

The image features a dark, textured background composed of numerous dark, jagged rocks and clumps of dry, yellowish-brown grass. The lighting is dramatic, highlighting the rough surfaces of the rocks and the individual blades of grass. Overlaid on this background is the text "Helmets for Peace" in a white, elegant cursive font. The text is centered horizontally and positioned in the lower-middle section of the frame. The overall mood is somber and evocative, suggesting a connection between the rugged terrain and the humanitarian message.

Helmets for Peace

Concept

Presenting and overcoming borders has been for many years the central theme in the artistic work of the painter Batuz. Through his own experience of war, becoming a refugee, changing countries several times – always dealing with overcoming physical borders – this leitmotif of his early artistic productivity has gained its own specific authenticity. Those artistic beginnings have developed in the course of the years in numerous small consistent and goal-oriented steps a task for life to which the “practical philosopher” Batuz has devoted all his strength: „No más fronteras“ – overcoming borders in all its possible forms. On this objective Batuz is prepared to bring to bear unreservedly his creativity, his many-sided abilities and his own resources. Schaumburg Castle, Berlin, Buenos Aires, Washington, Montevideo, Altzella / Sachsen, Chemnitz are some of the places from which the Batuz Foundation since about 1984 has endeavored through initiatives and projects to bring to life the visions of its founders. Overcoming borders: This might also mean conjuring up the inner connections of artistic expressions (“interrelation of forms”) such as the suspension of the dividing lines between artistic disciplines – visual artists and writers from various regions of the world combine their work to some kind of a “Gesamtkunstwerk” (synthesis of many individual pieces of art), but also calling into question thoughtless characterizations which, for instance, divide the world into central and peripheral regions of culture: Batuz brings together artists from Latin America and Eastern Europe, i.e., from the so-called peripheries, people who had previously hardly taken note of each other; resulting in not only gaining insights, but also creating friendships “across the borderlines”. Quite soon, however, Batuz became also interested in dismantling physical and mental barriers that were created by concrete conflicts among the people concerned: artists from Argentina and the Malwines, from Israel and Palestine meet “on neutral ground” (in the former workshops of the Batuz Foundation in Altzella) for common work. Artists from the Malwines and Argentina (Tucumán) living and working together has been documented in a catalogue financed at the time by the Foreign Office.

July 2002. A warm summer day at the German-Polish border.

From the German and Polish banks of the border river Neisse, steeped in history, between Piensk / Poland and Rothenburg / Germany people move towards the middle of the river, meet each other, mingle with each other. Each of them carries on his/her head a painted plate, mounted on a scrapped, equally painted steel helmet which the German Bundeswehr had placed at their disposal. By the movement of the people continuously new pictures emerge which are documented via film and photography from the top of a building crane. The Germans and the Poles, for centuries fierce adversaries, encounter each other; the border is overcome for a moment, a potential reconciliation between two peoples is symbolically anticipated. A richly illustrated documentation, financed by the Foreign Office, gives testimony of this unique event.

Five years later Batuz has made use of the 167 painted steel helmet of the Neisse river in a new manner. They are integrated into a monumental piece of art, 5.5 by 11.3 meters, carrying the title “Helmets for Peace”. Prof. Dieter Ronte, director of the Art Museum in Bonn, writes: “In ‘Helmets for Peace’ a great abstract picture is being shaped from totally concrete objects which nevertheless

transform themselves into painting. 'Helmets for Peace' will develop in the future such a power as we see it today in Guernica by Picasso. ... In contrast to Guernica, Batuz works from an abstract, an intellectual, a philosophical world which he continuously likes to transform into practical results. It is here that the actual artistic desire of the artist lies. Not to adhere to mere portrayal, but to add on to the visible world a new reality. ... 'Helmets for Peace' is a principal work which aims at overcoming borders, which as a monument processes history for the future and devisualizes the contrasts of peoples in a simple manner." The city authorities of Chemnitz have placed at the disposal of Batuz a power station, currently not in use, where the piece of art at this time is situated.

The idea is, however, still to be further developed. With the help of the Bundeswehr, which already was actively involved at the Neisse, armed forces from various countries are to be invited to supply for 'Helmets for Peace' additional helmets – four from each country – with the former owners remaining identified. Some of these helmets are planned to become part of another gigantic piece of art. The others will be placed on a free plain, upside down, symbol of the alienation from their original purpose for warfare.

Just like in the past the war-weariness of peoples and their longing for a "normal" life without hunger and misery led to the demand for exchange of "swords for plowshares", with the expansion of the project "Helmets for Peace" the helmet – martial criterion of the soldier, fit for duty and ready for action – is to become part of a gigantic piece of art meant to contribute to overcoming what for thousands of years has separated us human beings over and over again – envy, prejudice, lack of understanding, hatred, "hereditary enmity".

Even with this presentation the project "Helmets for Peace" will by no means have come to a conclusion. The project will have its permanent forum at the home page of the Batuz Foundation (www.batuz.com) where all participants in the project – above all the soldiers themselves who have previously been using the helmets – but also other persons interested should have an opportunity to exchange their views.





Hans Peter von Kirchbach

Former Commander in Chief
of the German Armed Forces

To overcome borders: soldiers should be involved!

At the beginning is the vision

People are different. Their cultures are different. Their habits are different. Their religions are different. Their languages are different. Differences separate people, making it difficult for living together. Rivers separate people, sometimes states from states. Borders separate states from states and people from people.

People of different cultures can live together. People of different habits can live together. People of different religions can live together. People from one side and the other of a river can live together. People from one side and the other of borders can live together. Borders are surmountable. Rivers can be spanned via bridges. Bridges can bring people together. Beyond differences, bridges between state and man can be constructed. Beyond the differences in people there is humanity. Art can build bridges between people.

