty Parsons Gallery, New York, 1947 (catalogue foreword).

5. ibid.

6. Stuart Preston, New York Times, May 18, 1951.

7. Art News, May, 1951.

VIII - John Cage

1. John Cage, Silence: Lectures and Writings, Wesleyan University Press, Middletown, Conn., 1961.

2. Jackson Pollock, ~~Possibilities I~~ "My Painting," Possibilities I, Winter 1947-1948.

3. John Cage, "On Robert Rauschenberg, Artist, And His Work," Metro 2, May, 1961.

4. Martin Duberman, Black Mountain: An Exploration In Community, op. cit.

X - Enfant Terrible

1. Harold Rosenberg, The De-Definition of Art, ~~The New Yorker~~ op. cit. ~~page 91.~~

2. Fred W. McDarrah, The Artist's World In Pictures, E.P. Dutton & Co., Inc., New York, 1961, introduction by Thomas B. Hess.

3. B. H. Friedman, Jackson Pollock: Energy Made Visible, ~~pp. 231-232.~~

4. ibid., ~~page 148.~~

5. ibid., ~~page 221~~

6. Willem de Kooning, "What Abstract Art Means To Me," op. cit.

7. Willem de Kooning, in the New York Times Magazine, January 21, 1951, section 6, ~~page 27.~~

8. Umberto Boccioni, "Technical Manifesto of Futurist Sculpture," April 11, 1912 - in Joshua C. Taylor, Futurism, The Museum of Modern Art, New York, 1961.

9. Guillaume Apollinaire, The Cubist Painters, trans.by Lionel Abel, Wittenborn & Schultz, New York, 1949. ~~Pages 15-48~~

XI - Dancers

1. Charlene was purchased in 1964 by the Stedelijk Museum in Amsterdam.

2. Frank O'Hara, Art News,

3. John Blair Lynn Goodwin, half-brother of the sculptor David Hare.

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XII - Jasper Johns

1. Michael Crichton, Jasper Johns, Harry N. Abrams, Inc. in association with the Whitney Museum of American Art, New York, 1977. ~~Page 20.~~

2. ibid., ~~page 33.~~

3. Brian O'Doherty, American Masters: The Voice and the Myth, Random House, New York, 1974. ~~Page 112.~~

4. Leo Steinberg, "Jasper Johns: The First Seven Years of His Art" (1962), in Other Criteria: Confrontations With Twentieth Century Art, Oxford University Press, New York, 1972. ~~Page 27.~~

5. ibid.

XIII - Why Not Sneeze?

1. B. H, Friedman, Jackson Pollock: Energy Made Visible, op. cit., ~~page 239.~~

2. ibid., ~~page 224.~~

3. Clyfford Still, letter to Gordon M. Smith, January 1, 1959, in catalogue of an exhibition, Paintings By Clyfford Still, Albright-Knox Gallery, Buffalo, New York, 1959.

4. Barnett Newman, "Statement," catalogue of an exhibition, ~~The~~ The New American Painting, Museum of Modern Art, New York, 1958.

5. Irving Sandler, The New York School: The Painters and Sculptors of the Fifties, Harper & Row, New York, 1978. ~~Page 9.~~

6. Willem de Kooning, "What Abstract Art Means to Me," op. cit.

7. Thomas B. Hess, conversation with author, 1968.

8. Tristan Tzara, "Lecture On Dada," 1922, in Dada Painters and Poets: An Anthology, Robert Motherwell, editor, Wittenborn & Schultz, Inc., 1951.

XIV - Moving Out

1. ~~The~~ Rauschenberg's original spelling of this ~~work~~ work was Odalisk. It graduated to ~~became~~ Odalisque in the catalogue of the National Collection of Fine Arts exhibition in 1976.

2. Jasper Johns, interview with Walter Hopps, Artforum, March, 1965.

3. Leo Steinberg, "Contemporary Art and the Plight of Its Public," Harpers Magazine, March 1962.

XV - Towards Theater

1. Virgil Thomson, The Saturday Review of Literature, June, 1960.

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2. John Cage, Silence: Lectures and Writings, op. cit.

3. ibid.

4. Allan Kaprow, "The Legacy of Jackson Pollock," Art News, May, 1961.

5. Allan Kaprow, "'Happenings' In the New York Scene," Art News, May, 1961.

6. Jim Dine, "A Statement," in Michael Kirby, Happenings, E.P. Dutton & Co., Inc., New York, 1965. ~~Page 185.~~

7. New York Times, December 8, 1957.

8. Art News, January, 1956.

XVI - Into The Sixties

1. The Times Literary Supplement, London, November 6, 1959.

2. New York Times, February 26, 1961, section 2, ~~page 19.~~

3. New York Times, March 18, 1960.

4. Clement Greenberg, ~~[illegible]~~ "'American-Type' Painting," Partisan Review, Spring, 1955, ~~pp. 179-196.~~

5. William S. Rubin, Frank Stella, Museum of Modern Art, New York, 1970. ~~Page 13.~~

6. "Questions to Stella and Judd," interview by Bruce Glaser, Art News, September, 1966 (originally broadcast over WBAI-FM radio, New York, 1964).

