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FUNDAÇÃO CALOUSTE GULBENKIAN

BATUZ

Trabalhos em papel e desegnos

con texto de

MICHEL BUTOR

con fotografia de

INGE MORATH

17 DE JANEIRO A 26 DE FEVEREIRO 1984

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View of Batuz' studio at Greens Farms

© Inge Morath



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*No. 148. Mar. 1982. 99 x 88 cm.
Collection Mr. and Mrs. Janos Szekeres*





No. D-33. Feb. 1983. 69 x 66 cm.

O texto que Michel Butor escreveu expressamente para este catálogo "Meditação sobre a fronteira" é tão apropriado à obra de Batuz que quase dispensava estas palavras introdutórias.

Nascido na Hungria, passou vários anos em campos de refugiados até que, em 1949, emigra para a Argentina onde vive cerca de 24 anos.

A partir desta data fixa-se nos Estados Unidos e, em 1978, em Greens Farm's, Connecticut, numa casa de grandes tradições artísticas, circundada por um magnífico parque. É aí, quanto a nós, que Batuz consegue realizar a parte mais importante da sua obra – pintura sobre papel – papel que ele próprio fabrica. Para tal, utilizou, primeiramente, como atelier, algumas das construções secundárias existentes na propriedade. Mas, os seus trabalhos atingem tais proporções que alguns têm mesmo que ser moldados no exterior.

As linhas que insere nesses trabalhos, o próprio volume que consegue dar à pasta de papel, contribuem largamente para as magníficas obras por si conseguidas.

Podemos verificar como já estão longe as suas primeiras pinturas figurativas e as paisagens a que se dedicou durante largo período e que, certamente, muito contribuíram para atingir a fase actual que consideramos, sem dúvida, de grande importância.

Lembrando o título do texto de Michel Butor interrogamonos como irá passar Batuz esta magnífica fronteira.

José Sommer Ribeiro
Director do Serviço de Exposições e
Museografia



Meditação sobre a fronteira

Michel Butor

para Batuz

1) Fronteira limite

A neve, a fuligem. Dois países: um coberto de milho, outro de girassóis, um pedregoso, outro arenoso. Aqui florestas de carvalhos, ali de faias. Dois povos: altos e louros côm de rosas bravas e olhos azuis, baixos e morenos, crestados, maçãs do rosto salientes, pálpebras contidas. Nuns uma língua de aglutinações, de flexões nos outros. Aldeias com telhados de telha ou ardósia, com telhados de colmo ou de fasquias. Arroteamentos e migrações que produzem aqui e ali choques, tanto que é preciso fixar

a linha divisória, inscrevê-la, balizá-la. Há talvez aqui um centro, a capital de um império, a de um reino do outro lado, donde provêm estas irradiações, estas vagas sucessivas que agora batem contra este muro; mas concentramos o nosso olhar sobre esta região da fronteira onde as coisas não seriam tão diferentes se houvesse um tecido, uma rede de focos emissores de parte a parte. O essencial é que a aproximação desse limite vai provocar obrigatoriamente redemoinhos. É permitido, nas longínquas regiões medulares, ignorar o outro com o qual somos quotidianamente confrontados, fazer como se não existisse; nós, que vivemos na proximidade destas barreiras, somos sempre obrigados a definir-nos em função dele.



Study for D-62



2) Fronteira ameaça

Quando em redor se estendem os girassois sob as faias pode-se pensar que estas são as únicas espécies do seu género; não fazem perguntas; é inútil proibi-las e podemos divertir-nos, nos jardins botânicos, a considerar flores e essências exóticas, extra-vagâncias para nos descansar. Mas quando para lá do valezinho nos apercebemos subitamente dos carvalhos proibidos ou dos cereais estrangeiros, sabemos que constituem uma ameaça, que os seus frutos podem ganhar. As nossas faias não são assim apenas faias mas anti-carvalhos; e os telhados das nossas aldeias proclamam perpetuamente o elogio da telha contra o colmo ou da ripa contra a ardósia. Na nossa consciência, o outro está sempre lá.



3) Fronteira íntima

Somos duplos; a fronteira passa a meio do nosso coração; e todavia estamos de um lado ou do outro; uma parte de nós mesmos, durante séculos, reprime a outra, quer impedi-la de se exprimir, cobri-la, devorá-la. O ódio para com aquele que vive do outro lado da água vem da sua voz não se calar nunca deste lado. Assim, com a aproximação da fronteira, tudo o que era calmo nas grandes planícies se agita e se aguça.

4) Fronteira espectro

Se a linha fosse bem recta, tudo talvez se acalmasse; a ignorância poderia acabar por ganhar; o outro tornar-se-ia invisível. A fronteira tornar-se-ia a extremidade do mundo. Mas basta a mínima irregularidade, a mínima fissura, para que se instaurem tensões, não só perpendicularmente à fronteira mas também ao longo dela: aqui um vazio a que defronte responde não só uma bossa mas também um vazio inverso um pouco mais adiante, e assim sucessivamente. Cada um destes acidentes vai repercutir-se em correntes e vibrações. Se o território ladeado pela fronteira toma uma cõr, uma vida, uma consciência diferente do que se acha rodeado de territórios similares, que se passará com aquele cercado por ela por quase todos os lados, ou com aquele em que ela penetra como uma arma cuja ponta deve obrigatoriamente ser reforçada, prolongando no interior dos nossos domínios como uma fronteira em projecto, um desejo de nos separar? Uma dada particularidade do terreno vai privilegiar um dado traço de vegetação, de costume, de língua; um pouco mais longe é um traço completamente diferente que será decisivo; e tudo isto se equilibrará pouco a pouco num traçado relativamente estável que constituirá por assim dizer o perfil da diferença entre estas duas regiões da nossa Terra e da nossa alma: Áustria e Hungria.



No. 153, Summer 1982, 117 x 124 cm.

5) Fronteira profunda

Para nos concentrarmos em pintura sobre o fenómeno da fronteira, é indispensável eliminar tanto quanto possível as outras extremidades da nossa representação. É por isso que as obras não serão nunca suficientemente grandes. Será necessário que possamos mergulhar, perder-nos na contemplação de uma região, vivê-la como se não tivesse fronteira, para nos podermos em seguida aproximar desta, vê-la funcionar. É por isso que, conservando uma forma grosseiramente rectangular, a qual, justamente porque tradicional, não chama sobre si as atenções, nós lhe tiraremos toda a rigidez. O próprio quadriculado da tela de linho, suporte habitual desta arte, sublinha-la-ia ainda demasiado. É por isso que contituiremos pouco a pouco um território mediante aluvionamentos sucessivos com uma matéria que escolheremos especialmente porque portadora, desde há muito, de informação, deixando por vezes a possibilidade de decifrar ainda certas «notícias» de antanho: todos os papeis, dos jornais até aos cartões, imitando assim o processo da Natureza e da História, o que terá a vantagem de nos fornecer uma espécie de extensão profunda, de armadilha para tempos: feltro, colmo, casca, dentro do qual os ferveilhares de fluxo e refluxo terão oportunidade de se exprimir, com a vantagem suplementar de borrar, de impregnar de algum modo o espaço exterior, encontro que poderá por vezes ainda ser temperado pela transição de uma moldura de uma mesma natureza antes da moldura oficial permitindo suspender essa estranha imagem, esse ícone da presença do estrangeiro.

No. D-61. July 1983. 218 x 203 cm.



6) Fronteira natural

No seu tratamento alquímico o papel purifica-se para se tornar suporte da mediação sobre as nossas próprias fronteiras íntimas, iluminação das nossas guerras intestinas, e para tal descobre a sua própria história, as suas origens: esfarrapa-se em fibras que vão ligar os diferentes pontos do território como aqueles molhos de fios de todas as cores nos armários dos cérebros electrónicos, ou os neurónios do nosso sistema nervoso, e confessa tão bem a sua extracção vegetal que é possível passar quase insensivelmente à palha, à erva, ao líquen. A matéria imagem assim fornecida torna-se como que um acontecimento natural e reage à luz do dia como um prado, um tapete de folhas mortas na vegetação à volta de uma árvore, ou um rochedo coberto de musgos. Pode-se até imaginar, indo ao encontro de certas fulgurâncias dos jardineiros do Extremo Oriente, uma obra-manifesto feita de erva viva, ou, mais exactamente, de uma secagem de erva no meio de um prado, deixando uma fronteira de flores. À vontade, em qualquer caso, entre as árvores, o ícone torna-se-aí resumo da história do mundo, mediação sobre a fronteira que separa Natureza e Cultura.



No. 132. Mar. 18, 1982. 244 x 442 cm.



No. D-30. Jan. 1983. 107 x 128 cm.

