





# SOCIÉTÉ IMAGINAIRE

at the

ROBERT ROSENTHAL

The Kennedy Center

6. - 10. November 1995 Washington D.C.



Thomas and Hilary discussing work on portfolio 'as ends themselves'



J.M. Sangmeister Enzo Edwards - Berlin 1992



Hilary with President Bush and Paul Lantz



J.J. Sangmeister, Josef Rothemann, and Martin Agazzi



Meeting of the Fourth Sangmeister at the Kennedy Center



Thomas returns to President J.J. Sangmeister: Hommage 4 to Correspondence in Montevideo (1988)



Fourth Sangmeister Meeting in Darmstadt, Darmstadt c. 1989



Hilary with Catering My Ambassador from the People's Republic of China in Garmisch  
Rathor's Chair-Kap Chairman Committee of Nibelung-Orchestra in Berlin 2001



Thomas with Adriano Manno and Jack Rothchild - Berlin 1991



Thomas and Franz Josef Bomer in Garmisch (1991)



Hommage 4 to Correspondence in Atlanta



Fourth Sangmeister Meeting in Berlin with J. Böhmer, J. Manno, A. Rothmann, M. Manno, A. Elchle, C. Rausing, L. Klotz, M. Agazzi and N. Casareto Berlin 1991



Hilary Tordell Chief, British National Gallery of Art, Hilary Kopper Chairman of the Super-  
county Board (United Chrysler Corporation), and Ambassador Wolfgang Lohmeyer of Germany



Michael Mager working in the Berlin Workshop of Hilary



Hommage 4 to Correspondence in Potsdam  
Mrs. Martina Rathor and Franz Wilhelm M. Pflaum

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# Communication through Art

Batuz communication method

Konrad Adenauer Foundation Washington  
Atlantik-Brücke Berlin  
Batuz Foundation Sachsen

*'The understanding of others is a contradictory ideal:  
It asks that we change without changing, that we be  
other without ceasing to be ourselves.'*

Octavio Paz

## Communication through Art

We are living in explosive times that are especially dangerous because they are unprecedented in history. Amid overwhelming changes there are unknown factors that make everyone uneasy. This is why communication initiatives that can be implemented immediately worldwide are so essential.

We need a new method to communicate that can be understood

universally through the rooted essence of man and thus shared by us all. This project is a call to each individual to participate in this new approach. Let's focus not on the word 'art' but on 'communication': man's primeval feeling that existed long before language. Even before he was able, man wanted to say: "Here I am!" to mark his presence on earth, like the cry of a newborn and

also like the desperate cry of a man left alone in the universe, seeking out others. His cry faded away, but still, his dirty hand thrust into the clay and pressed up against the rock wall of his cave; this voice remains strong and is still heard. He strove to send a message of his presence to others like him, and that message has reached men even centuries and millennia away. This first man was not a trained artist but simply a desperate man wanting to communicate.

Our method of communication has been carried out successfully in more than a hundred different workshops in Altzella; designed each time to make possible the

participation of the most different races, creeds, cultures, ages, and professions. I look forward to the cooperation with the Atlantik-Brücke of Berlin and the Konrad Adenauer Foundation in Washington, in helping through this program to create an atmosphere of friendship and understanding between the people in Germany and the USA.

A handwritten signature in black ink, consisting of a stylized 'B' followed by a cursive 'atuz'.

Batuz

## Konrad Adenauer Foundation Washington DC

No relationship in life exists without complications or difficulties. Europe's partnership with America is no exception, even though it is a relationship like no other. History, culture and religion have forged a special bond between the two continents. Our broader, strategic common interests have defined our relationship and outweighed our differences. Today, America, Europe and nations worldwide seek new ways to understand and shape our global system. The terrorist attacks of September 11, 2001 marked a new era in world history. The rules have changed and need to be re-written. Konrad Adenauer, the first German Chan-

cellor after World War II, whose legacy our Foundation strives to fulfill, profoundly shaped Germany's and Europe's post-war history and knew that Germany's own future would depend on the stability, security and prosperity of a united Europe as well as on a close European partnership with the United States. More than 50 years later, we are called upon once again to build bridges in order to ensure a great future threatened by minor difficulties of the day. That is the mission of the transatlantic partnership. That is our glorious challenge. That is the first chapter in the history of the 21st century.