7. Marjorie Perloff, Frank O'Hara: Poet Among Painters, Braziller, New York, 1977. ~~Page 13.~~

8. Robert Lebel, Marcel Duchamp (translated by George Heard Hamilton), Grove Press, Inc., New York, 1959.

XVII - Hot and Cold Heroes

1. James Rosenquist, video interview with Barbaralee Diamondstein, New York, 1977.

2. Clement Greenberg, in catalogue of the exhibition Post-Painterly Abstraction, Los Angeles County Museum of Art, 1964.

3. Thomas B. Hess, "The Phony Crisis In American Art," Art News, Summer, 1963.

4. Peter Selz, "Pop Goes the Artist," Partisan Review, New York, Fall, 1963.

5. Max Kozloff, "Pop Culture, Metaphysical Disgust, and the New Vulgarians," Art International, February, 1962.

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6. Thomas B. Hess, conversation with author, May, 1968.

7. Richard Hamilton, "Roy Lichtenstein," Studio International, January, 1968.

8. John Russell and Suzi Gablik, Pop Art Reconsidered, Praeger, New York, 1969. ~~Page 34.~~

9. Gene Swenson, "What Is Pop Art?", interviews with eight painters, Part I, Art News, November, 1963.

10. Sixteen Americans, Museum of Modern Art, New York, December, 1959.

11. ibid.

12. Barbara Rose, Claes Oldenburg, Museum of Modern Art, New York, 1970. ~~Page 128.~~

XVIII - The Construction of Boston

1. Arts, Paris, No. 821, May 10-16, 1961.
2. John Wulp, "Happening," Esquire, November, 1963.

3. Michael Crichton, Jasper Johns, op. cit., ~~page 27.~~

4. Vivian Raynor, "Conversation With Jasper Johns," Art News, March, 1973.

XIX - Recognition

1. Larry Rivers, "Life Among the Stones," Location, New York, Vol. 1, No. 1 (Spring, 1963).

2. Emily Genauer,

3. Brian O'Doherty, "Robert Rauschenberg," New York Times, April 28, 1963.

4. Max Kozloff, The Nation, December 7, 1963.

5. Alan Solomon, Robert Rauschenberg, The Jewish Museum, New York, 1963.

XX - The Sistine On Broadway

1. Oracle is now owned by the Centre National Georges Pompidou, in Paris.

XXI - Incidents of Travel in Europe and Asia

1. Alexander Bland, "Ballet," The Observer Weekend Review, London, August 2, 1964.

~~2. ibid.~~

XXII - Nine Evenings

1. Richard Kostelanetz, The Theater of Mixed Means, Dial Press, New York, 1968. ~~Page 85.~~

2. New York Times, October 15, 1966, ~~page 33.~~

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3. Herb Schneider, "A Systems Approach to Robert Rauschenberg's Open Score," unpublished report on Nine Evenings, E.A.T. archives.

XXIII - The Not So Great Society

1. E.A.T. Prospectus written jointly by Rauschenberg and Klüver, 1966.

2. Morris Dickstein, The Gates of Eden: American Culture in the Sixties, Basic Books, Inc., New York, 1977.

3. Susan Sontag, "One Culture and the New Sensibility," in Against Interpretation, Farrar, Straus & Giroux, New York, 1966.

4. Clement Greenberg, "Modernist Painting," Arts Yearbook 4 (1960),

5. Dan Flavin, statement in exhibition catalogue, The New Aesthetic, Washington Gallery of Modern Art, Washington, D.C., 1967.

6. William S. Rubin, Frank Stella, op. cit., ~~page 149.~~

7. Harold Rosenberg, "Defining Art," The New Yorker, February 25, 1967.

8. Clement Greenberg, "Recentness of Sculpture," in exhibition catalogue, American Sculpture of the Sixties, Los Angeles County Museum of Art, 1967.

9. Michael Fried, "Art and Objecthood," Artforum, June, 1967.

10. Alan Solomon, New York: The New Art Scene, Hold, Rinehart & Winston, New York, 1967.

11. Thomas B. Hess, "A Tale of Two Cities," Location, Vol.1, No. 2 (Summer, 1964).

12. Andy Warhol, The Philosophy of Andy Warhol (From A to B & Back Again), Harcourt Brace Jovanovich, New York, 1975. ~~Page 144.~~

XXIV - "There Is No Solution Because There Is No Problem" - Marcel Duchamp

1. The Bride Stripped Bare By Her Bachelors, Even, a typographic version by Richard Hamilton of Marcel Duchamp's Green Box, trans. by George Heard Hamilton, George Wittenborn, Inc., New York. (see appendix, "Inside the Green Box,").

2. Jasper Johns, "A Collective Portrait," Marcel Duchamp, ed. by Anne d'Harnoncourt and Kynaston McShine, Museum of Modern Art, New York, 1973. ~~Page 203.~~

3. Guillaume Apollinaire, The Cubist Painters, op. cit.

4. Interview with Marcel Duchamp at Philadelphia Museum of Art, 1955.

5. Arturo Schwarz, The Complete Works of Marcel Duchamp, ~~Harry~~ Harry N. Abrams, New York, 1962.

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XXV - End of An Era

1. Hilton Kramer, New York Times, October 18, 1969.

2. John Canaday, New York Times, October 12, 1969.

3. Henry Geldzahler, New York Painting and Sculpture: 1940-1970, E.P. Dutton & Co., Inc., New York, 1969.

4. John Richardson, The Listener, London,

5. Robert Smithson, Arts, February, 1967.

6. Robert Smithson, Avalanche, No. 1, Fall, 1970.

7. Harold Rosenberg, The De-definition of Art, op. cit., p. 38. Horizon Press, New York, 1972.

8. Lucy Lippard, "The Art Workers' Coalition: Not A History," Studio International, November, 1970.

9. Lawrence Alloway, "The Graphic Art of Robert Rauschenberg," in catalogue for exhibition organized by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1970.