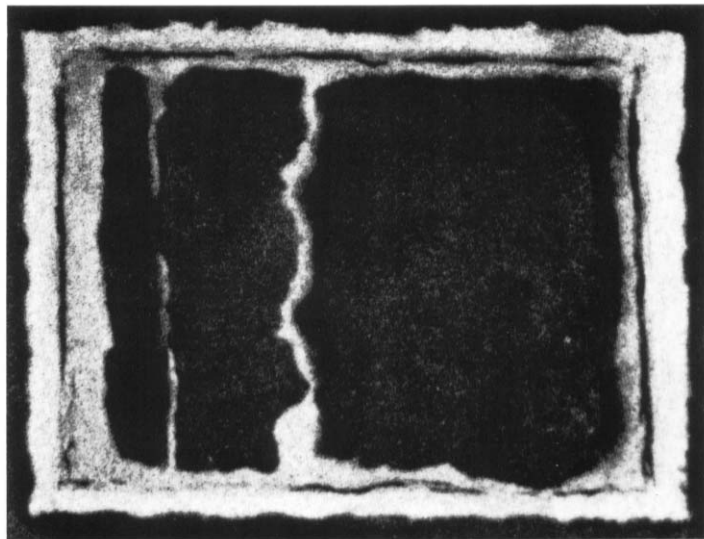
7) Fronteira livre

Os hábitos da nossa linguagem fazem-nos colocar à direita da fronteira. A esquerda será o outro, por vezes o sinistro, frequentemente o ilimitado. A linha é mais fronteira do seu lado direito que do seu lado esquerdo, e isto naturalmente qualquer que seja a posição geográfica real dos povos que possam servir de aplicação concreta à nossa meditação. Assim, enquanto a Áustria com as suas montanhas, mosteiros e quartetos de cordas está a Oeste, a Hungria, com as suas imensas extensões, os seus grandes lagos de margens pantanosas povoados de canas continuamente agitadas pelo vento da Ásia central, as suas manadas de cavalos livres que guardam nas crinas a recordação das migrações conquistadoras dos seus antepassados até ao estabelecimento de uma fronteira suficientemente sólida que os reorganizou, responde-lhe a Leste, mas basta colocarmo-nos a Norte para restabelecer a situação semântica habitual. Quando passamos ao continente americano, quer seja ao Norte ou ao Sul, aos Estados Unidos ou à Argentina, a figura aplica-se com toda a sua força sem nenhuma transposição: é então a direita ou o Leste organizado, centralizador e mais ou menos centralizado que devora pouco a pouco um Oeste cada vez mais longínquo, que está do outro lado desta fronteira móvel particularmente viva e enriquecedora, sendo considerado como justamente aquilo que não tinha fronteiras, o país da errância e mesmo da licença, o lugar da respiração longe dos códigos gastos, ainda que um exame mais atento obrigue a atenuar consideravelmente tudo isso.



8) Fronteira constitutiva

Oposição entre uma região centrada e uma região não centrada ou que o é muito menos; poderíamos interrogar sobre aquilo que permite a uma fronteira constituir-se para se opor à irradiação de um tal centro. O estudo das fronteiras incompletas mostra-nos que é em parte conveniente inverter as coisas: a irradiação progressiva de um centro originário da direita provoca uma resistência naquilo que era outrora sem fronteiras, a qual se organiza em centros; e podemos dizer que toda a interrupção do fluxo, devido à migração primitiva, mesmo devida a causas acidentais, vai provocar uma espécie de análise ou diálise, vai separar pouco a pouco em duas populações distintas aquilo que não era antes mais que um só povoamento. É antes de mais um pontilhado, a fronteira, como tão bem nos mostram os nossos mapas de geografia, e o exame de cada um dos seus fragmentos permite-nos aprender como, em tempo de crise, quando a ameaça do outro se torna particularmente angustiante, eles irão ter tendência para se reagrupar e reforçar.



9) *Fronteira espessa*

É sobretudo quando o próprio centro se sente ameaçado que reforça a fronteira, que faz dela uma grande muralha, cada vez mais estanque, cada vez mais alta, tentando mesmo interceptar o vôo das aves e das ondas informadoras. Quanto mais a fronteira teve uma origem accidental, decidida, por exemplo, por um centro longínquo, um estado-maior ou uma conferência internacional sem qualquer consulta dos interessados, mais tem tendência para se tornar má, eriçada, assassina (muro de Berlim, paralelo 38); vai então projectar a sua sombra sobre as regiões circundantes. No seu máximo de desconfiança a fronteira desdobra-se necessariamente em duas linhas, cada qual virada para o exterior, mas devendo também proteger o interior contra a ameaça não só do outro mas daquela região intermediária, intersticial, o *no man's land*, essa expressão geográfica da incompreensão, do rasgão, corredor de morte antes do mais, desolação e arames farpados, mas que poderá por vezes atenuar-se, tornar-se a imagem mesma da transposição das fronteiras quando esta se puder enfim efectuar.

10) Fronteira transposta

O traçado da fronteira constituía por si só uma análise das diferenças entre os territórios, entre os povos. Com estas fronteiras espessas e desdobradas, projecções sobre o plano dos seus reforços verticais, chegamos à expressão daquilo que as põe em questão, daquilo que as quer ultrapassar, sobrevoar. Se a fronteira se espessa isso significa com efeito que é cada vez mais difícil mantê-la, que de ambos os seus lados é desejada a sua transposição, visto que quanto mais o fronteiriço está consciente não apenas da existência do outro mas das suas virtudes mais deseja conhecê-lo, rebelando-se assim contra as injunções do centro ou da direita que quer fechar todas as saídas que restam, no desígnio, aliás, de proteger o próprio fronteiriço contra os inimagináveis perigos do outro; acontece que a consciência do habitante do centro não tem a mesma estrutura. Quanto mais as muralhas se elevam, mais os espreitadores mergulham nas paisagens do outro lado, que cada vez mais os fascinam.

*No. D-50. Apr. 1983. 102 x 66 cm.
Collection Mr. and Mrs. Julio Landmann*



11) Fronteira aberta

Felizmente pouco a pouco todos os territórios se vão tocando por qualquer lado; tornamo-nos todos fronteiriços. Esquerda e direita entrançam as mãos. É assim que as fronteiras mais dificilmente penetráveis se tornam lentamente transparentes, e as regiões intermediárias, as regiões de passagem, as portas, os interestícios se tornam centros novos para os quais convergem as multidões e de onde elas se espalham instruídas numa nova escuta das coisas.

No. 114: Oct. 1981. 122 x 132 cm.



