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Europe - N Africa - Cyr.

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Kamp

Cy Twombly - the Henry James story in reverse: Came from Virginia, father a gym teacher. Went to Rome and married a contessa from an old family, quite rich. They wanted his vitality and access to the art world. He lives in a ~~xxxxa~~xx

villa with his wife and his boyfriend. Also has a son, whom he likes very much. Leo could never sell him. He made his reputation in Europe, and still gets higher prices there.

te fifties, and married Tatia
about his age from a very
been owners of the Ca d'Oro
ave a house in Rome and a
in Venice.

The other, Giorgio, is Cy's
wombly paintings. He also

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ro, whom everyone describes as
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and Jasper, but never did
first in Italy, then in
a show in Milan, then the
any more.

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Bob's. Ask Eleanor Ward

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B. 1928, Lexington, Va.

Cy Twombly - from Leo & Ileana, 5/24/78

His father was physical culture instructor at some college in Virginia. Cy comes by his aristocratic manner not thru birth but by association.

The Stable was more his gallery than Bob's. Ask Eleanor Ward

He went permanently to Rome in the late fifties (1957), and married Tatia Franchetti, a very good-looking woman about his age from a very distinguished Roman family. They had been owners of the Ca d'Oro and its great art collection. They have a house in Rome and a castle in the Dolomites, also a house in Venice.

Tatia had two brothers. One is dead. The other, Giorgio, is Cy's great friend and patron. Owns many Twombly paintings. He also backed the Tortaruga Gallery.

The family has a title - Baron. Tatia is Baroness.

Tatia and Cy produced a son, Alessandro, whom everyone describes as a gem, a beautiful and attractive boy.

Leo started to show Cy soon after Bob and Jasper, but never did well with him here. He began to sell first in Italy, then in Germany. Panza bought a painting at a show in Milan, then the next year, 1961, he came and bought many more.

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N. Cifrea - Florence

BIO - 8

It turned out the girl was from New York and knew a lot of painters. He told her how everybody was, what they were doing, etc., and afterwards she said she thought maybe she could get him a job, but that he would have to memorize a lot of papers. She went inside and came back after a while with references, etc from the file. He dutifully memorized them, and prepared for an interview for the job of shopkeeper, which was really just taking inventory: "You went around pointing to a shelf, and a Frenchman would note the item number and the quantity so that an Arab could write it down"(hiring regulations stipulated so many Americans, French, Arabs). Neither the girl nor R. ever considered the possibility that he might draw the same interviewer who had turned him down before, but this was just what happened. The man looked through his file, asked a few questions, and then said, without the slightest trace of disbelief, "Why didn't you tell me all this before?" All he needed was some data for his own records -- he didn't care whether it was true or not. R. got the job, at $350 a week. He kept it until he had saved up $1,000 and then quit.

He began wandering about North Africa, which he found fascinating. Went as far south as it was possible to go then, to the edge of the Sahara, by bus. Bothered by the French attitude toward the Arabs, he went into Spanish Morocco and stayed for a while in Tetuan, where he met Paul Bowles ("It wasn't too satisfactory -- I'd heard he had known Gertrude Stein, and all I was interested in was his stories about her"). Otherwise, he was entirely alone.

R. had decided before leaving Rome that he wouldn't do any painting on the trip. But he had to do something. He took to making strange things out of rope, fetish-like objects -- bones, painted sticks, etc. tied and tangled in lengths of rope, and also made a lot of boxes (wooden) with objects inside. These were fairly easy to carry, and required no special tools, etc.

Returning to Rome after about five months, he met the owner of the Galleria dell'Obelisco, the only gallery in Rome showing modern work (Afro, Burri, etc.). The man gave him a show that was considered a joke even by the gallery. ~~A critic referred to R's objects as "Scatole Contemplativo" and "Fetishi Personali."~~ A number of them were bought for small sums, as jokes, and R. took revenge by making others as much like the ones sold as possible, so that no one would have "an exclusive."

An avant garde gallery in Florence, the Galleria d'Arte Contemporanea, also showed these works.* An eminent Florentine critic wrote a wonderful review, covering half a page in a local newspaper. He described how, on the way to R. show, he had passed the Uffizi, with its great treasures, seen again the great buildings of the city, contemplated its noble history, etc., and come at last to what he called the "great psychological mess" at R.'s gallery. His conclusion was that the objects ought to br thrown into the river. "I had the review read to me," says R. "I was leaving in a few days -- I'd made enough from the sales to buy my passage home -- and I had packing problems. I thought, what a wonderful idea." Putting aside five or six works as gifts for friends at home, he took all the rest and, on a Sunday morning before his Monday departure, walked along the Arno until he found a fairly secluded spot wheere the water was sufficiently deep ('I wouldn't have liked to have thrown

* under the title "Scatole e Costruzione Contemplative di Bob Rauschenberg

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Cy Twombly - 1/14/79 (Rome)

Bio - born where; school; becoming an artist
Black Mtn - Bob + Sue
Rome - gear from museum?
Bob's reactions to Rome
Did Cy Go to N. Africa? Shown in Rome + Florence (fetishes)
Show at Stable - ASL?
Why Cy chose Europe - when?
Bob's influence - on him? on others?
Larry Rivers
Ab-Ex. attitude toward Bob - erasing de Kooning
Bob after 1964 Biennale (its effect)
Art + Technology
Dance - Theater
Smithsonian retrospective

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Cy

Born Lexington, Va. Roots from New England. Father had a athletic dept. at one of 2 colleges there - had pitched for Chi White Sox, played pro golf. Growing up in Lexington he had good luck to know Blair family, two daughters who had married European artists (Jean Hélion for one). Cy started painting at age 12, learned abt European art history etc. Went to Harvard Museum School 2 yrs. Then to ASL where he met Bob ~~Motherwell~~ Kautz's class.