XXVI - Captiva

1. Robert Rauschenberg, statement to accompany edition of Cardbirds, Gemini GEL, Loa Angeles, 1971.

2. Peter Schjeldahl, New York Times, October 31, 1971.

3. Barbara Rose, Vogue, Feb. 1977.

4. John Schott and E.J. Vaughn, America's Pop Art Collector: Robert C. Scull -- Contemporary Art At Auction," 1974. Distributed by Cinema 5, New York.

5. Benjamin Forgey, Art News, January, 1977.

6. Interview with Marcel Duchamp by Francis Roberts, Art News, December, 1968.

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by Duchamp
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Autobiography

PORT ARTHUR TEXAS OCT. 22, 1925. MOTHER: DORA. FATHER: ERNEST (GRANDPARENTS): HOLLAND DUTCH, SWEDISH, GERMAN, CHEROKEE. DE QUEEN GR. SCH., WOODROW WILSON JR. H. SCH., THOMAS JEFFERSON H. SCH. GRAD. 1942./U. OF TEX. 1/2 YR. U.S. NAVY 2 1/2 YRS. NEUROPSYCHIATRIC TECH. FAMILY MOVED TO LAFAYETTE LA. WITH SISTER, JANET, BORN APR. 23, 1936. AFTER NAVY: RETURNED HOME, LEFT HOME. WORKED IN LOS ANGELES. MOVED TO KANSAS CITY TO STUDY PAINTING K.C.A.I. WENT TO PARIS, 1947, MET SUE WEIL. STD. ACAD. JULIAN. 1948 BLACK MOUNTAIN COLLEGE N.C. DISCIPLINED BY ALBERS. LEARNED PHOTOGRAPHY. WORKED HARD BUT POORLY FOR ALBERS. MADE CONTACT WITH MUSIC AND MODERN DANCE. FELT TOO ISOLATED, SUE AND I MOVED TO NYC. WENT TO ART STUDENTS LEAGUE. VYTLACIL & KANTOR. BEST WORK MADE AT HOME. WHT. PAINTING WITH NO.'S BEST EXAMPLE. SUMMER 1950, OUTER ISLAND CONN. MARRIED SUE WEIL. CHRISTOPHER (SON) BORN JULY 16, 1951 IN NYC. FIRST ONE MAN SHOW BETTY PARSONS: PAINTINGS MOSTLY SILVER & WHT. WITH CINEMATIC COMPOSITION. ALL PAINTINGS DESTROYED IN TWO ACCIDENTAL FIRES. SUMMER BLK. MT. COLL. N.C. STARTED ALL BLK. & ALL WHT. PAINTINGS. WINTER DIVORCED. SUE & CHRISTOPHER LIVING IN NYC. I WENT TO ITALY WITH PAINTER & FRIEND CY TWOMBLY. RAN OUT OF MONEY IN ROME. TOOK CHANCE GETTING JOB IN CASABLANCA AT ATLAS CONSTRUCTION CO. WORKED 2 MO. GOT SICK, LEFT. TRAVELED FR. & SP. MOROCCO. RETURNED TO ROME. WHILE TRAVELING CONSTRUCTED ROPE OBJECTS & BOXES. SHOWED IN ROME & FLORENCE. CRITIC IN FLORENCE SAID WORK SHOULD BE THROWN IN THE ARNO. I DID. RETURNED TO NYC 1952. LOFT ON FULTON STREET. MADE GROWING DIRT PAINTINGS. SHOW OF ALL WHT. & ALL BLK. PAINTINGS AND ELEMENTAL SCULPTURE MADE FROM ROCKS, WOOD & ROPE. CLOSEST FRIENDS AT THIS TIME DANCERS AND MUSICIANS. FEW PAINTERS. BEGAN DOING THEATER WORK WITH MERCE CUNNINGHAM AND PAUL TAYLOR. BLK. & WHT. SHOW AT STABLE NYC 1953 MISUNDERSTOOD AS GESTURES & ANTIPAINTINGS. THE WHT. PAINTINGS WERE OPEN COMPOSITION BY RESPONDING TO