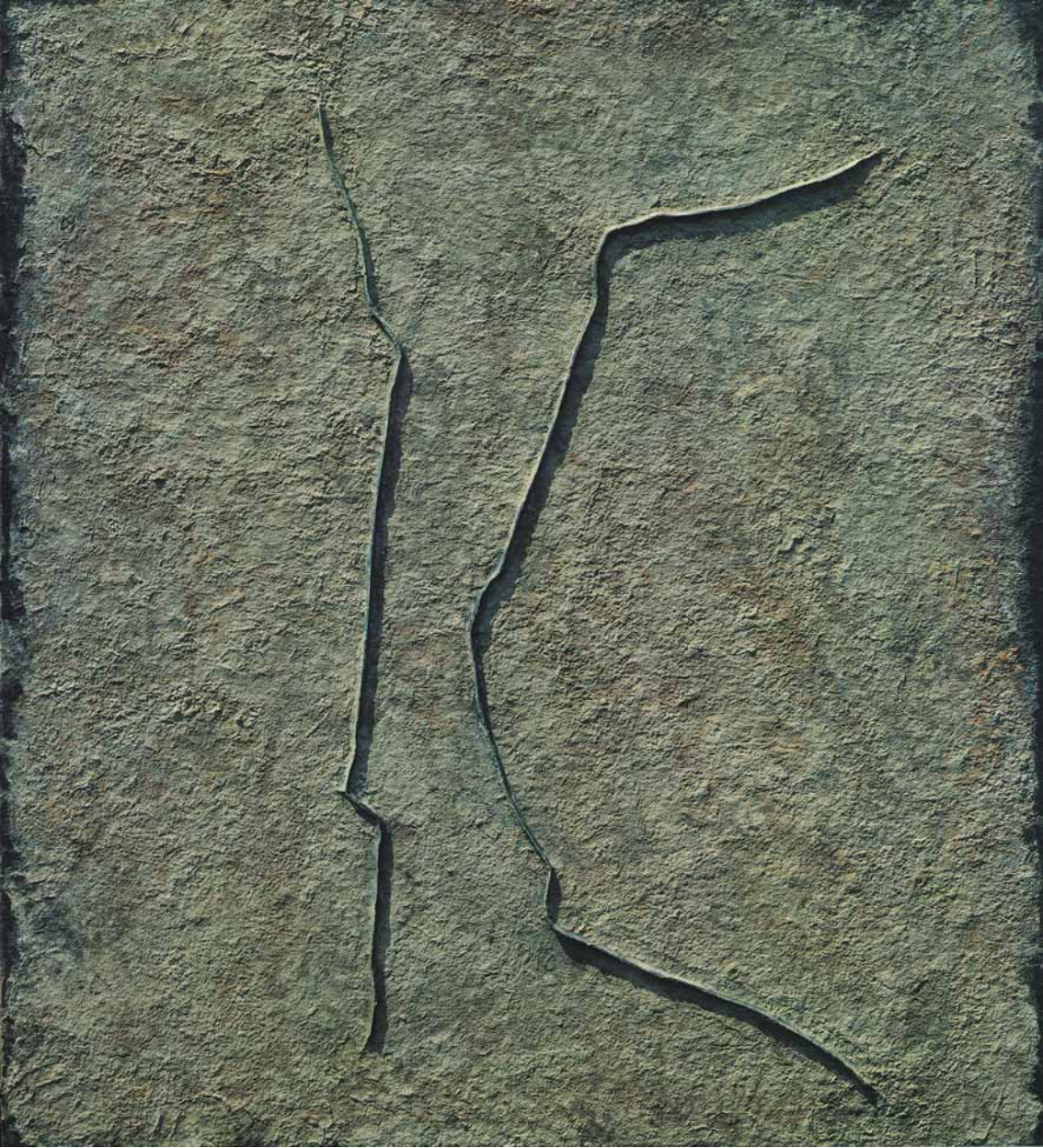
12) Fronteira habitável

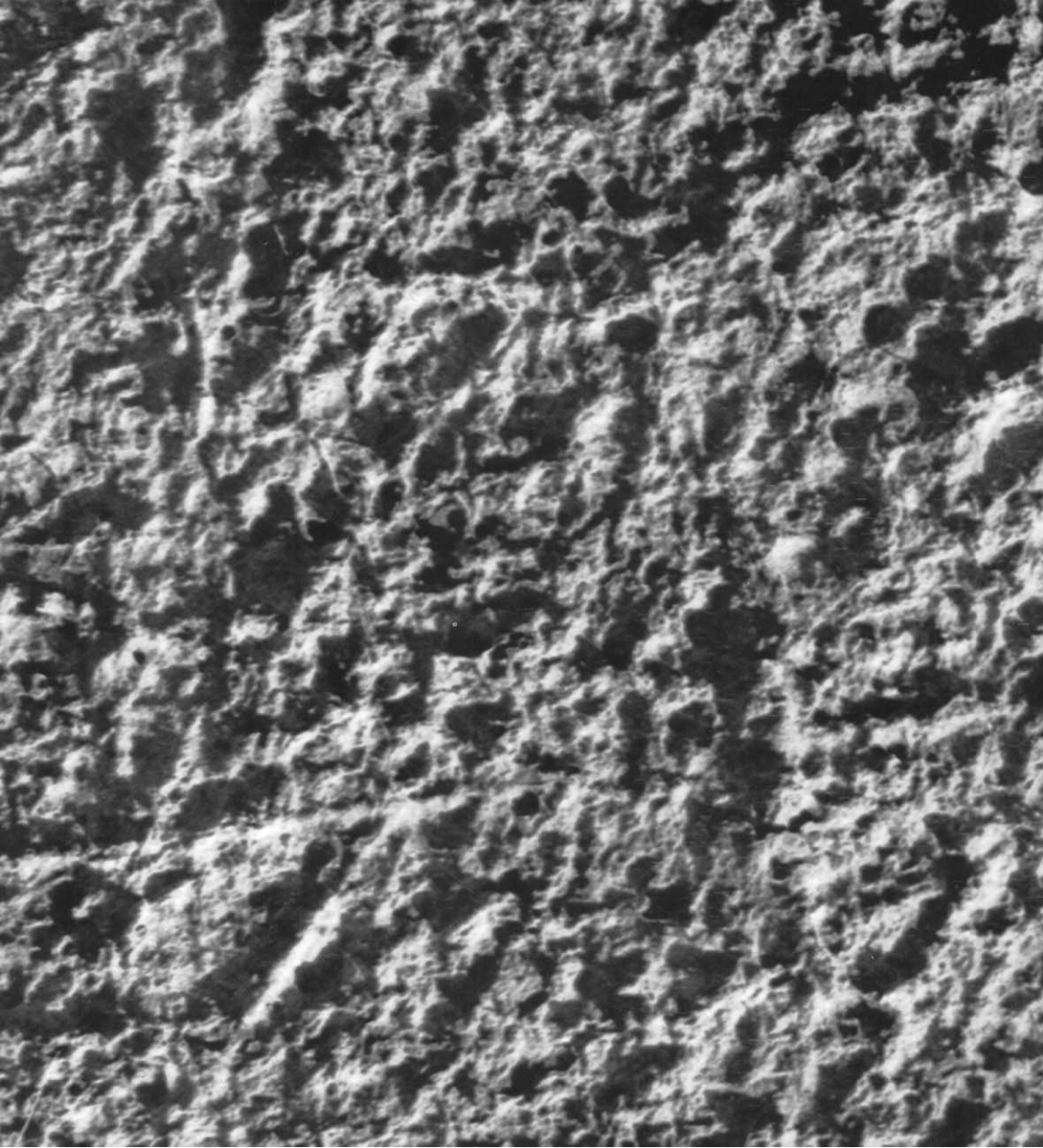
Assim a fronteira ultrapassada torna-se membrana vibratória, tanto aquela que produz o som como aquela que o recebe. Torna-se o lugar onde dois territórios se apertam amorosamente, o contacto das suas duas peles. A fronteira desdobrada, liberta, anima-se como um par que dança, desenhando a sua sombra e a sua chama sobre as paredes da caverna Terra, e conquistando o espaço dos seus enlaces.

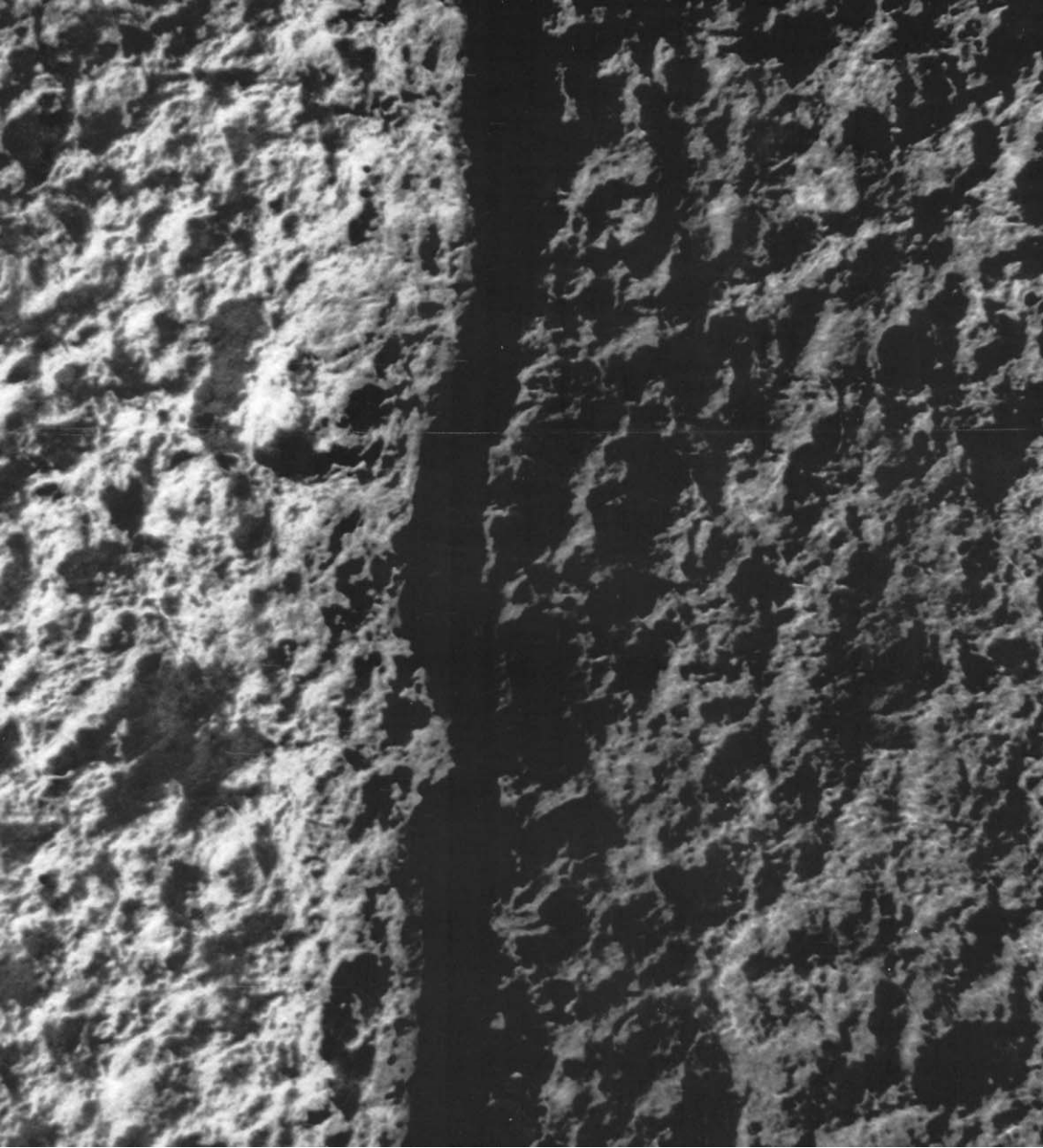
*Michel Butor, Nice, Outubro de 1983
(Tradução de: Miguel Tamen)*

*No. 122. Febr. 10, 1982. 140 x 122 cm.
Collection Dr. and Mrs. John H. Abeles*

*Overleaf: Detail
No. 160. Nov. 1982. 107 x 125 cm.*







Meditation sur la frontière

Michel Butor

pour Batuz

1) Frontière limite

La neige, la suie. Deux pays: l'un couvert de maïs, l'autre de tournesols, l'un caillouteux, l'autre sableux. Ici forêts de chênes, là de hêtres. Deux peuples: grands blonds aux teints d'églantines et yeux bleus, petits noirs basanés aux pommettes saillantes, paupières bridées. Chez les uns une langue à agglutinations, flexions chez les autres. Villages à toits de tuiles ou d'ardoises, à toits de chaumes ou de lattes. Défrichements et