Visions can become true

People make art. They paint, sketch, sculpt, photograph, and print. They compare their works, participate in contests and are motivated through the positive from the critic. They work all over the world. German or Polish, Czech or American, Latin American or Asian. They work impartially from their race, employment, or class - men and women, director and employee, officers and soldiers, masters and apprentices, boss and secretary, doctor and nurse.

They build bridges with their art, symbolic or real. They build bridges among each other and to each other, spanning and surmounting their differences.

People span their borders from both sides through collective artwork.

There is always many who constantly come to this place, working under the best guidance from world renown artists, comparing and sharing their works, finding and exercising a universal language; art, the artistic work, living in their creations.

Regardless of any differences they live as a part of humanity together.

What they achieve and experience changes them and their lives. They take their experiences with them and change their environment. They build bridges from man to man, state to state, culture to culture, and religion to religion. This is no unrealistic statement but is actually in reality proven and lived.

The Société Imaginaire, People realizing visions

People from all over the world create a network. Prominent personalities from politics, science, economics, and culture belong to it. Presidents and ministers, artists and scientists, surgeons and generals, ambassadors and envoys, and for the long term harmony of living together, artists are the ones that make this possible.

The most prominent of these people, statesmen, writers, artists, and many others handwrite their personal texts while other artists illustrate them with their own works. Portfolios of such collective works are exceptionally produced, enriching the world and are submitted into such renown collections as that of the National Gallery of Art in Washington DC.

Czeslaw Milosz, Alvaro Mutis, Arthur Miller, Mark Strand, Hans Magnus Enzensberger are personalities who stand for the vision. Richard von Weizäcker, Julio Maria Sanguinetti, Kurt Biedenkopf, Wolfgang Clement, Hilmar Kopper or Wolfgang Ischinger and many others are bound in the promotion of its ideas.

All feel obligated towards the vision and use their status to contribute towards the overcoming of borders and the principle of peaceful coexistence. The Société Imaginaire stands for the vision, for the method of its development, for the known and unknown people whom in the progression of the vision are tied together.

Batuz, Heart and Soul

Batuz, the world renown artist is the heart and soul of the idea and the vision. He has developed it, lives it and has not only brought people from the elite together but in all many, whom through the works of the Société Imaginaire have been tied close together. He stands for the method and the progressive activities that unites the people in the principle of peaceful coexistence. He stands for the organization of the Batuz Foundation which has been already for the past twenty years dedicated to the task of bringing together foreign cultures and societies in a long term relationship. Batuz is the heart and soul of this happening.

Soldiers as part of the net of the *Société Imaginaire*

Soldiers can be part of this net that connects people of different cultures. Numerous soldiers share the mentioned visions, and they contribute visions of their own.

Soldiers of the *Bundeswehr* have participated in the visible implementation of this idea. On the Oder and the Neisse rivers they have, guided by Batuz, symbolically and visibly overcome those rivers by their artistically designed helmets. In this way they have demonstrated what has actually been achieved after 1990 by the Armed Forces of Poland and Germany as a consequence of the peaceful revolution in Germany and the political rearrangement in Europe. After the often documented and admired action on Oder and Neisse the helmets took a rest at a camp until they were integrated into a new work of art in an old industrial building which the city had placed at the disposal of the artist. The new creation, open to the public, thus makes permanently visible its central idea.

The range of tasks for the *Bundeswehr* has changed. Fighting for human rights even outside Germany has become central. Providing support for the creation and reformation of public life is often part of that task. When called to action in great catastrophes, the soldiers of the *Bundeswehr* have gained the respect of the people in Germany and far beyond.

Soldiers of the *Bundeswehr* always discharge their duties within an international setting. They operate within a framework of alliances and beyond that they are interconnected with the armed forces of many countries in partnership for peace.

Continuation

I consider it important that soldiers of the *Bundeswehr* and from many other nations participate in the continued implementation of this idea. It is planned to create a new great art work from the helmets of various armies. The helmets are meant to be connected to certain persons identified by name. At the same time this envisioned art work is to be used to initiate a world-wide communication. This is made possible by the new world-wide means of communication.

This is a logical, ambitious, but realistically workable continuation of the Oder-Neisse project.

The name Batuz is guarantee for the artistic quality. The *Société Imaginaire* acquires a new symbol that makes its ideas visible.

Thus, art does not only speak to all people, illustrates that borders can be overcome, but art also leads to direct world-wide communication of people beyond all borders.

I wish the project its well earned success and advise strongly to participate.

(Hans-Peter von Kirchbach)





Batuz, Helmets for peace

The artist Batuz has developed with great consistency works of art in the last decades in which a line becomes a mental barrier and acquires a vital function within the picture. Landscapes are created that are totally abstract, events occur in which many people participate to bring landscape art to life outside in nature. Batuz works with many different media, what remains the same is his vision of a co-existing world that acts as a possible community in which everyone can communicate with everyone else; the intellectuals amongst themselves but also with all others. High and low has no meaning. What's important is to create a peaceful world. The works of art are agents in this world.

Therefore Batuz does not hesitate to involve servicemen of the German army, as he did, for example, in the Neißefluss project at Peinsk-Rotenburg. An international project about the breaking down of the historically sensitive German-Polish border.

Batuz works with the most diverse of materials and methods, and in widely varying sizes.

His newest work, "Helmets for peace" from 2007, is 550 cm high and 1130 cm wide. It is based on the experiences of his Berlin-Wall project, which were carried over into the Neißefluss project. Five years after this project, the 167 helmets, which are the carriers of colored flat shapes and were used in the river Neiße symbolizing the future unity of Europe, were kept and have now been assembled into Batuz's monumentally large, fragmented work of art. It carries thoughts of *no más fronteras*, of local to global, of communication through art, and also of the abstract experiences of earlier works and therefore all the elements of Batuz's language.