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THE ACTIVITY WITHIN THEIR REACH. BEGAN RED PAINTINGS USING COMIC STRIPS AS COLOR GROUND. INCLUDED LIGHTS AND REFLECTORS. 1956 HAD SHOW EGAN GALL. NYC. NEW YEAR'S DAY HAD A FELDMAN CONCERT WITH PAINTINGS. "CHARLENE" LARGEST AND LAST EXAMPLE OF RED PICTURES. EARNED LIVING BY DOING FREE LANCE JOBS IN DISPLAY MOSTLY FOR GENE MOORE. BEGAN A SERIES IN "CROWD" COLOR, INSISTING THE OBJECT MATERIAL KEEP ITS IDENTITY. PAINTINGS BECAME AWKWARD PHYSICALLY, BEGAN BEING FREE STANDING: COMBINES. STUFFED ANIMALS. BED. SHOES. WROTE FUGUE TYPE PLAYS AND WORD SPOKEN MUSIC; NEVER PERFORMED. MOVED TO PEARL STREET OFF FULTON. JASPER JOHNS LIVED IN THE SAME BUILDING AND HAD JUST PAINTED HIS FIRST FLAG. IT WOULD BE DIFFICULT TO IMAGINE MY WORK AT THAT TIME WITHOUT HIS ENCOURAGEMENT. JOHN CAGE WAS ALSO A GENEROUS SOURCE OF INSPIRATION. IT WAS A RICH EXCHANGE. REBUS, WAGER, HYMNAL, ODALISK, CANYON, COCA COLA PLAN, CURFEW, SATELLITE WERE ALL DONE IN THE NEXT COUPLE OF YEARS. 1958 SHOW AT LEO CASTELLI. JASPER JOHNS, EMILE DE ANTONIO AND I POOLED FUNDS, MADE JOHN CAGE 20 YR. RETROSPECTIVE CONCERT AT TOWN HALL NYC. MOVED TO FRONT ST. OFF WALL. TROPHY I, MONOGRAM, BROADCAST, ALLEGORY, 4 SUMMER RENTALS, PILGRIM. 2 1/2 YRS. MAKING 34 DRAWINGS FOR DANTE'S INFERNO, THE LAST 6 MO. IN FLORIDA. ISOLATION NEEDED FOR CONCENTRATION. I BECAME THE LIGHTING MAN & DESIGNER FOR MERCE CUNNINGHAM DANCE CO. SUMMERSPACE, CRISES, ANTIC MEET, WINTERBRANCH, FIELD DANCES, NOCTURNES, SPRING WEATHER & PEOPLE, PAIRED, SUITE, CHANGLING, NIGHT WANDERING, & STORY. LOCAL TOURING WITH DANCE CO. WAS AWKWARD, BUT BEAUTIFUL ADDITION TO MY WORK. THE DANCES, THE DANCERS, THE COLLABORATION, THE RESPONSIBILITIES AND TRUST WHICH ARE ESSENTIAL IN COOPERATIVE ART BECAUSE THE MOST IMPORTANT & SATISFYING ELEMENT IN MY LIFE WORKED POSITIVELY WITH THE PRIVATENESS AND LONELINESS OF PAINTING. CAROLYN BROWN, VIOLA FARBER & STEVE PAXTON INSPIRED ME TO THE CHALLENGE OF DESERVING THEIR LOVE AND CONFIDENCE. FIRST ONE MAN SHOW OF PAINTINGS IN EUROPE, GALERIE DANIEL CORDIER, PARIS. FIRST ONE MAN SHOW IN

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ITALY, GALLERIA DELL' ARIETE. TRIP TO STOCKHOLM. AMERICAN EMBASSY, PARIS: "COLLABORATION FOR DAVID TUDOR" ME, NIKI DE ST. PHALLE, JASPER JOHNS, JEAN TINGUELY & DAVID TUDOR. TIME PAINTINGS, FIRST LANDING JUMP, BLUE EAGLE, BLUE EXIT, RIGGER, PANTOMIME, TROPHY II & III, BLACK MARKET, WALL STREET, SLUG, RESERVOIR, FLOOR PIECES: EMPIRE I & II, AEN FLOGA, RED ROCK, 19346, TROPHY IV, (BLUE LIGHT BULBS, BY MICHAEL McCLURE). STARTED LITHOGRAPHY, UNIVERSAL LTD. ART EDITIONS, TANYA GROSMAN, LONG ISLAND. BIG INFLUENCE ON PAINTINGS. "THE CONSTRUCTION OF BOSTON," A COLLABORATION BY NIKI DE ST. PHALLE, KENNETH KOCH, JEAN TINGUELY & ME, DIR. BY MERCE CUNNINGHAM, NYC. STARRING, WITH COLLABORATORS, OYVIND FAHLSTROM, FRANK STELLA, BILLY KLUVER, STEVE PAXTON, VIOLA FARBER & HENRY GELDZAHLER. MOVED TO BROADWAY & 12TH ST. BEGAN "ORACLE," A FIVE PIECE SCULPTURE WITH REMOTE CONTROL SOUND AND FOUNTAIN. COLLABORATOR BILLY KLUVER ASSISTED BY HAROLD HODGES. "ORACLE" INTERRUPTED BY "DYLABY" IN AMSTERDAM, SANDBURG, DIR. OF STEDELIJK. MET MARCEL RAYESSE & PER ULTVEDT. ACE, STRIPPER, CARTOON, TROPHY V. BEGAN SILK SCREEN PAINTINGS TO ESCAPE FAMILIARITY OF OBJECTS & COLLAGE. BARGE, DRY RUN, SUNDOG, QUARRY, BRACE, SHORTSTOP, OVERCAST I, II, III, STRAWBOSS, CROCUS, EXILE, GLIDER, CALENDAR, BUOY, GIFT FOR ILEANA, PAYLOAD, ARCHIVE, ESTATE, MANUSCRIPT, OVERDRIVE, BAIT, KITE, DIE HARD, DRY RUN, TADPOLE, COVE, EXPRESS, JUNCTION, ROUNDTRIP, BICYCLE, TRANSOM, SPOT, SHAFTWAY, TIDELINE, STAR GRASS, STOP GAP, TRELLIS, DRY CELL, WOODEN GALLOP. WORKED WITH JUDSON GROUP, THEATRE/DANCE. WORKSHOP EXPERIMENTAL EXCHANGE. LIGHTING FOR YVONNE RAINER'S "TERRAIN." 1ST PRIZE 5TH INTERNATIONAL EXHIBITION OF PRINTS, LJUBLJANA, YUGO. SHOW AT GALERIE ILEANA SONNABEND, PARIS. ILEANA IS A SPECIAL PERSON. FIRST DANCE/THEATER PIECE: "PELICAN" WASHINGTON, D.C. 1963. CAROLYN BROWN, P. ULTVEDT & ME. CAROL ON POINTE, MEN ON ROLLER SKATES. SOUND: COLLAGED; RADIO, RECORD, MOVIE, T.V. SOURCE. ALICE DENNEY, PROD. JEWISH MUSEUM COMPREHENSIVE SURVEY SHOW. FIRST GOY IN NEW WING. ALAN SOLOMON, DIR. SURPLUS DANCE THEATER; ARTISTS: LUCINDA CHILDS, JUDITH DUNN, ALEX HAY,