Musing on the Border Line

Michel Butor

for Batuz

1) The Border as Boundary

Snow and soot. Two lands; one is grown with corn, the other with sunflowers, one stony, the other sandy. Oak forests flourish here, beech forests there. Two nations: tall and fair with sweetbriar complexion and blue eyes; short and swarthy, tanned, with prominent cheekbones, having narrow eyes. In one place the language is agglutinative, in the other it is flexional. Villages with tile or slate roofs; thatched or battened roofs.

migrations qui produisent çà et là des heurts, si bien qu'il faut fixer la ligne de partage, l'inscrire, la baliser. Il y a peut-être un centre là-bas, la capitale d'un empire, celle d'un royaume de l'autre côté, d'où proviennent ces irradiations, ces vagues successives qui maintenant butent sur ce mur; mais nous concentrons notre regard sur cette région de la frontière où les choses ne seraient pas tellement différentes s'il y avait tout un tissu, tout un réseau de foyers émetteurs de part et d'autre. L'essentiel, c'est que l'approche de cette limite va provoquer obligatoirement des remous. Libre à eux, dans les lointaines régions médullaires, d'ignorer cet autre avec lequel nous sommes journellement confrontés, de faire comme s'il n'existait pas; nous qui vivons dans la proximité de ces barrières, nous sommes toujours obligés de nous définir par rapport à lui.

2) Frontière menacée

Lorsque tout alentour s'étendent les tournesols sous les hêtres, on peut croire que ce sont les seules espèces dans leur genre; elles ne posent point de questions; inutile de les défendre et l'on peut bien s'amuser, dans les jardins botaniques, à considérer fleurs et essences exotiques, extravagances pour nous délasser. Mais lorsqu'au-delà du vallon nous apercevons soudain les chênes interdits ou les céréales étrangères, nous savons qu'elles constituent une menace, que leurs graines risquent de gagner. Aussi nos hêtres ne sont pas seulement des hêtres, mais des antichènes; aussi les toits de nos villages proclament-ils perpétuellement l'éloge de la tuile contre le chaume ou du bardeau contre l'ardoise. Dans notre conscience, l'autre est toujours là.

Landclearings and migrations that here and there produce shocks, hence a borderline that must be set, inscribed, beacons. There may be a center over there, the capital of an empire, one of a kingdom on the other side; that is where these irradiations come from, these successive waves now butting at the wall. But we focus our stare on this borderland where matters would not be that much different if there were a whole texture, a whole network of transmission sources on either side. The main thing is that nearing the boundary one will necessarily cause disturbances. In the distant nerve-centers they are at liberty to ignore that other with which we are daily confronted, to act as though it did not exist; we who live close by these barriers, we are always compelled to define ourselves in relation to it.

2) The Threatening Border

When sunflowers or beech trees extend all around us, we might believe that they are the only species of their kind; they do not raise questions; it is not necessary to defend them, and we might as well entertain ourselves, in botanical gardens, by gazing upon exotic flowers and varieties — lavishness for our leisure time. But when, beyond our dale, we suddenly catch a glimpse of forbidden oak and alien grain, we know that they constitute a menace, that their seed is likely to spread. Our beech trees therefore are not only beeches but counter-oaks; and so the roofs of our villages perpetually herald a panegyric of tiles as opposed to thatch, or shingle as opposed to slate. Within our consciousness the other is always present.



3) The Intimate Border

We are twofold; the border runs through the middle of our heart; and yet, we are either on one side or the other; for centuries on end a part of ourselves represses the other, wants to keep it from expressing itself, smother it, devour it. Hatred for him who lives on the other side of the water is aroused because his voice is never silent on this side. So, as one draws near the border, everything that was calm on the great plains begins to stir and sharpen.

3) Frontière intime

Nous sommes doubles; la frontière passe au milieu de notre coeur; et pourtant nous sommes d'un côté ou de l'autre; une partie de nous-mêmes pendant des siècles réprime l'autre, veut l'empêcher de s'exprimer, la recouvrir, la dévorer. La haine envers celui qui vit de l'autre côté de l'eau vient de ce que sa voix ne se tait jamais de ce côté-ci. Ainsi à l'approche de la frontière, tout ce qui était calme dans les grandes plaines s'agite et s'aiguise.



No. D-6. Nov. 1982. 51 x 66 cm.

4) Frontière spectre

Si la ligne était bien droite, tout se calmerait peut-être; l'ignorance pourrait gagner à la longue; l'autre deviendrait invisible. La frontière deviendrait l'extrémité du monde. Mais il suffit de la moindre irrégularité, de la moindre fissure pour que des tensions s'instaurent non seulement perpendiculairement à la frontière mais au long d'elle-même: ici un creux auquel répond en face non seulement une bosse, mais un creux inverse un peu plus loin, et ainsi de suite. Chacun de ces accidents va se répercuter en courants et vibrations. Si le territoire longé par la frontière prend une couleur, une vie, une conscience différente de celui qui se trouve entouré de territoires similaires, qu'en sera-t-il de celui qui est cerné par elle presque de toutes parts, ou de celui dans lequel elle pénètre comme une arme dont la pointe doit obligatoirement se renforcer, prolongeant à l'intérieur de nos domaines comme une frontière en projet, un désir de nous séparer? Telle particularité du terrain va donner l'avantage à tel trait de végétation, de coutume, de langue; un peu plus loin c'est un trait tout autre qui sera décisif; et tout cela s'équilibrera peu à peu dans un tracé relativement stable qui constituera pour ainsi dire le profil de la différence entre ces deux régions de notre Terre et de notre âme: Autriche et Hongrie.

4) The Ghostly Border

If the border line were straight and true, everything perhaps might calm down; ignorance might win out in the long run; the other might become invisible. The frontier would become the outer boundary of the world. But all that is needed is the slightest irregularity, the slightest rift, and tensions set in, not only at right angles to the border but along the length of it; a hollow here, opposite which would correspond not only a hump but an inverted hollow a little farther on, and so forth. Each of these folds will reverberate as currents and vibrations. If the area that lies along the border assumes a color, life, and consciousness different from those found in areas that happen to be surrounded by like ones, what will occur in an area enclosed within a frontier on nearly all sides, or in one where it penetrates like a weapon whose tip must necessarily gather strength, extending within our domains something like a projected border, a desire to sunder? Such particular aspect of the terrain will favor such or such feature in plants, customs, and language; a little farther, a totally different feature will be decisive; and all of that will gradually become balanced along a fairly stable line that will make up, so to speak, the outline of the difference between those two regions of our Earth and of our soul — Austria and Hungary.



5) Frontière profonde

Pour nous concentrer en peinture sur le phénomène de la frontière, il est indispensable d'éliminer autant que possible les autres bords de notre représentation. C'est pourquoi les œuvres ne seront jamais assez grandes. Il faudra que nous puissions nous enfoncer, nous abîmer dans le contemplation de telle région, la vivre comme si elle n'avait pas de frontière, pour pouvoir ensuite nous approcher de celle-ci, la voir fonctionner. C'est pourquoi, tout en conservant une forme grossièrement rectangulaire, justement parce qu'étant traditionnelle celle-ci n'attire pas sur elle l'attention, nous lui enlèverons toute raideur. Le quadrillage même de la toile de lin, support habituel de cet art, la soulignerait encore trop. C'est pourquoi nous constituerons peu à peu un territoire par alluvionnements successifs avec une matière que nous choisirons spécialement comme porteuse depuis longtemps d'information, laissant parfois la possibilité de déchiffrer encore certaines «nouvelles» d'antan, tous les papiers, depuis les journaux jusqu'aux cartons, imitant ainsi les processus de la Nature et de l'Histoire, ce qui aura l'avantage de nous fournir une sorte d'étendue profonde, de piège à temps: feutre, chaume, écorce, à l'intérieur de quoi les grouillements de flux et de reflux auront tout loisir de s'exprimer, avantage aussi de buvardier, d'imprégner en quelque sorte l'espace extérieur, dont la rencontre pourra être parfois encore adoucie par la transition d'un cadre de même nature avant le cadre officiel permettant de suspendre cette étrange image, cette icône de la présence de l'étranger.

5) The Border in Depth

If we are to focus, in painting, on the border phenomenon, it is indispensable that we eliminate as much as possible the other bounds of our representation. That is why the works will never be large enough. We must be able to penetrate in, to be swallowed up by the contemplation of such and such a region, to experience it as if it did not have a border, so that we might, later on, come close to that border, see it function. That is why, even though we keep using a roughly rectangular shape, precisely because, being traditional, it does not call attention to itself, we shall remove all its rigidity. The very checkerwork of canvas, the usual prop for that art, would emphasize it yet too much. That is why we shall gradually make up a territory by means of successive alluviations with a material especially chosen because it has, for a long time, conveyed information, sometimes affording the possibility of still deciphering some "news" of yester year; all sorts of paper, ranging from newsprint to cardboard, will thus imitate the processes of Nature and History, and this will have the advantage of providing us with a kind of deep expanse, an ambush for time; felt, thatch, bark, within which the swarmings of ebb and flow will have full opportunity to express themselves, also the privilege of blotting up, of impregnating, after a fashion, the inner space whose encounter could sometimes be further mitigated through the intermediary of a frame of the same material, before the official frame is put in place, allowing one to hang this strange image, this icon of the alien's presence.