Says Bob stood out even then - personality. Cy went to Black Mtn because of Bob - summer session, then stayed on their winter. Says he had'nt started his calligraphic style then - it came really out of his feeling for drawing.

Europe - grant from Virginia Museum to study in Europe (no special school). Lived in apt on Piazza di Spagna. Bob went to all the museums, because Cy a passionate tourist (always hard to get Bob to do anything - odd that he's so active, such energy, yet doesn't move much). After abt 3 months they met somebody in a rest. who working on oldest American air base in Morocco - seemed like a good idea to Bob. He went alone,

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Manly to see Morocco. Worked abt a months. Cy came and joined him in Tangier, where they met Paul Bowles; later went to Tetuan as Bowles suggestion, & Bowles came too, showed them native markets etc.

Back to Rome for Bob's show, arranged by Burri at Obelisco. Also knew Pérez Borazio. Obelisco was Surrealist-oriented. People loved Bob's fetishes. Florence - won't contradict story abt arms, but thinks it wasn't as neat as all that.

Came back to N.Y. together. Cy went into army soon afterward - cryptology. Never really lived in N.Y. except when student at A.S.L.

Riviera - moved with Tibor crowd, which was sort of apart from RR - Cage.

Bob's student work from Kansas City - nudes - painted over by his mother.

Cy came to Europe again 1953, to see a girl. Stayed. Married a Franchetti, from Venetian family, great collectors

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Cy - 2

Bob's energy. He's not a cool person. Gets so excited abt what he's doing, wants to share that excitement with everyone. His great pix of fifties are full of nostalgia, sentiment, emotions.

Then was why he won Biennial 1964 - a positive thing. Jasper's was melancholy, Bob's was up.

Cy finds it strange now that Bob doesn't have more physical contact with his work. He's totally involved, makes all decisions. But how can he resist getting in there and messing it up? It's like being in love with somebody and not touching them. New work them very diff. in feeling. *

Art-Tech, Canvas pieces not result of a withdrawal from pix. Just part of his getting involved with what's going on.

* "Bob is really a home-made artist." Present work "lacks contamination."

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Bob hardly drank at all in early fifties, in Europe etc.

Cy very conservative in views. Must stop Russians etc. Museums shouldn't be playpens, modern art not a toy.

He never really sold at all until late sixties, and his work is still not well known in US. Roland Barthes writing cat. essay for his retrospective at Whitney this spring.

At Black Mtn - Motherwell didn't climb thru fire pattern - but then he got Cy his first show with Kootz. M. on vacation, Honeymoon - didn't want ass. w/ artists.

RR's vast energy leads some to think he's trying to "take over" (Merce & John) - it's really that he just has excess energy, is not cool.

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L'Obelisco (Rome) Mar 3-10, 1953

"Scatole e Feticci Personali."

Bone, hair, faded cloth and photos, broken fixtures, feathers, sticks, rocks, string, rope; mirrors, bells, watch part, toys, fringe, pearls, glass, shells.

"Some have sound, smell, movement; others act to isolate a single natural object." Actual boxes range from Victorian change-purse to Baroque crystal cases to the discarded pile of any street.

In some, compartments are left empty for you to add bits of your own choice, to rearrange the contents, or to leave them in their existence which signifies unknown possibilities.

"A boxing construction of mirrors to mirrors is visual-infinity."

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Photography (1951-2)

Studied with Hazel Larsen an Black Mtn. While there he also met Harry Callahan and Aaron Siskind, and went to a couple of lectures by Beaumont Newhall. "I got so serious about it, that it became a difficult arbitrary decision whether I was going to be a photograp er or a painter. I bought a Rolleicord, and I also had a little postcard camera that would take up to seven minute exposures. I did it for several years -- I was photographing all over Europe. My Rollei was stolen when I got back to New York. Ileana gave me a better one, but I never really got used to it. Since then the only photographs I've taken have been poloroids for the silkscreens and for Carnal Clocks.

"I had an idea at Black Mountain that really forced me to decide it was painting I was interested in. I was obsessed with a project of photographing the entire United States, frame by frame. If I had done that as conscientiously as I've done painting, I would probably have gotten to Asheville by now."

He's actually waiting for a new camera now - has been for a couple of years. A Rolleiflex so sophisticated it makes all the settings. Hockney has one but it doesn't work right.

Until it got First Landing Jump, the only RR that MOMA had were two of his photos selected by Steichen.

Doing portfolio with Ileana now.