It is with great pride that the Konrad Adenauer Foundation joins the project "Communication through Art" launched by the Batuz Foundation. This bridge-building project intends to involve the widest strata in American society and seeks to achieve a long-term creative impact on both sides of the Atlantic through personal exchange and understanding. Together with the Atlantik-Brücke's "Young Leaders" program, the Konrad Adenauer Foundation will participate in this trilateral effort of launching a new strategy to restore both the alliance mentality and the mechanisms direly needed to heal the continuing rifts across the Atlantic.



Franz-Josef Reuter  
Konrad Adenauer Foundation  
Washington DC

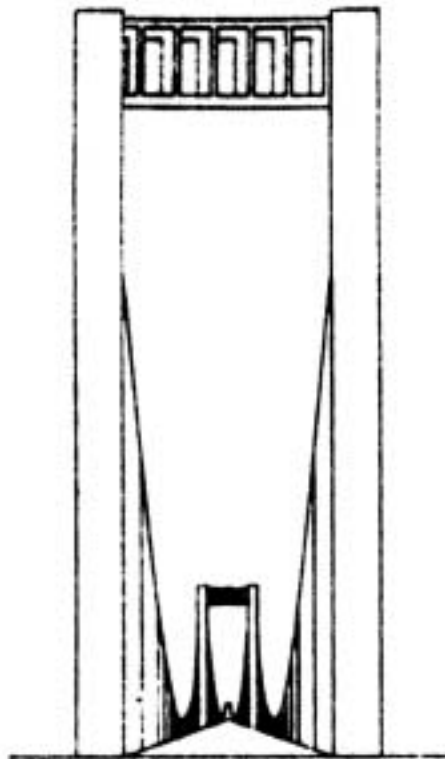
*'Politics in both the United States and Europe have in common the same essence and foundation: the goal of securing humanity's most treasured values: freedom and peace.'*

Konrad Adenauer





## Atlantik-Brücke



The Atlantik-Brücke, the oldest German-American friendship organization based in Berlin, is pleased to join the Konrad Adenauer Foundation, Washington, in supporting the Batuz Foundation's "Communication through Art" project.

This unique joint initiative represents a valuable addition to the Atlantik-Brücke's programming; broadening the scope of its work beyond its traditional focus on political and business related events to include programs with an

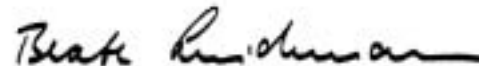
*Bridges don't just appear – they need to be artfully designed, carefully built and constantly maintained. Otherwise, they won't serve a need, or they are in danger of creeping corrosion or sudden collapse. Atlantik-Brücke – that bridge across the Atlantic conceived and constructed fifty years ago – has stood the test of hard times and rough weather.*

President George Bush\*

expressed emphasis on art and culture. The Atlantik-Brücke's support for and cooperation with the Batuz Foundation Sachsen will be concentrated primarily on the "Young Leaders" program.

"Communication through Art" is a vital step in building lasting and meaningful contacts between participants of drastically different personal and professional backgrounds. By encouraging creative work between participants

with a wide variety of cultural and social experiences, the program aims to reduce stereotypes and linguistic barriers, thus contributing the Atlantik-Brücke's half-century long tradition of supporting international dialogue.



Beate Lindemann Atlantik-Brücke

\* ("Introduction" to Ludger Kühnhardt, Atlantik-Brücke)

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## Interrelation of Forms

### The Democratization of Art

In the history of the visual arts there are many styles and schools, but very few basic ideas that provoke completely new ways of apprehension. The advancement of abstract art a century ago was not only a counterpoint to figurative art; it changed our entire vision and understanding of the world.