6) Frontière naturelle

Dans son traitement alchimique, le papier se purifie pour devenir support de la médiation sur nos propres frontières intimes, éclairage de nos guerres intestines, et pour cela dévoile sa propre histoire, ses origines: il se dépenaile en fibres qui vont relier les différents points du territoire comme ces paquets de fils de toutes couleurs dans les armoires des cerveaux électroniques, ou les neurones de notre système nerveux, et avoue si bien son extraction végétale qu'il est possible de passer presque insensiblement à la paille, à l'herbe, au lichen. La matière image ainsi fournie devient comme un événement naturel et réagit à la lumière du jour comme un pré, un tapis de feuilles mortes dans un sous-bois, ou un rocher couvert de mousses. On peut même imaginer, rejoignant certaines fulgurances des jardiniers d'Extrême-Orient, une oeuvre-manifeste faite d'herbe vivante, ou plus exactement d'un assèchement d'herbe au milieu d'un pré, laissant une frontière en fleurs. A l'aise en tous les cas parmi les arbres, l'icône y devient résumé de l'histoire du monde, médiation sur la frontière qui sépare Nature et Culture.

6) The Natural Border

Through its alchemic treatment paper is purified in order to become a support for the musings on our own intimate borders, light thrown on our intestine wars, and for that purpose it unveils its own history, its origins; it becomes torn into fibers that will link up different places in the territory like those bundles of multicolored wires in the recesses of electronic brains, or the neurons of our nervous system; it acknowledges its vegetal lineage so well that it is able to shift imperceptibly into straw, grass, or lichen. The image matter thus provided becomes similar to a natural event and reacts to the light of day like a meadow, a carpet of dead leaves in the woods, or a mosscovered stone. One might even imagine, in the manner of some fulgorous arrangement by a Far-Eastern gardener, a proclamatory work made of live grass, or more precisely of a drying-up of grass in the center of a meadow, leaving a flowering border. Comfortable at any rate among the trees, the icon becomes a summary of world history, a musing on the borderline between Nature and Culture.

No. D-51. Apr. 1983. 183 x 107 cm.
Private collection

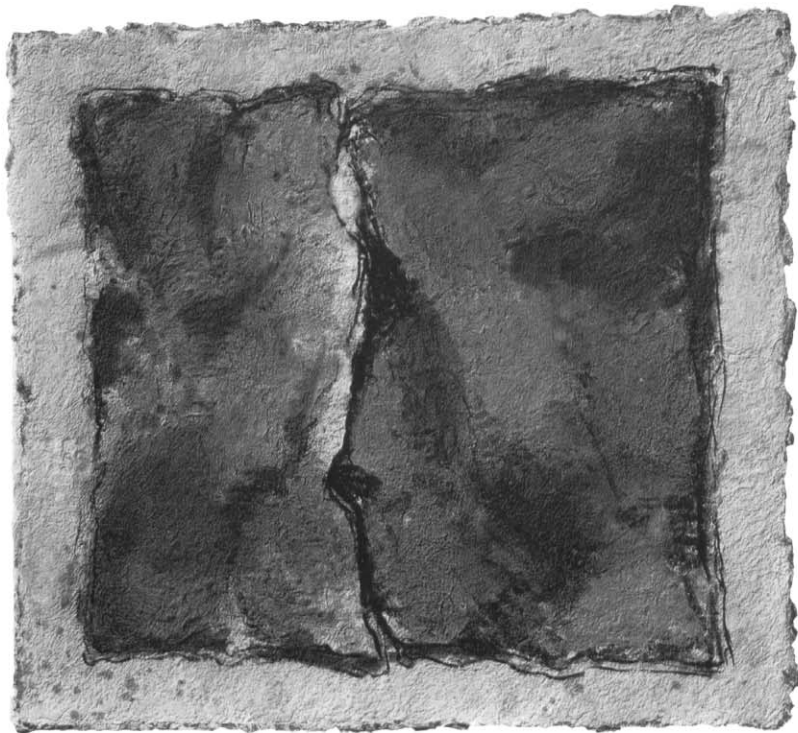


7) Frontière libre

Les habitudes de notre langage nous font nous placer à droite de la frontière. La gauche sera l'autre, parfois le sinistre, souvent l'illimité. La ligne est plus frontière de son côté droit que de son côté gauche, et ceci naturellement quelle que soit la position géographique réelle des peuples qui peuvent servir d'application concrète à notre méditation. Ainsi tandis que l'Autriche avec ses montagnes, monastères et quatuors à cordes est à l'Ouest, la Hongrie avec ses immenses étendues, ses grands lacs à bords marécageux peuplés de roseaux toujours agités par le vent d'Asie centrale, ses troupeaux de chevaux libres gardant en leurs crinières le souvenir des migrations conquérantes de leurs ancêtres jusqu'à l'établissement d'une frontière suffisamment solide qui les a réorganisés, lui répond à l'Est, mais il nous suffit de nous placer au Nord pour que rétablir la situation sémantique habituelle. Lorsque nous passons au continent américain, que ce soit au Nord ou au Sud, aux Etats-Unis ou en Argentine, la figure s'applique avec toute sa force sans aucune transposition: c'est bien la droite ou l'Est organisé, centralisateur et

7) The Free Border

Our language habits lead us to locate ourselves to the right of the frontier. The left is the other, sometimes the sinister, often the boundless. The line is more of a border on its right side than on its left, and this is true, of course, no matter what the actual geographic location of the nations that might serve as concrete application of our musing. Thus while Austria with its mountains, monasteries, and string quartets is to the West, Hungary corresponds to it in the East, with its tremendous spaces, its large lakes with marshy shores replete with reeds that are constantly stirred by the wind from central Asia, its herds of free horses keeping within their manes memories of their forebears' conquering migrations, until the setting up of a sufficiently solid frontier that reorganized them corresponds to it in the East – but all we need do is to locate ourselves in the North and the usual semantic situation is reestablished. If we move to the American continent, whether it be in the North or in the South, in the United States or in Argentina, the image fits with all its strength, with no transposition: it is indeed



No. 111. Oct. 1981. 118 x 130 cm. Collection Mr. and Mrs. Jack French

plus ou moins centralisé qui dévore peu à peu un Ouest de plus en plus lointain, ce qui est de l'autre côté de cette frontière mouvante particulièrement vive et enrichissante, étant considéré comme étant justement ce qui n'avait pas de frontières, le pays de l'errance et même de la licence, le lieu de la respiration loin des codes usés, quand bien même un examen plus poussé oblige à nuancer considérablement tout cela.

the right, or the organized East, centralizing and more or less centralized, that gradually swallows up a more and more distant West, what is on the other side of that particularly lively and enriching, unstable frontier; the West was viewed as being precisely that which had no bounds, the land of wandering and even of licentiousness, the place where one could breathe far from worn-out codes—even if a more searching examination forces one to qualify all that considerably.



No. D-35, Mar. 1983. 71 x 66 cm.
Collection Mr. and Mrs. Janos Szekeres

8) *Frontière constitutive*

Opposition entre une région centrée et une région non centrée ou qui l'est beaucoup moins; on pourrait se demander ce qui permet à une frontière de se constituer pour s'opposer à l'irradiation d'un tel centre. L'étude des frontières incomplètes nous montre qu'il convient en partie d'inverser les choses: l'irradiation progressive d'un centre naissant dans la droite provoque une résistance dans ce qui était autrefois sans frontières, laquelle s'organise en centres; et l'on peut dire que toute interruption du flux, du la migration primitive, même due à des causes accidentelles, va provoquer une sorte d'analyse ou dialyse, va séparer peu à peu en deux populations distinctes ce qui n'était d'abord qu'un seul peuplement. C'est d'abord un pointillé que la frontière, comme nous le montrent si bien nos cartes de géographie, et l'examen de chacun de ses fragments nous permet d'apprendre comment, en temps de crise, quand la menace de l'autre devient particulièrement angoissante, ils vont avoir tendance à se rejoindre et se renforcer.

8) *The Constituent Border*

There is opposition between a centered region and a noncentered region or one that is much less so; one might ask what allows a frontier to be established in order to oppose the irradiation issuing from such a center. A study of incomplete borders shows that it is fitting, in part, to reverse matters: the progressive irradiation coming from a nascent center on the right brings about a resistance where there used to be no borders and it organizes itself within centers; one might say that any interruption in the flow, in the original migration, even owing to accidental causes, will bring about a kind of analysis or dialysis, will gradually divide into two distinct populations what at first was a sole settlement. A dotted line is what the border was at first, as our maps show us so well, and the examination of each of its fragments allows us to learn how, in times of crisis, when the threat of the other becomes particularly distressing, they will to join and strengthen one another.