Large works such as Omen, 1979, also contain the third dimension in the abstract surface and concentrate on a pure abstraction that can nevertheless be legitimately seen as a landscape.



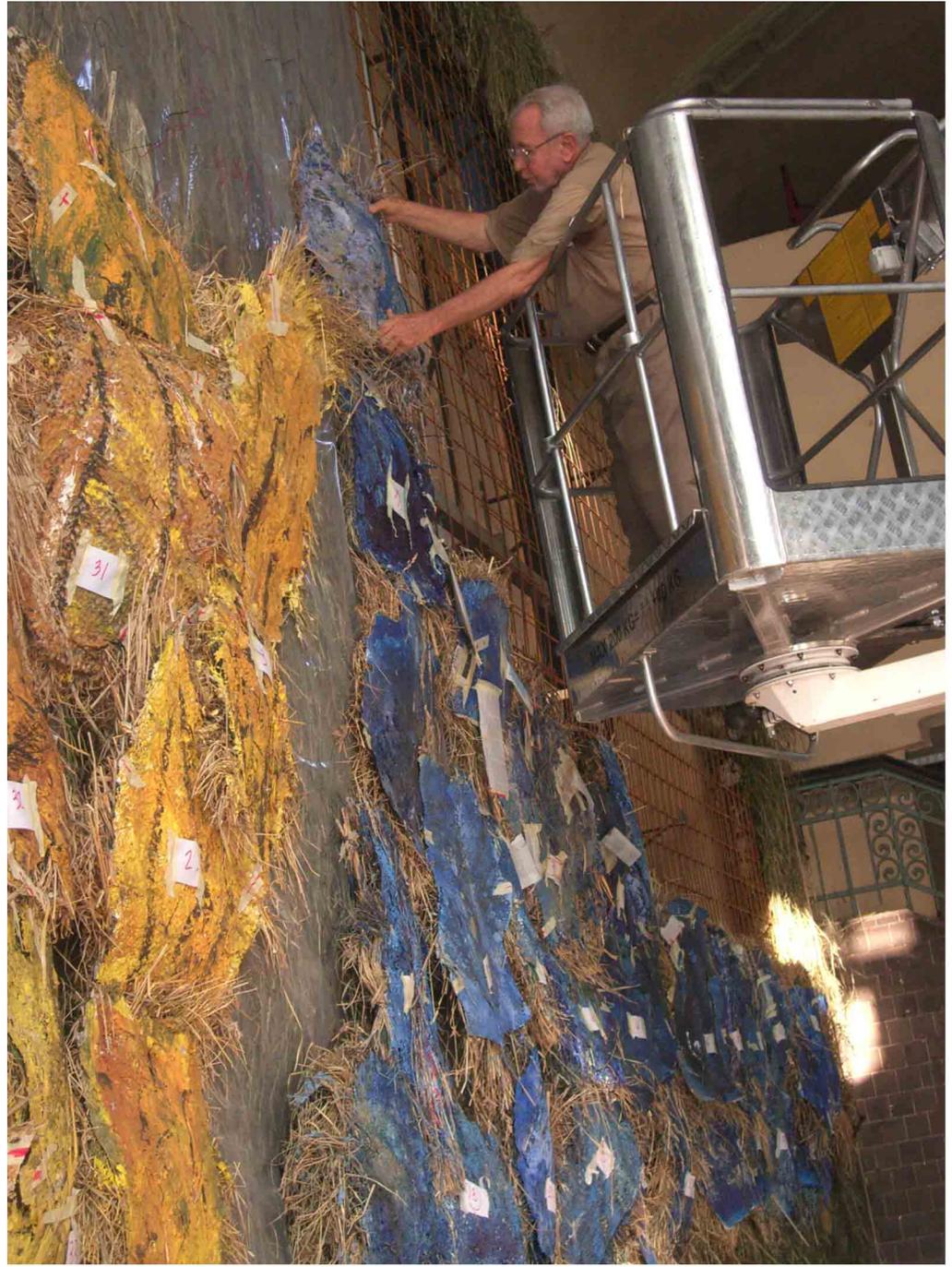
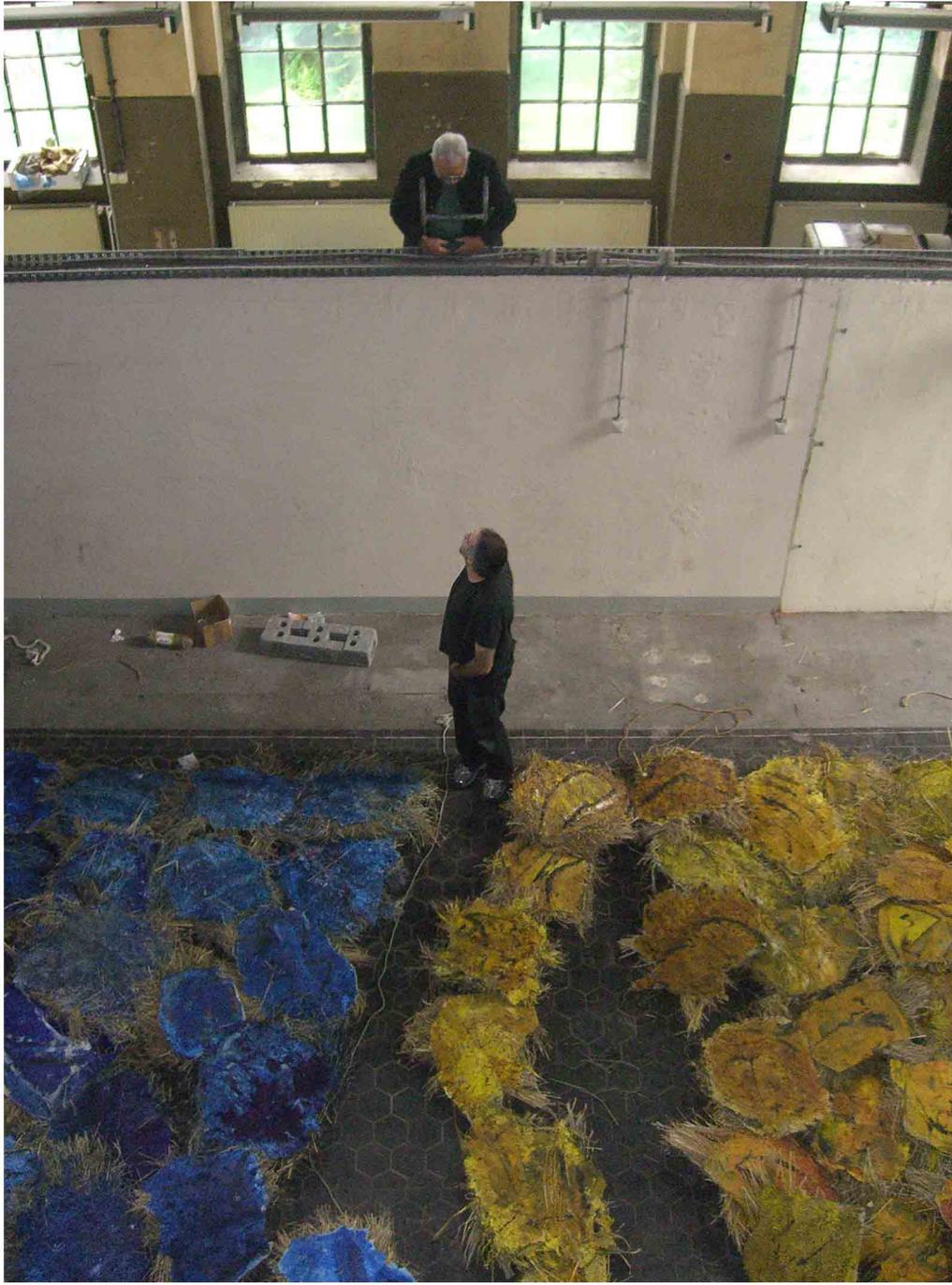