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DEBORAH HAY, ROBERT MORRIS, YVONNE RAINER, ALBERT REED, STEVE PAXTON & ME.
"SHOT PUT" DANCE IN DARKNESS WITH FLASHLIGHT ON RIGHT FOOT. MUSIC
EXCERPT FROM "SWEDISH BIRD CALLS" BY OYVIND FAHLSTROM. STEVE PAXTON, PROD.
FLUSH, TRACER, PERSIMMON, RETROACTIVE I & II, BUFFALO, SKYWAY, CHOKE, STUNT,
TRAPEZE, WHALE, PRESS, HARBOR, QUOTE, TREE FROG, CREEK, ROUND SUM, HEDGE,
LOCK, TRAP. WHITECHAPEL SHOW (RETROSPECTIVE) LONDON, BRYAN
ROBERTSON, DIR. BROKE ATTENDANCE RECORDS. INCLUDED DANTE DRAWINGS.
WENT TO LONDON BEFORE OPENING, MET LONDON ARTISTS & MADE B.B.C. T.V.
SPECIAL. WORLD TOUR WITH MERCE CUNNINGHAM & DANCE CO. AS TECH.
SOME OF THE SETS & COSTUMES HAD TO BE MADE IN THE PARTICULAR ENVIRONMENT,
NOT TO BE DUPLICATED. THE LIGHTING WAS DONE SPONTANEOUSLY BECAUSE OF
ESTHETICS & PRACTICALITY. STRASBOURG, PARIS, BOURGES, VENICE (WHILE WE WERE
THERE I WON THE 1ST PRIZE AT THE VENICE BIENNALE.) VIENNA, MANNHEIM, ESSEN,
COLOGNE, LES BAUX, DARTINGTON, LONDON, STOCKHOLM (EXTRA CONCERT;
DEBORAH HAY, STEVE PAXTON, ALEX HAY, OYVIND FAHLSTROM, DAVID
TUDOR & ME. "ELGIN TIE," DUET WITH SWEDISH COW.), TURKU, HELSINKI, PRAGUE,
OSTRAVA, WARSAW, POZNAN, KREFELD, BRUSSELS, ANTWERP, SCHEVENINGEN/DEN
HAAG, BOMBAY, AHMEDABAD, CHANDIGARH, NEW DELHI, BANGKOK,
TOKYO (EXTRA CONCERT. EXCHANGE: JAPANESE/AMERICAN. 10 JAPANESE
PAINTERS, MUSICIANS, DANCERS & DEBORAH HAY, STEVE PAXTON, ALEX HAY, & ME.)
KOBE, OSAKA. END OF TOUR I STOPPED IN HAWAII. AMAZING. ABRAMS PUBLISHES
DANTE ILLUSTRATIONS. MORE LITHOS; UNIVERSAL LTD. ART EDITIONS. DRAWING
SHOW DWAN GALLERY LOS ANGELES. FOSSIL FOR BOB MORRIS, N.Y. BIRDCALLS FOR
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ROBERT MORRIS, THE ONCE GROUP, CLAES OLDENBURG, STEVE PAXTON, YVONNE

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RAINER, ROBERT WHITMAN & ME. PROD. BY STEVE PAXTON & ALAN SOLOMON, INC. "DARK HORSE" A CONCERT BY ALEX, DEBORAH & ME SUPERIMPOSED ON FINAL 3 DANCE CONCERTS OF RALLY. (I DID PELICAN, ALEX HAY REPLACING ULTVEDT, AND SPRING TRAINING IN FULL WITH CHRISTOPHER R. DEBUTING WITH 23 TURTLES WITH LIGHTS ON THEIR BACKS FOR ORGANIC LIGHTING.) MAP ROOM II FOR CINEMATHEQUE. 1966 MUSEUM MOD. ART DANTE DRAWINGS SHOW. 3 CONCERTS FOR L.A. COUNTY MUSEUM OF ART. THEATER PIECE FOR WASHINGTON, D.C. "NOW FESTIVAL." "LINOLEUM" SIMONE WHITMAN, DEBORAH HAY, STEVE PAXTON, ALEX HAY, CHRISTOPHER & JILL DENNEY. LINOLEUM TELEVIZED FOR CH. 13 NYC USING SUPERIMPOSITIONS WITH MIXER. 9 EVENINGS OF ART & TECHNOLOGY AT 69TH REG. ARMORY. A COLLABORATION BETWEEN ARTISTS & SCIENTISTS & TECHNOLOGY "OPEN SCORE" WITH A CAST OF 500 &, AND CLOSED CIRCUIT INFRA RED T.V. PROJECTION, A TENNIS MATCH IN CONTROL OF THE LIGHTS. THE BEGINNING OF E.A.T., EXPERIMENTS IN ART & TECHNOLOGY TO FUNCTION AS A CATALYST FOR THE INEVITABLE FUSING OF SPECIALIZATIONS CREATING A RESPONSIBLE MAN WORKING IN THE PRESENT.