9) Frontière épaisse

C'est surtout quand le centre même se sentira menacé qu'il renforcera la frontière, en fera une grande muraille, de plus en plus étanche, de plus en plus haute, tâchant d'intercepter même le vol des oiseaux et des ondes informatrices. Plus la frontière est à l'origine accidentelle, décidée par exemple par un centre lointain, un état-major ou une conférence internationale sans aucune consultation des intéressés, plus elle a tendance à devenir méchante, hérissée, meurtrière (mur de Berlin, 38ème parallèle); elle va alors projeter son ombre sur les régions environnantes. A son maximum de défiance la frontière se dédouble nécessairement en deux lignes, chacune tournée vers l'extérieur, mais qui devra aussi protéger l'intérieur contre la menace non seulement de l'autre mais de cette région intermédiaire, interstitielle, le no man's land, cette expression géographique de l'incompréhension, de la déchirure, couloir de mort d'abord, désolation et barbelés, mais qui pourra parfois s'adoucir, devenir l'image même du franchissement des frontières lorsque celui-ci pourra enfin s'effectuer.

9) The Thickened Border

It is mainly when the very center feels threatened that the frontier is reinforced, it becomes a great wall, more and more impervious, taller and taller, and an attempt is made to intercept even the flight of birds and the path of informative radio waves. The more the frontier is accidental in its origin, decided upon, for instance, by a remote center, a military headquarters, or an international conference without the parties concerned being in any way consulted, the more it tends to become vicious, bristling, murderous (the Berlin Wall, the 38th parallel); it then casts its shadow on the surrounding regions. When it reaches the height of distrust, the border necessarily splits into two lines, each facing the outside, but which must also protect the inside from the threat not only of the other but of this intermediate, interstitial region – the no man's land; that geographic statement of incomprehension, of laceration, is first a hallway of death, desolation and barbed wire, but this could at times be alleviated, become the very image of border crossing when such crossings can finally take place.

10) Frontière franche

Le seul tracé de la frontière constituait une analyse des différences entre les territoires, entre les peuples. Avec ces frontières épaisses et dédoublées, projections sur le plan de leurs renforcements verticaux, nous arrivons à l'expression de ce qui les met en question, de ce qui veut les dépasser, les survoler. Si la frontière s'épaissit, c'est en effet qu'il est de plus en plus difficile de la maintenir, c'est que de plus en plus de part et d'autre on désire son franchissement, plus donc le frontalier est conscient non seulement de l'existence de l'autre mais de ses vertus, plus il désire le connaître, se rebellant ainsi contre les injonctions du centre ou de la droite qui veut fermer toutes les issues qui demeurent dans le dessein d'ailleurs de protéger ce frontalier lui-même contre les inimaginables dangers de l'autre; c'est que la conscience de l'habitant du centre n'a pas la même structure. Plus les murailles s'élèvent, plus les guetteurs plongent dans les paysages de l'autre côté qui les fascinent de plus en plus.

11) Frontière ouverte

Heureusement peu à peu tous les territoires se touchent par quelque bord; nous devenons tous frontaliers. Gauche et droite tressent leurs mains. C'est ainsi que les frontières les plus difficilement pénétrables deviennent lentement transparentes, et les régions intermédiaires, les régions de passage, les portes, les interstices deviennent des centres nouveaux vers lesquels convergent les foules et d'où elles se répandent instruites dans une nouvelle écoute des choses.

10) The Border Crossed

The mere tracing of the frontier constituted an analysis of differences between areas, between nations. With borders that are thick and split into two, that are plane projections of their vertical reinforcements, we are reaching the expression of what puts them into question, of what aims at going beyond them and viewing them from a distance. If the border becomes thicker, it is indeed because it is more and more difficult to hold; more and more, on either side, one wishes to cross it, and the more the borderer is conscious not only of the existence of the other but of its qualities, the more he desires to become acquainted, thus rebelling against the injunctions of the center or the right who want to seal all remaining exits; the aim, furthermore, is to protect the borderer himself from the unimaginable dangers coming from the other, for the consciousness of the center inhabitant does not have the same structure. The higher the walls, the more the watchmen command a view of the landscape on the other side, which fascinates them more and more.

11) The Open Border

It is fortunate that, gradually, all territories come into contact on one side or another; we are all becoming frontiersmen. Left and right braid their hands. And thus the frontiers that are most difficult to breach are slowly becoming transparent; the intermediate areas, areas of transiency, doors, and gaps become new centers toward which the crowds converge and from which they spread out, acquainted with a new perception of things.



No. 146. Mar. 1982. 33 x 103 cm.

12) Frontière habitable

Ainsi la frontière surmontée devient membrane vibratoire, aussi bien celle qui produit le son que celle qui le reçoit. Elle devient le lieu où deux territoires se pressent amoureuxment, le contact de leurs deux peaux. La frontière dédoublée délivrée s'anime en couple qui danse, dessinant son ombre et sa flamme sur les parois de la caverne Terre, et conquérant l'espace de ses enlacements.

Michel Butor, Nice, octobre 1983

12) The Livable Border

Thus the overcome frontier has become a vibratory diaphragm, as much one that produces sound as one that receives it. It has become the place where two territories hug each other lovingly, the touching of their two skins. The split, liberated frontier comes to life as a dancing couple, outlining its shadow and flame on the walls of the cavern Earth, conquering space with its entanglements.

Michel Butor, Nice, October 1983
(Translated by Leon S. Roudiez)



Batuç with «OMEN» in his Greens Farms studio
© Inge Morath

B A T U Z

- 1933 *Batuz was born on May 27, 1933, in Budapest, Hungary.
He spent his childhood at the country estate of Matraderecske that belonged to
the family for generations.
The estate was administrated patriarchally and with total authority.
He was educated and raised to be the only heir to this estate.*
- 1944 *Batuz' life changed abruptly when the front lines of World War II approached
the area.
The family looked for temporary refuge from the horrors of the war and moved
westwards, never to return.*
- 1945 *There was wandering, starvation and refugee camps.
The contact with people under these circumstances gave him another dimension
of life.*
- 1946 *He worked hard to maintain the family.
Studied German, history and literature.*

- 1949 *Emigrated with his parents to Argentina.
During a heart ailment that incapacitated him for a year, Batuz started to paint,
painstakingly copying old masters and then Impressionists.*
- 1955- *His style turned toward an expressionistic interpretation of nature in landscapes*
1963 *and still lifes.*
- 1961 *Married Ute Mattel, granddaughter of the Austrian composer
Anton von Webern.
His father died in December.*
- 1963 *Birth of his first son, Sasa.
First one-man show in Buenos Aires was sold out.
He cautioned: «It cannot be so good when people like it so much.»*
- 1964 *Moved with his family to Villa Gesell, a solitary place by the sea, in the south of
Argentina, where he spent eight years in complete dedication to his work.
His work gradually turned toward abstraction.*
- 1965 *Birth of second son, Andres.*
- 1967 *Made a series of sculptures with lava rocks, as well as concrete.
The interrelationships of sculptural positive and negative space, and the tension
created between the two, has had a fundamental influence on his work.
Birth of only daughter, Dada.*
- 1969 *Built his own studio with chicken wire and concrete all by himself, with only the
help of his wife Ute, over a period of two years, approaching it like an organic
sculpture without previous plans.*
- ✓ 1970 *Wildenstein Gallery became his exclusive dealer.*

Met Rafael Squirru, poet, art critic and founder of the Modern Art Museum in Buenos Aires. Squirru's role was fundamental in the decision to leave Argentina and to move on to a broader scene.

- 1972 *Publication of first silkscreen portfolio with text by Rafael Squirru. Left Argentina in December for travels through South America, the United States and Europe.*
- 1973 *Change of government in Argentina. Batuz lost his sponsorship and was stranded in New York with all his paintings. Nervous breakdown as consequence of the hopeless situation. The family was left without the most elementary necessities. Nevertheless he achieved to have a one-man show at the Organization of American States in Washington, DC. Settled in Connecticut using an unbeated garage as studio.*
- 1974 *Exhibitions in local museums, universities and libraries.*
- 1975 *Joseph H. Hirshhorn visited his studio and purchased several works. Beginning of a friendship that lasted to Hirshhorn's death. Published portfolio of serigraphs, «Forms in Tension», which he prints himself, with the help of the whole family.*
- 1976 *Exhibition in West Germany. The Wallraf-Richartz Museum in Cologne, the Kunsthhaus in Zurich, and the Museo Español de Arte Contemporáneo in Madrid acquired his works. Published portfolio of serigraphs, «Homage to America», printing done with help of the family, with text by Ida Rubin.*
- 1977 *His works were shown in the new acquisition exhibitions at the Hirshhorn Museum and Sculpture Garden in Washington, DC, and the Kunsthalle in*

Nuremberg, West Germany.

Published portfolio of serigraphs, «Polymorphic».

- 1978 One-man shows at the Museu de Arte de São Paulo in Brazil and The Phillips Collection in Washington, DC.

His book INTERRELATION OF FORMS, with texts by Rafael Squirru, Frank Getlein, Dieter Ronte and Joseph H. Hirshhorn, also served as catalogue for these shows.

With the sale of several of his paintings to the collector Jay Bauer, Batuz acquired in Greens Farms, Connecticut, the estate of Hilla von Rebay (founder of the Museum of Non-Objective Art, which became the Solomon R. Guggenheim Museum).

- 1979 Works in collage, with various materials.