"Helmets for peace" is in the form of a large abstract picture made out of real objects, yet it continues to convey itself as a painting. "Helmets for peace" will in the future develop the sort of power that we get from Picasso's Guernica today. This work of art will grow as it ages, it will give us answers that are not yet known, not even by the artist. "Helmets for peace", 2007, has this aesthetic potential energy because it gives answers as regards to content. In contrast to Guernica, Batuz works out of an abstract, conceptually philosophical world that he consistently wants to convey into practical results. In this lies the real artistic ambition of the artist. Not to remain as an image but to give the visual world a new reality. "Helmets for peace" is art history conceived as an abstract picture of history. "Helmets for peace" is a fundamental work that wants to overcome boundaries, that refers to the past as a memorial for the future and visually annuls the differences between people.

"Helmets for peace" is the current apex of the greatest ambition of the artist and his *Société Imaginaire*. 167 people of both sexes, many nationalities, various ages, and completely different jobs come together and put themselves at the disposal of the artist to make the Neißefluss project happen. It is an event, a happening, as we say today. There is a documentary film, but on the spot where it took place the river Neiße flows quietly by as it always has. But the awareness of the residents on both banks of the river has been changed by this event.

Batuz lets us see many of the possibilities of *sight* by using relics, in an immense artistic accumulation, as real objects and color mediums, along with the military helmets carrying colored flat shapes in order to together become a colossal new work of art that stands before us like a porous wall. 1. the picture is abstract, 2. the picture is totally real, 3. the picture breathes with diverse meanings, 4. the picture has a three-dimensional surface, 5. the work is totally transparent, 6. the picture is enclosed on all sides, 7. the picture excels itself both in a material and spiritual sense, 8. abstraction is the compression of real statement, 9. more realistic is more abstract, 10. the impenetrable becomes transparent.

All these properties, which can be expanded into, for example, social and biographic aspects, overlap in Batuz's theoretical belief of the "interrelation of forms". From this fundamental consideration Batuz formed his immense work of art that is now a masterpiece for us to experience. This interrelation of the forms, forms analog to the interrelation of the colors from Josef Albers, also argues with the feelings, but not with the color