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Acknowledgements

A good deal of the material in this book has been drawn from interviews for Profiles and other articles that have appeared over the last fifteen years in The New Yorker. My debt to the magazine, its editors, and its staff is immense. I am also indebted to the many people who submitted to being interviewed by me -- more than once in some cases -- at what often must have seemed interminable length. They are too numerous to list here, but I must single out for special thanks a few who submitted more often and more graciously than any writer has any right to expect.

Leo Castelli, the most influential art dealer of our time, has been an unfailing source of information and encouragement, generosity and friendship. Ileana Sonnabend, Betty Parsons, Ivan Karp, and the late Alan Solomon, all of whom responded to Rauschenberg's early work with warmth and understanding, provided important insights into the formative stages of his career.

John Cage, whose inventive intelligence helped to shape so many of the aesthetic currents of the 1950s and 1960s, has given me a great deal more than specific information. I am also deeply grateful to Merce Cunningham, Jasper Johns, Carolyn Brown, Earle Brown, Morton Feldman, Viola Farber, Jack Tworkov, Rachel Rosenthal, Billy Kluver, Pontus Hulten, and Walter Hopps.

Tatiana Grosman and Bill Goldston have been immensely helpful in many ways. Marcel Duchamp, whose iconoclastic spirit con-

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tinued (a dozen years after his death) to infuse the work of so many contemporary artists, has been and remains a living influence for them and for me.

Kate Medina, my editor, provided the initial spark that set the book in motion. I am greatly indebted to her, and also to Stephanie del Gatto, her very able assistant. Susan Ginsberg contributed essential research assistance, and Anne Mortimer-Maddox of The New Yorker staff gave expert and sympathetic attention to the manuscript. To the John Simon Guggenheim Memorial Foundation I owe a year's financial independence, the best gift a writer can receive.

Finally, I would like to extend warmest thanks to Bob Rauschenberg and his co-workers and associates, especially Robert Peterson and Charles Yoder. Without their good-humored tolerance and trust, the book could not have been written.

Calvin Tomkins

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(1)

#1 - full page

Caption: ~~Still life with dog (Laika) in Rauschenberg's Rauschenberg paintings en route to the Biennale, June 1964 Studio at 809 Broadway~~

Credit: Ugo Mulas

Rauschenberg's studio, 809 Bwy, mid-sixties. "Multiplicity, Variety, and inclusion" was the theme.

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(2)

#2 -

Caption: Port Arthur, Texas - Rauschenberg and parents

Credit: no credit

#3 -

Caption: Age ten, with his cousin Betty Sue Cypert

Credit: no credit

#4 -

Caption: With his sister Janet and Navy buddies

Credit: no credit

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(3)

5 [redacted]
Caption: Early self-portrait
Credit: no credit

#6 -
Caption: The Yam Queen, by her brother
Credit: no credit

#7 -
Caption: Susan Weil in Central Park, 1951
Credit: Robert Rauschenberg

#8 -
Caption: Christopher Rauschenberg [redacted] at six months
Caption: no caption

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(4)

#9 - (full page)

Caption: Fourteen European artists in exile, at the Pierre Matisse Gallery in New York, 1942. Front row, left to right: Matta, Ossip Zadkine, Yves Tanguy, Max Ernst, Marc Chagall, Fernand Léger; ~~second row~~ Second row: André Breton, Piet Mondrian, André Masson, Amédée Ozenfant, Jacques Lipchitz, Pavel Tchelitchew, Kurt Seligmann, Eugene Bermann.

Credit: George Platt Lynes, courtesy of the Archives of American Art

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(5)

#10 - (must be full page)
Caption: Jackson Pollock
Credit: Hans Namuth

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(6)

#11 -
Caption: Willem de Kooning
Credit: Fred W. McDarrah

#12 -
Caption: Franz Kline
Credit: Fred W. McDarrah

#13 -
Caption: Barnett Newman
Credit: Fred W. McDarrah

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#14 -

Caption: Frederick Kiesler (left) and Harold Rosenberg, at the Kootz Gallery in 1959.

Credit: Fred W. McDarrah

#15 -

Caption: Clement Greenberg (left) and Thomas B. Hess, 1961

Credit: Fred W. McDarrah

#16 -

Caption: Betty Parsons with four of her artists - (left to right) Ellsworth Kelly, Richard Pousette-Dart, Ad Reinhardt, and Kenzo Okada

Credit: Geoffrey Clements

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(8)

#17 - (full page)

Caption: Rome, 1953 - a Rauschenberg ~~photo~~ "pickup"

Credit: Robert Rauschenberg

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(9)

#18 -

Caption: John Cage

Credit: Robert Rauschenberg

#19 -

Caption: Jasper Johns with an early Flag painting

Credit: Robert Rauschenberg

#20 -

Caption: Cy Twombly ~~early 1950's~~

Credit: Robert Rauschenberg

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(10)