The Phillips Collection acquired two of his works.

Experimented in the handmade paper workshop of John Koller, where he did a series of works pressed by hydraulic press.

Began to work with pulp in his own studio in freer manner.

Started to 'paint with pulp'.

Completion of his large work, «Omen» in September.

The Everson Museum of Art, Syracuse, N.Y. acquired the yellow

«Botond no. 2».

- 1980 Created several large works in paper.

Film by Rawen Fulton on his life and work, starting in April and continuing for the following eight months, became an important document on the process of his work at all stages.

The Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, in West Berlin acquired his work in paper No. 40. «Praesentia» for their permanent collection, to be shown in the exhibition 'Prints Changes in a Medium since 1945' (June 4- Aug. 16, 1981).

Created his work in grass on the abandoned lawn-tennis court of his home. Worked on maquettes for ceramic, stone, wood and metal sculptures as further development of his search for form relationships.

1981 *March, birth of third son, Tas.*

One-man show at the Everson Museum of Art, Syracuse, New York; Kunsthalle Nuremberg, West Germany; and Museum Moderner Kunst, Vienna.

A hardcover monograph on «Batuz: works in paper» came out, designed and printed by Harry N. Abrams and published by Rizzoli, with 176 pages, 120 illustrations, 80 in color, with texts by Dieter Ronte, Ronald A. Kuchta, Rafael Squirru and Curt Heigl. This book presented the most recent phase of Batuz's work. The works in paper, begun in early 1979, represent an innovative use of paper pulp and other natural materials as a painterly medium. Museum Moderner Kunst, Vienna acquired work in paper No. 78. Kunsthalle Nuremberg, acquired work in paper No. 44.

1982 *From January to end of March Batuz lived and worked in Florida's inland, near Blanton, totally cut off from outside life. Resulting in the eight monumental paintings in paper (approx. 10 x 12 feet) which he later that year exhibited at the Indianapolis Museum of Art, Indiana.*

May 2nd left for Japan to attend his one-man exhibition at the Hara Museum of Contemporary Art, Tokyo. During his stay he created a work with Japanese papers and materials using real grass from the gardens of the museum, which he named «The Hara-Painting». It was later shown and purchased by the museum.

In the fall attended his one-man show in Indianapolis, afterward, two months extensive travel through Europe.

In November he created several small size sculptures from steel and copper. Beginning of a series of drawings on large size French papers in pastels – which continues through 1983.

PUBLIC COLLECTIONS (Museums only)

Musée des Beaux Arts, Zurich, Switzerland

The Hirshhorn Museum & Sculpture Garden, Washington, DC, U.S.A.

Wallraf-Richartz-Museum & Museum Ludwig, Cologne, West Germany

Museu de Arte de São Paulo, Brazil

Museu de Arte Moderno, Rio de Janeiro, Brazil

Museo de Bellas Artes, Caracas, Venezuela

Kunsthalle, Nuremberg, West Germany

Museo de Arte Contemporáneo, Madrid, Spain

Museo de Arte Moderno, Buenos Aires, Argentina

The Metropolitan Museum, Miami, Florida, U.S.A.

Museo Nacional de Bellas Artes, Montevideo, Uruguay

The Litchfield Historic Museum, Connecticut, U.S.A.

The Bruce Museum, Greenwich, Connecticut, U.S.A.

Museum of Art, Science & Industry & Planetarium, Bridgeport, Connecticut, U.S.A.

The New Brunswick Museum, Saint John, Canada

Museo de Bellas Artes, Santiago de Chile

The Phillips Collection, Washington, DC, U.S.A.

Indianapolis Museum of Art, Indianapolis, Ind. U.S.A.

Everson Museum of Art, Syracuse & Onondaga County, NY, U.S.A.

Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin, West Germany

Museum Moderner Kunst, Vienna, Austria

Fundação Calouste Gulbenkian, Lisboa, Portugal

Hara Museum of Contemporary Art, Tokyo, Japan

No. D-46. Mar. 1983. 183 x 46 cm.



CATALOG

Works in Paper

1.
Catalog Card No. 25. Apr. 11, 1979. Acrylic paint mixed in pulp, applied in several layers and partially pressed by hand, 70 x 60" (178 x 152 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.
2.
Catalog Card No. 26. Apr. 18, 1979. Acrylic paint mixed in pulp, applied in several layers and sprayed with diluted acrylic paint and water, 70 x 60" (178 x 152 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.
3.
Catalog Card No. 31. June 1, 1979. Colored and uncolored pulp on canvas, drawn with charcoal, 85 x 39" (216 x 99 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981.
4.
Catalog Card No. 40. July 15, 1979. Acrylic paint mixed in pulp, pressed with newspapers and drawn with charcoal, 71 x 45" (180 x 114 cm.). Exhibited at: Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin, West Germany, 1981. Collection Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin, West Germany.
5.
Catalog Card No. 44. July 1979. Dried grass covered with colored pulp, 33 x 25 1/2" (84 x 65 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981. Collection Kunsthalle Nuremberg, West Germany.
6.
Catalog Card No. 46. Aug. 25, 1979. Several layers of colored pulp and dried grass covered with additional layers of pulp dyed with acrylic paint, 71 x 83 1/2" (180 x 212 cm.). Exhibited at: Indianapolis Museum of Art, Indiana, 1982. Private collection.
7.
Catalog Card No. 53. Nov. 1979. Acrylic paint mixed in pulp, with metal band, 72 x 45" (183 x 114 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.
8.
Catalog Card No. 60. Jan. 1980. Acrylic paint mixed in pulp, charcoal drawing and charcoal dust, pressed by hand with newspapers, 45 x 53" (114 x 135 cm.).

Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982; Hara Museum of Contemporary Art, Tokyo, 1982. Of The Phillips Collection, Washington, DC.

9.

Catalog Card No. 68. Mar. 1980. Dyed pulp on canvas with metal bands, 65 x 65" (165 x 165 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.

10.

Catalog Card No. 69. Mar. 1980. Dyed pulp and charcoal, 96 x 70" (244 x 178 cm.).

11.

Catalog Card No. 70. Mar. 1980. Acrylic paint mixed in pulp on carved frame with metal band, 32 x 39" (81 x 99 cm.). Collection Mr. and Mrs. Jack French, Greenwich, Conn.

12.

Catalog Card No. 72. Apr. 1980. Acrylic paint mixed in pulp, painted with crayon on wet pulp and inlaid in a larger pulp, 78 x 48" (198 x 122 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst,

Vienna, 1981; Hara Museum of Contemporary Art, Tokyo, 1982; Indianapolis Museum of Art, Indiana, 1982. Collection Oscar P. Landmann, São Paulo, Brazil.

13.

Catalog Card No. 73. May 1980. Acrylic paint mixed in pulp with layer of dried grass and pulp, 70 x 45" (178 x 114 cm.). Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Hara Museum of Contemporary Art, Tokyo, 1982; Indianapolis Museum of Art, Indiana, 1982.

14.

Catalog Card No. 74. May 15, 1980. Acrylic paint mixed in pulp in many layers of different colors, painted with crayon on wet pulp, 65 x 71" (165 x 180 cm.). Most of painting process registered on film "Batuz, Life and Being" by Rawl Fulton, 1980. Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.

15.

Catalog Card No. 77. June 1980. Acrylic paint mixed in pulp, drawn with crayon on wet pulp, 62 x 94" (157 1/2 x 239 cm.). Exhibited at: Indianapolis Museum of Art, Indiana, 1982.

16.

Catalog Card No. 78. June 20, 1980. Acrylic paint mixed in pulp with layer of dried grass and several layers of pulp, partially worked with crayon, 82 x 129" (208 x 328 cm.).

Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981. Collection Museum Moderner Kunst, Vienna.

17.

Catalog Card No. 80. Aug. 8, 1980. Dyed paper pulp pressed with newspaper by hand, 82 x 85 1/2" (208 x 217 cm.).

Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.

18.

Catalog Card No. 85. Aug. 23, 1980. Dyed pulp, 73 1/2 x 129 1/2" (187 x 329 cm.).

Exhibited at: Everson Museum of Art, Syracuse, New York, 1981; Kunsthalle Nuremberg, West Germany, 1981; Museum Moderner Kunst, Vienna, 1981; Indianapolis Museum of Art, Indiana, 1982.

19.

Catalog Card No. 89. 1980-81 August. Acrylic paint mixed in pulp with layers of dried grass and pulp, painted with crayon on wet pulp, 42 1/2 x 47 1/2" (108 x 121 cm.).

Collection Dr. and Mrs. David Gottlieb,

New York, N.Y.

20.

Catalog Card No. 98. Summer 1981. Dyed paper pulp pressed with newspaper by hand with metal band, painted with crayon, 81 x 110" (206 x 279 cm.).

21.

Catalog Card No. 102. (Page 12) 1981-82 Summer. Several layers of painted pulp and dried grass and straw mixed with acrylic paint, finished with crayon, 41 x 46 1/2" (104 x 118 cm.). Collection Mr. and Mrs. Jay Bauer, Westport, Conn.

22.

Catalog Card No. 105. (Cover of catalog) June-July 1981. Not colored paper pulp pressed with newspaper by hand with metal band, painted with crayon, 55 x 85 1/2" (140 x 217 cm.).

23.