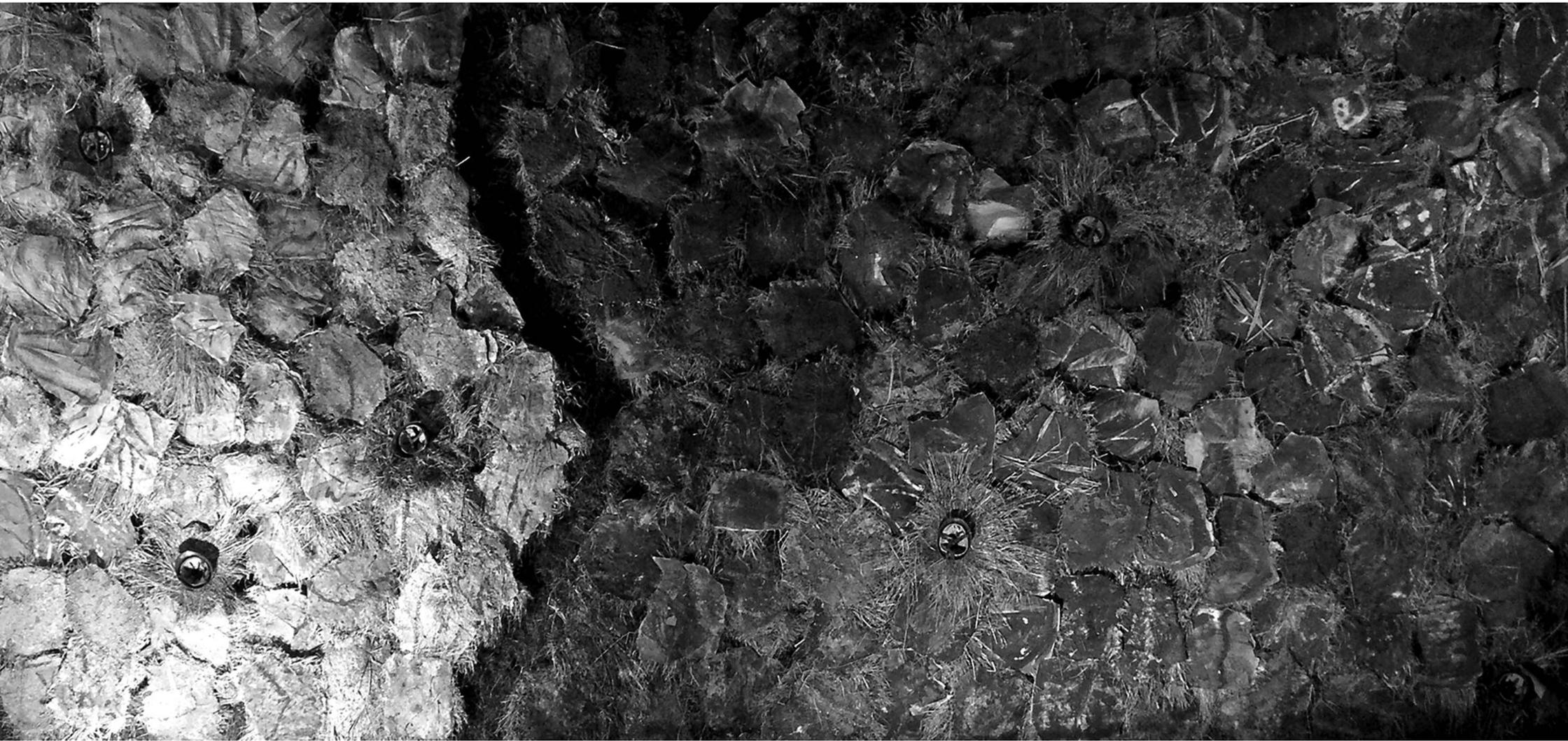
memory of the observer, which is deceptive. These individual forms are not a guarantee of a statement. Although their interaction, their interrelation is precise. A cornerstone remains, adhering to the theory of the "interrelation of forms", the ability for two halves of the picture separated by a line to peaceably disagree with each other in order to show that there are no borders anymore. Batuz's abstraction is always a metaphor, an almost philosophical allegory about human existence. He controls the principle of dialog in the work of art itself and therefore its realness in the eyes of the observer. Umberto Eco talks about the "opera aperta", the open artwork.

The work "Helmets for peace" calls for consistency, for continuity around the world. The international contacts that the artist has made should make it possible for the whole of mankind, on a shrinking planet, to start an aesthetic dialog with reference to globalization, namely: communication through art. The German army, for example, can help achieve this because of the very different experiences they have encountered during the German Reich, and also civil organizations can be helpful.

It ought to be possible, with the help of many people worldwide, to make this communication become real as a joint discussion through art. "Helmets for Peace" should not be left alone, it needs a large international family that had its origins in Chemnitz, but then the materialization of this work into an international and global vision demands that a fixed locality can not be a prerequisite for its emergence and understanding.

Behind these helmets for peace lies an immense conceptual notion that goes far beyond the work done in Chemnitz. It is seldom for works of art to arise that immediately require a direct continuation around the globe. "Helmets for Peace" is not a piece of art made for an atelier or artists studio, or even a locality or urban area, but it is a visual contemplation in a world community.

Dieter Ronte, Bonn, July 2007



BATUZ IN CHEMNITZ

I first met Batuz fourteen years ago – in Altzella of Saxony, Germany.
Michael Morgner introduced me to this artist and founder of the *Societe Imaginaire*.

Like no other, Batuz embodies this imaginary society, whose goal of crossing frontiers and building bridges between worlds brings together people of different nationalities, professions and schools of thought.

To organize direct communication - an answer to Globalization years before the word and the issue even became the focus of public discussion.

With his impressive enthusiasm, Batuz stands for a new way of thinking – as does his art.

In 2003, once again, it was Morgner who told me about a chance to offer Batuz, this cosmopolitan, with his artistic works and extensive collection of art and documents, as well as the activities of the *Societe Imaginaire*, a domain in Chemnitz.

Batuz and Chemnitz are well suited to one another. New ideas and the modern art of the 20th century are what have driven this city.

Karl Schmidt-Rottluff was born here, Erich Heckel and Ernst Ludwig Kirchner attended secondary school together here in Chemnitz and Carl Friedrich Claus communicated from here with philosophers and artists throughout the world.

The works of Batuz are also represented in numerous museums across the globe - including many museums in Germany as well.

A typical symbol in his works, and an important aspect of his work utilizing the most diverse materials, is the phenomenon of frontiers. This theme dominates the multifarious projects of the *Societe Imaginaire*, changing borders from walls that separate people, into places where people meet.

In 1984, the art department of the Senate of Berlin commissioned a large-scale work for the Ernst-Reuter Square in Berlin. The idea was to create a kind of anti-Berlin Wall. Batuz made a model, which was itself 4 by 8 meters in size. Made from plants, it was designed to contrast with the dead concrete of the wall. It portrayed a divided Berlin, but the plants gave this division the hope of integrating once more, a hope that few Germans shared with the artist at this point in time.