#21 and # 22 -

Caption: Rauschenberg and Johns, Fulton Street loft

Credit: Rachel Rosenthal

#22-A 23

Caption: Jasper Johns, 1954

Credit: Robert Rauschenberg

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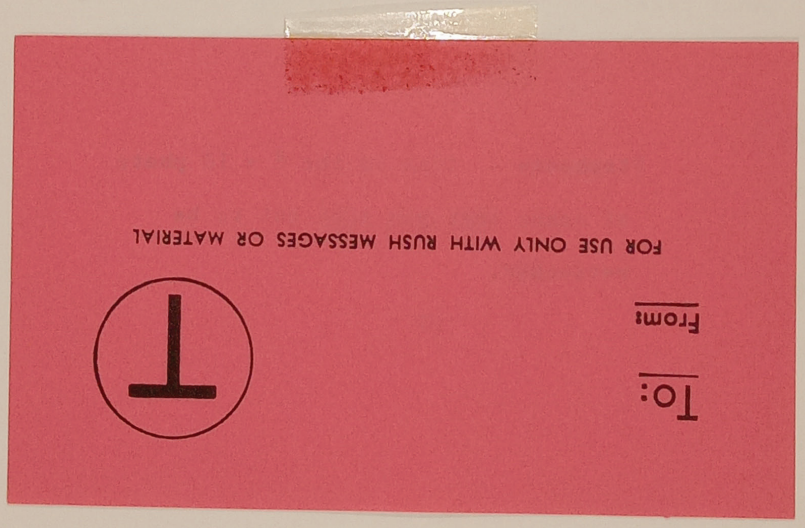
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(11)

24 #23 - (full page)

Caption: Tiffany window by "Matson Jones" (Rauschenberg and Johns) — "a feeling of snakes"

Credit; Gene Moore



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(11)

#23 - (full page)

Caption: Tiffany window by "Matson Jones" (Rauschenberg and Johns) — "a feeling of snakes"

Credit: Gene Moore

Stephanie - this is the 8 x 10 photo of Johns that you took out to be retouched.

CT

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(12)

25 o 26

#24 ~~and #25~~ - (half page each - one caption)

Caption: Two more Tiffany windows:
(above) ~~a feeling of snakes~~ "Old master" still life
(below) a desert landscape, with pearls

Credit: Gene Moore

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(13)

#26 -

Caption: Merce Cunningham in Changeling (1957) - costume by Rauschenberg

Credit: Richard Rutledge

#27 -

Caption: Cunningham dancers in Aeon (1961) - from left, Steve Paxton, Carolyn Brown, Judith Dunn, Sharon Blair (on floor), Marilyn Wood, Viola Farber, [illegible] Costumes by Rauschenberg, photo by Rauschenberg.

Credit: Robert Rauschenberg

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(14)

#28 - (half page)

Caption: Allan Kaprow, with part of the set for his ~~16~~ 18 Happenings in 6 Parts, at the Reuben Gallery in ~~September,~~ 1959.

Credit: Fred W. McDarrah

#29 - (half page) 30

~~Caption: Ivan Karp (left) and Richard Bellamy, at the Judson Gallery in 1959, with unidentified women~~

Caption: Jean Tinguely and his Hommage à New-York, 1960

Credit: The New York Times

~~#28-A~~ 29

Caption: Ivan Karp + Richard Bellamy at the Judson Church Gallery

Credit: Fred W. McDarrah

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(15)

#30 - ~~Half~~ Full page vertically to p. 16.

Caption: Marcel Duchamp, ~~circa 1965.~~ The respirateur who re-emerged in the 1960s...

Credit: Ugo Mulas

#31 - ~~half~~ Full page vertically

Caption: ...anticipated our taste for the miserable with his troublesome "readymades."

Credit: Ugo Mulas

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(16)

#32 - full page

Caption: Duchamp in New York, circa 1965 ~~the chair once belonged to Max Ernst.~~

Credit: Ugo Mulas

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(17)

#33 - half page (or more)

Caption: Claes Oldenburg, his wife Patti, and Floor-Burger (1962)

Credit: Ugo Mulas

#34 -

Caption: Installation of Oldenburg's first one-man show at the Green Gallery, Fall 1962

Credit: Rudolph Burckhardt

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#35 - full page

Caption: Sculptor George Segal ~~prepares~~ making plaster cast of Green Gallery's director Richard Bellamy

Credit: Ugo Mulas

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(19)

#36 - half page

Caption: Roy Lichtenstein works on "Brushstroke" painting

Credit: Ugo Mulas

#37 -

Caption: The artist in his loft Pop studio - James Rosenquist

Credit: Ugo Mulas

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(20)

#38 - ~~full~~ half page (turned)

(new) Caption: ~~Andy Warhol and Edie Sedgwick~~

Credit: Ugo Mulas

(Extended caption - extract from text?)

for #38 039

Warhol's silver-foil-lined "Factory" turned out a vast quantity of pop art: facts, from Edie Sedgwick's (left, below [?]) and other overnight superstars ("everybody should be famous for fifteen minutes," according to Warhol) two silkscreen paintings of famous people and Brillo boxes by the dozen. The Metropolitan's gadfly curator Henry Geldzahler (right, with Warhol) helped to spread Warhol's message, which was that the real art of the 1960s was the art of publicity.