Catalog Card No. 109. Jul.-Oct. 1981. Layers of painted pulp and straw mixed with acrylic paint, arranged in different depths, with metal bands, 96 x 85" (244 x 216 cm.).

24.

Catalog Card No. 111. (Page 45) Oct. 1981. Acrylic paint mixed in pulp, painted with crayon on wet pulp and inlaid in a larger pulp, 46 1/2" x 51" (118 x 130 cm.). Collection Mr. and Mrs. Jack French, Greenwich, Conn.

25.

Catalog Card No. 112. Oct. 1981. Acrylic dyed

paper pulp and not colored, pressed with newspaper by hand, painted with crayon, 82 x 48" (208 x 122 cm.).

26.

Catalog Card No. 114. (Page 31) Oct. 1981. Dyed paper pulp pressed with newspaper by hand with metal band, 48 x 52" (122 x 132 cm.). Exhibited at: Hara Museum of Contemporary Art, Tokyo, 1982; Indianapolis Museum of Art, Indiana, 1982.

27.

Catalog Card No. 117. Jan. 18, 1982. Not colored paper pulp inlaid with acrylic dyed paper pulp, pressed by hand, painted with crayon, 84 x 92" (213 x 234 cm.). Exhibited at: Indianapolis Museum of Art, Indiana, 1982.

28.

Catalog Card No. 118. Jan. 22, 1982. Acrylic paint mixed in pulp, pressed by hand with newspaper, with metal bands, 83 1/4 x 92" (211 x 234 cm.). Exhibited at: Indianapolis Museum of Art, Indiana, 1982.

29.

Catalog Card No. 122. (Page 33) Feb. 10, 1982. Acrylic paint mixed in pulp, pressed by hand with newspaper, with metal band, 55 x 48" (140 x 122 cm.). Exhibited at: Hara Museum of Contemporary Art, Tokyo, 1982; Indianapolis Museum of Art, Indiana, 1982. Collection Dr. and Mrs. John Hillel Abeles, New York.

30.

Catalog Card No. 132. (Page 23) March 18, 1982. Acrylic paint mixed in pulp, applied on slightly different higher surfaces, 96 x 174" (244 x 442 cm.). Exhibited at: Indianapolis Museum of Art, Indiana, 1982.

31.

Catalog Card No. 146. (Page 49) Blanton Series of March 1982, finished Fall 1982. Acrylic paint mixed in pulp, pressed by hand with newspaper, painted with crayon and acrylic, 20 3/4 x 40 1/2" (53 x 103 cm.).

32.

Catalog Card No. 148. (Page 9) Blanton Series March 1982. Several layers of paper pulp mixed with acrylic, 39 x 34 1/2" (99 x 88 cm.). Collection Mr. and Mrs. Janos Szekeeres, Stamford, Conn.

33.

Catalog Card No. 153. (Page 19) Summer 1982. Several layers of painted pulp and dried grass, pressed with newspaper, with metal band, 46 x 48 3/4" (117 x 124 cm.).

34.

Catalog Card No. 156. Sept. 1982. Paper pulp with straw covered with acrylic painted paper pulp, with metal line, 84 x 60" (213 x 152 cm.).

35.

Catalog Card No. 160. (Page 34-35) Nov. 1982. Layers of acrylic painted paper pulp and straw, building up a crevice for the line, 42 x 49" (107 x 125 cm.).

CATALOG

Drawings

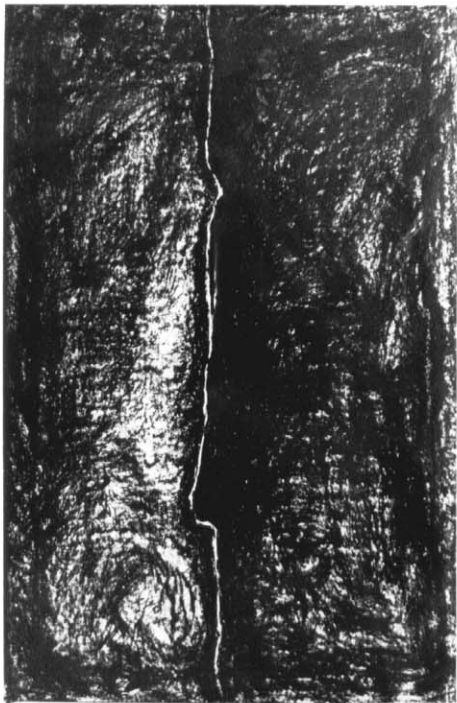
1. Card Catalog No. D-2. 1982. $29\frac{1}{2} \times 22\frac{1}{2}$ " (75 x 57 cm.).
2. Card Catalog No. D-4. Nov. 1982. $21\frac{1}{2} \times 17\frac{1}{2}$ " (55 x 44 cm.).
3. Card Catalog No. D-5. (Page 41) Nov. 1982. $18\frac{1}{2} \times 22\frac{3}{4}$ " (47 x 58 cm.).
4. Card Catalog No. D-6. (Page 40) Nov. 1982. 20 x 26" (51 x 66 cm.).
5. Card Catalog No. D-7. Dec. 1982. 20 x 26" (51 x 66 cm.).
6. Card Catalog No. D-12. Dec. 1982. 26 x 20" (66 x 51 cm.).
7. Card Catalog No. D-19. (Page 29) Jan. 1983. 40 x 26" (102 x 66 cm.).
8. Card Catalog No. D-20. Jan. 1983. $32\frac{1}{4} \times 25\frac{3}{4}$ " (82 x 65 cm.).
9. Card Catalog No. D-21. Jan. 1983. $46\frac{3}{4} \times 30$ " (119 x 76 cm.).
10. Card Catalog No. D-22. (Page 39) Jan. 1983. 70 x 42" (178 x 107 cm.).
11. Card Catalog No. D-23. (Page 47) Jan. 1983. $13 \times 14\frac{5}{8}$ " (33 x 37 cm.).
12. Card Catalog No. D-24. Jan. 1983. $12\frac{3}{4} \times 13$ " (32 x 33 cm.).
13. Card Catalog No. D-30. (Page 24) Jan. 1983. $42 \times 50\frac{1}{2}$ " (107 x 128 cm.).
14. Card Catalog No. D-31. (Page 45) Feb. 1983. 40 x 26" (102 x 66 cm.).
Collection Dr. Rafael Squirru, Buenos Aires, Argentina
15. Card Catalog No. D-32. Feb. 1983. 47 x 32" (119 x 81 cm.).
16. Card Catalog No. D-33. (Page 10) Feb. 1983. $27\frac{1}{4} \times 26$ " (69 x 66 cm.).
17. Card Catalog No. D-34. (Page 16) Feb. 1983. $27\frac{1}{2} \times 26$ " (70 x 66 cm.).
Collection Oscar P. Landmann, São Paulo, Brazil
18. Card Catalog No. D-35. (Page 46) Mar. 1983. 28 x 26" (71 x 66 cm.).
Collection Mr. and Mrs. Janos Szekeres, Stamford, Conn.
19. Card Catalog No. D-39. Mar. 1983. 25 x 26" (63,5 x 66 cm.).

20. Card Catalog No. D-46. Mar. 1983. 72 x 18" (183 x 46 cm.).
21. Card Catalog No. D-50. (Page 29) Apr. 1983. 40 x 26" (102 x 66 cm.).
Collection Mr. and Mrs. Julio Landmann, São Paulo, Brazil
22. Card Catalog No. D-51. (Page 43) Apr. 1983. 72 x 42" (183 x 107 cm.).
Private collection.
23. Card Catalog No. D-52. May 1983. 27 x 26" (68 x 66 cm.).
24. Card Catalog No. D-57. May 1983. 93 x 80" (236 x 203 cm.).
25. Card Catalog No. D-59. Jun. 1983. 72¹/₄ x 42" (184 x 107 cm.).
26. Card Catalog No. D-60. Jun. 1983. 72 x 42" (184 x 107 cm.).
27. Card Catalog No. D-61. (Page 21) Jul. 1983. 86 x 80" (218 x 203 cm.).
28. Card Catalog No. D-65. Sep. 1983. 117 x 58¹/₄" (297 x 148 cm.).
29. Card Catalog No. D-66. Sep. 1983. 86 x 80" (218 x 203 cm.).
30. Card Catalog No. D-67. Oct. 1983. 42 x 48" (107 x 122 cm.).
31. Card Catalog No. D-68. Oct. 1983. 72 x 80" (183 x 203 cm.).
32. Card Catalog No. D-69. Oct. 1983. 84 x 80" (213 x 203 cm.).
33. Card Catalog No. D-70. Oct. 1983. 42 x 46" (107 x 117 cm.).
Collection Mr. and Mrs. Arthur Miller, Roxbury, Conn.
34. Card Catalog No. D-71. Oct. 1983. 44 x 42" (112 x 107 cm.).
Collection Mr. and Mrs. Peter Penczer, Fairfield, Conn.
35. Card Catalog No. D-72. Nov. 1983. 42 x 38" (107 x 96 cm.).
Collection Dr. William Schmid, Jr., Wilton, Conn.
36. Card Catalog No. D-12.78. Dec. 1978. 57¹/₂ x 42" (146 x 107 cm.).
Collection Miss Liliana dos Reis, New York

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