Three years before Ronald Reagan's historic statement: "Mr. Gorbachev, tear down this wall", the plan was thwarted by a senator anxious to ensure the coexistence of two German states.

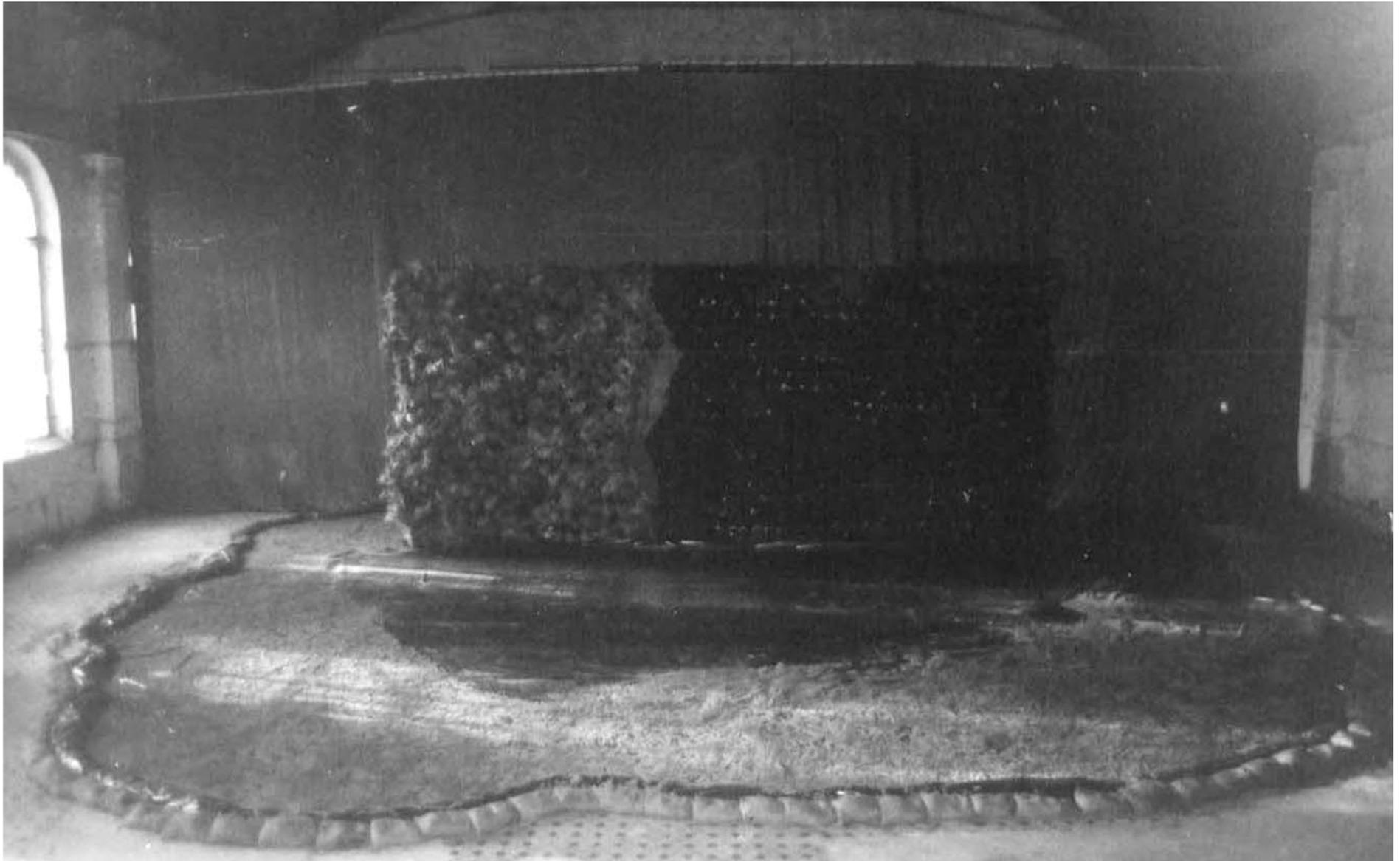
When the Wall finally fell in 1989, it did not solely make the dreams of the Germans come true, but also paved the way for a free Europe without borders separating its people.

However, walls such as these are still being built in the world, people are still being separated and graves continue to be dug.

Batuz's work in Chemnitz refers back to the Berlin Wall model he designed in 1984. It will remind us that above all, the division of Germany should be a monument that reminds us to tear down walls, and open borders.

My thanks to all of you who have helped.

Peter Seifert,
Former Lord Mayor of Chemnitz
April 2007



for Berlin

Lebende Mauer von Bad Ems nach Berlin?

Weltberühmter Maler Batuz stellt sich heute vor

TEXT UND FOTOS VON GABI NOVAK-OSTER

BAD EMS/RHEIN-LAHN. Die Mauer ist in zwei Teile gerissen, mitten durch. Von oben bis unten. Ein Riß, der nicht erschrecken oder gar deprimieren soll. Denn die Mauer lebt. Und wo Leben ist, da besteht zumindest die Chance zum Überleben, zum Zusammenwachsen. In diesem Falle könnte sie es buchstäblich, denn die Mauer besteht aus Pflanzen. Ein Werk des weltweit bekannten Malers Batuz, das in den vergangenen Tagen in Bad Ems „gewachsen“ ist. Heute abend soll sich entscheiden, ob die riesige Blumenskulptur bei Berliner Senatsvertretern soviel Eindruck hinterläßt, daß sie ausgewählt wird für den „Berliner Sommernachtstraum 85“. Die symbolische Verbindung zur Berliner Mauer könnte ein Grund dafür sein.

