

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN

NORTH CAROLINA

Dear Betty

I have since putting on show sold out
up from summer subtlety and moonlit
smells. Here felt that my head and heart
move through something quite different
than the hot dust the earth throw me.
The Rauchs are a group of paintings
that I consider almost an emergency. They
bear the contradictions that deserves
them a place with other outstanding
paintings and yet they are not
Art because they take you to a place
in painting art has not been.
(therefore it is) that is the the pulse and
movement ~~is~~ the truth of the lies
in our peculiar preoccupation.

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they are large white (I white am I GOD)
canvases organized and selected with
the experience of time and presented
with the innocence of a virgin.
Dealing with the suspense, excitement
and body of an organic silence, the
restriction and freedom of silence,
the plastic fullness of nothing, the
point a circle begins and ends. they
are a natural response to the
current pressures of the faithless and
a promoter of intuitive optimism
it is completely irrelevant that
I am making them — Today is
their Creator.

I will be in N.Y. Nov 1st and will perfect
all right to ever show again for their being
given a chance to be considered for his year's

calander.

Love Bob

I think of you often Brave
woman.

Hello to Monica,

fig. 59. Letter to Betty Parsons from Robert Rauschenberg. Envelope (not shown) postmarked October 18, 1951.

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Jacket: Robert Rauschenberg, Untitled (detail), 1953 (*pl. 109*)

Frontispiece: Robert Rauschenberg [self-portrait], [*left to right*] *White Painting* [seven panels], 1951 (*pl. 35*), and Untitled [large black painting], 1953 (*pl. 110*). Fulton Street studio, New York, c. 1953.

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ROBERT RAUSCHENBERG



The Early 1950s