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(21)

p.20 ← #39 (half page or more)

– Caption: ~~At the Factory - Warhol and Gerard Malanga~~

Credit: Ugo Mulas

#40 -

Caption: Warhol and Henry ~~Geldzahler~~ Geldzahler

Credit: Ugo Mulas

#~~40~~ 41 - Warhol Boxes

Credit: Ugo Mulas

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42/ #40 -

Caption: Dealer André Emmerich, Color-field painter Kenneth Noland

Credit: Ugo Mulas

43/ #42

Caption: Frank Stella

Credit: Ugo Mulas

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(23)

#43 -

Caption: Stella painting - "What you see is what you see"

Credit: Ugo Mulas

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(24)

#44 - (must be full page; caption covers page 24 and page 25)

Caption: Perplexity at the Jewish Museum's Rauschenberg retrospective in 1963, as uptown viewers confront Odalisk (left) and Monogram (facing page)

Credit: Hans Namuth

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~~#45~~ 46 - (must be full page)

Caption: (no caption -- see page 24)

Credit: Hans Namuth

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(26)

#46 -

Caption: Lunch at Tatiana Grosman's - (from left): Alex Hay, Steve Paxton, Deborah Hay, Rauschenberg, Mrs. Grosman, Alan Solomon

Credit: Maurice Grosman

#47 -

Caption: Cunningham world tour in 1964 - (above, left to right): Carolyn Brown, Merce Cunningham, John Cage, unidentified woman, David Tudor, unidentified man; (below): Steve Paxton, Karlheinz Stockhausen, Rauschenberg

Credit: no credit

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(27)

(lead) swap with Venice pix

#48 - full page

Caption: ~~Still life with a dog (Laika) in Rauschenberg's studio at 809 Broadway~~ Rauschenberg painting en route to the Biennale, June 1964

Credit: Ugo Mulas

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(28)

50 #49 - half page

Caption: Elements of ~~Oracle~~, before completion (artist)

Credit: Ugo Mulas

51 #50

Caption: ~~"Illegal" [illegible]~~
"Illegal" sleeping alcove at 809 Broadway - the building inspector never complained

Credit: Ugo Mulas

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#51 - one-third page across top

Caption: Billy Kluver at press conference for "Nine Evenings." Behind him (facing front), from left: John Cage, Steve Paxton (partially obscured), Alex Hay, Robert Whitman, Yvonne Rainer, David Tudor, Rauschenberg, Lucinda Childs, Deborah Hay, Oyvind Fahlstrom

Credit: Fred W. McDarrah

#52 -

Caption: Rauschenberg with visual Autobiography, which includes a life-size X-ray of the artist, a verbal summary of career highlights, and a photo of him appearing in his roller-skate dance, Pelican

Credit: Fred W. McDarrah

#53 -

Caption: Tiger Morse at one of the "Nine Evenings"

Credit: Fred W. McDarrah

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#54 -

Caption: Robert and Ethel Scull, at Parke-Bernet auction of their Pop collection

Credit: Fred W. McDarrah

#55 -

Caption: Castelli artists celebfate 20th anniversary of the gallery, at Frank Stella's New York studio. Standing, from left: Claes Oldenburg, Dan Flavin, James Rosenquist, Keith Sonnier, Edward Ruscha, Frank Stella (in front of Ruscha), Lawrence Weiner, Joseph Kosuth, Castelli, Salvatore Scarpitta, Nassos Daphnis, Robert Barry, Richard Serra, Donald Judd; seated: Andy Warhol, Rauschenberg, Robert Morris, Roy Lichtenstein, Poppy Johnson, Paul Waldman

Credit: Marianna Barcellona

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#56 -

Caption: Rauschenberg and Walter Hopps, during installation of 1976 retrospective at National ~~Gallery~~ Collection of Fine Arts in Washington, D.C.

Credit: © 1979 Gianfranco Gorgoni/Contact

#57 -

Caption: Rauschenberg and 386-foot Barge

Credit: © 1979 Gianfranco Gorgoni/Contact

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(Warhol layout ⊖ two pages)

Caption/ Block:

Warhol's silver-foil-lined "Factory" turned out a vast quantity of Pop artifacts, from Edie Sedgwick (left, below) and other overnight superstars ("Everybody should be famous for fifteen minutes," according to Warhol) to silkscreen paintings of famous people and Brillo boxes, by the dozen. The Metropolitan's gadly curator Henry Geldzahler (right, with Warhol) helped to spread Warhol's message, which was that the real art of the 1960s was the art of publicity.

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~~#58~~ 59 - full page

Caption: Captiva Island, 1978, with Tanya Grosman and Star

Credit: Bill Goldston

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(31)

#56 -

Caption: Rauschenberg and Walter Hopps, during installation of 1976 retrospective at National ~~Gallery~~ Collection of Fine Arts in Washington, D.C.

Credit: © 1979 Gianfranco Gorgoni/Contact

#57 -

Caption: Rauschenberg and 386-foot Barge

Credit: © 1979 Gianfranco Gorgoni/Contact

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(Warhol layout ~~0~~ two pages)

Caption/ Block:

~~WarholxcarriexxexbainxaspectsxofxthexDepxmovement~~

Warhol's silver-foil-lined "Factory" ~~became~~ turned out a vast quantity of Pop artifacts, from Edie Sedgwick (left, below) and other ~~overnight superstarsxxxxxx~~ overnight superstars ("Everybody should be famous for fifteen minutes," according to ~~mused~~ Warhol) to silkscreen paintings ~~and~~ of famous people and ~~xxxxxx~~ Brillo boxes/ by the dozen. The Metropolitan's gadly curator Henry Geldzahler (right, with Warhol) helped to spread ~~the xxxxxxxx Warhol~~ Warhol's message, which was that the real art of the 1960s was ~~publicity~~ the art of publicity.

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#1 - full page

Caption: Rauschenberg studio, 809 Broadway, mid-sixties.
"Multiplicity, variety, and inclusion" was the theme.

Credit: Ugo Mulas

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