In die große Halle der historischen Energiezentrale des ehemaligen Blei- und Silberwerkes Bad Ems ist wieder Leben eingekehrt. Die letzten Blumen werden gesteckt, eine riesige Plastikplane auf ihre Wasserdichte überprüft, Test für die Beleuchtung.

Mittendrin er - Batuz, wie ihn alle nennen. Sein richtiger Name sei viel zu lang und unaussprechbar, erklärt er. Mal spricht er ungarisch, mal deutsch, bei Zitaten amerikanisch.

„Das ist etwas Unheimliches.“ Batuz steht vor seinem Werk und scheint selbst verblüfft. Aber zufrieden. Unsicherheit

Mit 16 Jahren fing er an zu malen, zunächst auf Landschaften und Portraits fixiert. Daran hatte sich auch nichts geändert, als Batuz 1949 mit seinen Eltern nach Argentinien auswanderte. Hier heiratete er seine Frau, eine Österreicherin, hier wurden die Kinder geboren. „Aber ich bin immer Ungar geblieben. In der Familie wird nur ungarisch gesprochen.“ Stolz sagt er das.

Durch Beziehungen sei er auf Burg Schaumburg in Diez gekommen, dort habe er einen Sommer lang arbeiten wollen. Daß es anders kam, verdankt er den Berlinern, denen er ein Modell für den „Sommernachtstraum 85“ (der letzte war von Andre Heller) entwerfen sollte. Und da habe sich eben Bad Ems angeboten, die Unterstützung der Kreisverwaltung mit Landrat Gerd Danco an der Spitze sowie des Koblenzer Kulturdezernenten Hans-Peter Gorschlüter war Batuz sicher.

Seine Skulpturen sind weltweit bekannt, Bücher wurden ihm und seinem Werk gewidmet. Jetzt soll sein Werk für Berlin Schlagzeilen machen.

1500 Pflanzen, alle hoch in Töpfen und damit weiterhin lebend, werden verwendet. Ein helles Grün (tuja occidentalis) für eine Fläche, dunkles Grün (Chamaecyparis, nana gracilis) für den anderen Teil.

Zwei Teile also. Oder ist es nicht eine

Lahn-Zeitung, 5.10.84

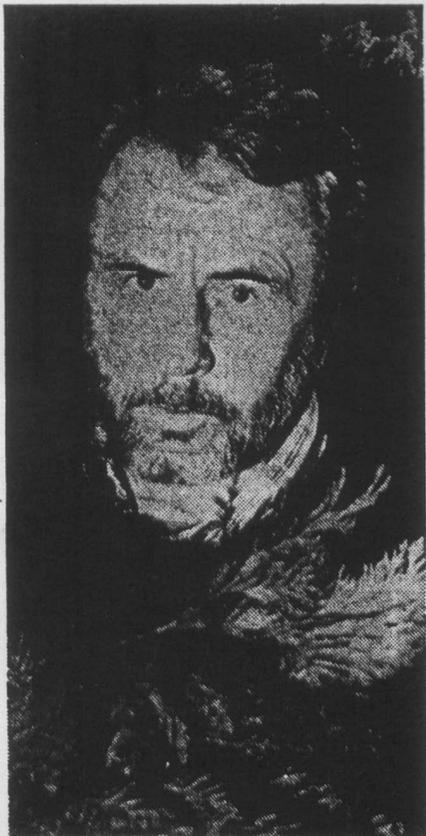
RHEIN-LAHN-KREIS



Der „Riß“ in der Mauer ist deutlich zu erkennen. Doch die Blumen-Wand lebt weiter.

verblüfft. Aber zufrieden. Unsicherheit läßt er sich durch keine andere Meinung - obwohl er auch die akzeptiert - einreden. „Denn ein ganzes Leben steht dahinter.“ Das Leben von Batuz.

In Budapest ist er geboren, Jahrgang 33. Wenige Jahre später schon mußte er ins Flüchtlingslager. Von einem ruhigen Milieu sei er in eine unheimliche Tragik gefallen. Vielleicht der erste „Riß“ in seinem Leben.



Malers Batuz stellt sich in Bad Ems vor.

Teil.
Zwei Teile also. Oder ist es nicht eine einzige Sache, die nur in zwei Teile auseinandergerissen wurde? Zusammengehen - auseinandergehen - typisch Batuz. In diesem Falle eine symbolische Verbindung zu Berlin, zur Mauer, zur Trennung. Die mögliche Verbindung ist da. Und dennoch: welcher Riß!

Das Werk ist nicht auf Berlin fixiert, es ist übertragbar - auf jedes Land, über Grenzen hinweg. Es könnte für Familien stehen oder für Großmächte.

Ein Teil oder der Teil eines Teiles. Batuz selbst kennt keine Antwort. „Eine Sache sind auch tausend Sachen. Und eine Sache hat viele Interpretationen.“ Jeder sehe etwas anderes in seinem Werk. Freiheit der Interpretation nennt es Batuz. Freiheit wie im Theater oder bei der Musik.

Ein Apfel werde tausende Male gemalt, nie sehe er gleich aus. Doch plötzlich sei es nicht mehr ein Apfel, da sei es ein Cezanne.

Oder ein Batuz. Er, der bei jedem Blick in die Natur eines seiner Werke sieht - ein Riß zwischen Feldern, in Wolken, im Wasser.

Seine Kunst einordnen will er nicht. „Entweder das Werk sagt etwas oder nicht, da ist es doch gleich, wohin es gehört.“

Und außerdem, sei nicht alles unvollendet? Der Mensch selbst, der glaube, alles ausfindig machen zu können. Der am angeblichen Ende der Frage gegenübersteht: Und was ist dann, was ist nachher?

