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**Excerpts from a speech on the occasion of the Schering Prizes of the Société Imaginaire for “doctor-artists”, Centro Borges, Buenos Aires, November 27, 2002**

My dear friends, it is always a joy to be at an event that is organized by Batuz. He is, more than anything else, a force of nature in motion. He has built up and stirred up so many things over the years, and as he continues to do so he has arrived at something really extraordinary at this point in the saga, and that is to do now in life what initially he had painted, making a work of art of his life. This is not simply a manner of speaking but something that is in his very art, and those who know him ought to know that this Batuz, pot stirrer, promoter, animator, who at times orders us around, was in the beginning a great artist. It was in the beginning that the great abstract forms appeared, large fields in tension with each other. It was in those great paintings where the idea first appeared of the two huge fields and a sort of border area, a tension in between where these fields were in opposition or were joined, depending on how you would look at them. And it turns out that today his painting is his motivation in life. That is to say, in uniting those fields that at times were opposed and distant, but which in a certain sense now meet each other at a border that instead of being a wall has become a bridge.

And this is the basic concept whereby art becomes social, cultural and political action in the broadest sense of what constitutes the political exercise, whereby one would see German and Polish troops speak of a cultural sense of harmony at this border where Batuz's own ancestors crossed. One often senses that dreamers are not doers. They have a genial idea, and there it remains. However, with Batuz it is a different story, and one is impressed with what he has been doing through the most diverse kinds of actions and in very diverse directions.

First he tried direct communication. All of now travel in a globalized world; we are filled to the brim with information, overwhelmed by data. We end up not even knowing our own selves or

each other. In this context Batuz began to bring people together from the two sides of Germany and from countries in Eastern Europe. He established something very curious and also very interesting about the constructivist currents in Latin American and European art, that had been born in a parallel and enigmatic way. He confirmed that parallel; and he generated a mass of critical thinking with the likes of Arthur Miller, Mark Strand, Octavio Paz, Alvaro Mutis, and so many more. Later others of us joined in with our enthusiasm and passion, and an interrelation began, a current which the *Société Imaginaire* projected forward. And with that critical mass he began to do amazing things. Creating a museum in Alzella, for example, dedicated to Raúl Lozza with his fantastic geometric purity is no small thing. And from my country hundreds of artists have been working there, in a monastery where I witnessed the rebirth of a place where people from Europe and from all horizons and all walks of life would come to work and to create, from the intellectual elite to simple, common people.

His agreement with the state enterprise UTE for the promotion of creative work of their common employees has stimulated and generated great enthusiasm and creative expression. People were brought together, friendships were formed, and workers were pulled from the routine of their jobs and were able to step out of that gray dullness into a great enterprise and a formidable experience. And true artists came forth. Later, other projects would open doors, the exhibition of Uruguayan Jews, for example. All this would mean that doors and windows would open in cultural centers where our artists could never have thought of going through just their own efforts.

These projects that were being done with a humanistic idea of communication among human beings, began to take on real substance, and did not just remain in a simple poetic enunciation. I was so impressed by initiatives like those in Germany and Poland because they have moved people to create works of art and to behave around their art in unimaginable ways. Who would have thought of a Colonel from the German Army conceiving of a work of art in the middle of a town square, even less with Poles and less still with Poles and Germans working together?

With such tremendous stories of human creation overcoming borders, I would like to add that Leonardo da Vinci and Galen were both scientific artists and were also pioneers. That is to say, that you can't explain art without science nor science without art. The world of the surrealists is a child of Freud; it is the child of a psychiatrist. We can't imagine a painting of Miró or Dalí without Freud.

Art is linked to the scientific world. Raúl Lozza like McEntire, this entire generation of Argentine geometricians are the continuers of a historic symbiosis between Science and Art. Mathematics and Geometry are insolubly linked to art. The Renaissance is a scientific adventure because the two were joined together.

The only thing that is really of interest is the creative capacity of man, and due to a limited capacity on our part as humans we have segmented it and divided it into mathematics, medicine, etc. when in reality, phenomena are unified, and it is our inability to understand them together.

There is no art without science nor science without art.

So for this reason I congratulate Schering, a company dedicated to science and research, because that is what an artist is, a constant researcher, and that's how history has been and will continue to be. The good thing is that with Batuz's convocation we can make of it an instrument of research, of understanding among peoples, a factor of peace as we have seen, a factor of human promotion that at times has rescued and exalted the hidden possibilities within its being, thus reaching higher dimensions of the spirit.

Congratulations to all, and congratulations to Batuz, for the prizes that are about to be awarded:  
Prizes for Art Science and Peace.