Vielleicht wieder ein „Riß“. Ein Bruch, der nach „Versöhnung“ schreit. Ob es gelingt, scheint die Sache jedes Einzelnen.

(Wer das Werk des Künstlers sehen will, hat dazu am Samstag, Sonntag und Montag, jeweils 19 Uhr, Gelegenheit in Bad Ems)

Der „Riß“ in der Mauer ist deutlich zu erkennen. Doch die Blumen-Wand lebt weiter.

Batuz – A Picture Sees the Light of Day

Bright – dark, light – shadow: Without these contrasting pairs no pictorial, no artistic presentation can arise. Bright-dark contrasts, light and darkness, day and night determine the visual perception, make possible or delimit this perception and thus set borderlines for those things from each other. That means: Bright and dark, light and shadow are instruments for defining, for demarcating the one from the other and place things in relation to each other. Without these contrasts we could not see anything – or at least not much. Thanks to these contrasts I got enlightened.

The artist and world citizen Batuz has established the borderline for his life's task. His work is defined by his motif of the border – and by what is situated on this side and on that side of a border, defined by the dividing line and entering into a complementary relationship to each other. Batuz himself speaks of the “interrelation of forms”, which he thematizes in a variety of ways. With the language of his art he places, by the dividing line, the here and its beyond in relation to each other and removes at the same time the dividing line by its complementary counter part: the engaging communication.

A few years ago, in a border-crossing action in Saxonian Rothenburg at the German-Polish border river Neisse, Batuz has orchestrated as a live picture these “interrelations of forms” with a multitude of people from both sides of the Neisse river – in the middle of the river, which thus turned from a borderline to a place of bonding. And even if with this action, celebrating the Polish membership in the European Union, “swords” did not become “plowshares”, steel helmets of soldiers became, nevertheless, bearers of parts for a picture of peace, of overcoming borders and of commonality.

The action happened in the past, but, expanding its reach, Batuz has created, as it were as a handshake of the world, a monumental picture. A picture which through various modes of illumination, through graded dosages of light and shadow appears to become again a live organism.

Batuz has created this picture in Chemnitz. We were able to place at the disposal of the artist a hall of the now closed gas works Chemnitz to serve as “atelier” for the space-demanding and all customary picture dimensions transcending project. It is, however, a special pleasure for the Stadtwerke Chemnitz, Ltd. to contribute that medium which is, as it were, a mass product of our enterprise, but under the direction of Batuz brings to life a piece of art, actually becomes an ingredient of the art work, defining in it spaces and spaciality and nevertheless moving effortlessly across borders: the light. And when light in the reality of today's life, on the one hand, is perceived as a multiform, but nevertheless very ordinary and randomly available phenomenon, it does, on the other hand, refer all the same, via artistic direction, to its far greater dimension as an essential ingredient of creation.

For creating his light-picture in Chemnitz thanks is due to Batuz. Contributing a modest part to it is an honor for our Company.

Karl Gerhard Degreif
Member, Board of Directors
Stadtwerke Chemnitz, Ltd.



Batuz's Pyramid

The support, the cornerstones of Batuz's great vision, are a solid amalgam of imagination, values, dreams, globalization, art, action, tenacity, the opening of minds. These traits are transferred from one area to another, and each human being is able to control and evaluate them while forging them into one's own actions in the world in heterogeneous shapings that identify and integrate into that Great Space, still undefined, which is our "World without borders": "La Société Imaginaire."

Art means culture; dreams and goals of the imagination also; otherwise they would only be isolated effects that "add to" but don't "add up." That's why we need men like Batuz and his "Societe Imaginaire."

Uruguay, as a relatively small player in the worldwide concert, is very small indeed compared to the giants who surround it. Uruguay needs initiatives like those of the Batuz Foundation and the Société Imaginaire in order to widen its borders and overcome its national territorial limits in order to develop its potential political, social, economic, diplomatic, artistic and cultural capacities.

This idea of integration is inherent in our formation as a nation. It is captured by our grand forefather José Artigas in his conception of the Great Federal State, joining the United Provinces of Río de la Plata, and it persists even after his military defeat and exile. So it is that this principle of global solidarity is, as our representative in MINUTASH, the Second Commander of the United Nations forces, General Raúl Gloodoftskyn in his speech on the occasion of the celebration of 182 years of our Independence, the 25th of last August, before authorities and attendant troops: " Perhaps for these reasons Uruguay replied so quickly to the call for help and cooperation by the United Nations, being today first among the contingents of troops in the world as a percentage of its population, and without a doubt, the South American country that has lent more troops than any other to the United Nations since the end of the Cold War.

The effort to visualize and shape the “World without Borders” of Maestro Batuz is more current than ever. In distant regions, for us Uruguayans, where the disunion of the USSR, that too of the Balkans, the independence of new African countries, the problems of limits, are only a few of the challenges for a permanent effort to extend art as a form of peacemaking and solution: it is indispensable work. We in South America live as well with problems with our brothers at nearby borders who are in fact united to us in history. Is this an environmental, social, economic or political problem? What’s it all about?

Interaction without dogmas and without borders, the interaction with and for art, conceived of by Batuz, is an invaluable contribution to better understanding among peoples. It is a principle for resolving problems.

Let us make every effort, within and outside of the Société Imaginaire. Thank you for your tenacious and intelligent message, Maestro Batuz. Thank you for spreading your warmth and militant efforts for peace on all continents

I direct myself once again to your orders with the greatest esteem and consideration,

**Lieutenant General Angel Bertolotti Neuman
(Former Commander of the Army of the Eastern Republic of Uruguay)**

(Translated by Timothy Keating, College of Southern Maryland)