A similar breakthrough took place through the investigation of the *Interrelation of Forms* by Batuz. In a

work that has developed over a period of almost fifty years he has visualised this same idea through various means: initially through painting, now, really, through people. In the year 1984 Batuz's *Société Imaginaire*, which is essentially an interrelation of cultures; began to bring together prominent individuals from all sectors in art, politics, and science to create new and effective means of cross cultural exchange. As

we can see elsewhere in this publication he had a great and enthusiastic response from many of them.

As powerful as this activity was, it remained mostly an intellectual approach. As an artist he needed to see it. This is why he has created the Working Center at Altzella.

In hundreds of different workshops he brought together people from distant cultures, different professions and age groups, distinct intellectual backgrounds, and diverse economical and social strata.

Through these experiments Batuz has demonstrated the interrelation of forms in culture, thereby achieving nothing less than the democratization of art by making it accessible to all levels of society throughout the world.

As this new approach continues to develop in art and in other fields, much like what happened with abstract art a century ago, we will witness a change in our entire vision and understanding of the world.

A handwritten signature in black ink, appearing to read 'DR. RONTÉ', with a stylized flourish at the end.

Prof. Dr. Dieter Ronte  
Kunst Museum Bonn

## MIT and the Société Imaginaire

The larger ambitions of the Batuz Foundation/ Société Imaginaire must also be seen in actual work. Through the contacts of Batuz in Dresden, the Massachusetts Institute of Technology (MIT), collaborated with the Technical University of Dresden and city officials in urban analyses and proposals for that city. Subsequently, in meetings sponsored by the Société Imaginaire in Montevideo, Cadenabbia, and Altzella, I organized a large group of architects and engineers to celebrate and then study the work of the distinguished Uruguayan engineer Eladio Dieste. Many European colleagues joined with those of North and South America in two major symposia in Uruguay and at MIT. More recently I had the opportunity

to lead a Japanese photographic campaign in Uruguay, resulting in a special issue of the noted Japanese journal *a+u* (August 2003). Early in 2004, a large, well-produced book on Dieste, edited by me, will appear from a leading press, Princeton Architectural Press (New York).

These examples are only steps, but valuable ones in a program to realize the potential of the Altzella/Société Imaginaire world. It is the ambition of the Société to engender creative, even serendipitous, encounters across disciplines and among people from different cultures. To this end it is necessary that Altzella be used intensely - especially that two or more simultaneous projects bring contributive people into relation with one another. At a

practical level, it is also only with such a more intense set of activities that the resources of Altzella will be adequately engaged.

The Société seeks to provide a model or a laboratory for a future society where virtual community is proliferated yet direct contact and supportive settings remain vital. The Société, in an active stage marked by flexibility and growth, is committed to these goals not only as a matter of ideals, but also through projects with concrete results as measured in both work product and personal development.



Stanford Anderson  
Head, Department of Architecture  
Massachusetts Institute of Technology



Stanford Anderson and Batuz together with professors and students from MIT in Altzella

We live in an age that is increasingly complex but represented in ways that are alarmingly simplistic. Everything is reduced to a slogan, cliché, or newsbite. Anything more elaborate is mistrusted. Esthetic fundamentalism is taking its place beside religious fundamentalism: stupidity flourishes. Sister: The Social Imaginaire. Committedly heterodox, and valuing above all the exercise of freedom, especially in ways as yet untested, it refuses definition. It is always being born, always in the act of becoming, and cannot be pinned down. In this it resembles most a work of art, but one in which we are offered the possibility of living.

Mari Spind.



National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS\*

Dear Batuz,

...The Center is interested in serving as a repository for documentation about the interaction and collaboration of contemporary authors and artists. We are particularly interested in receiving copies of any portfolios that may result from this collaborative program. They will be accessible, thereafter, to any qualified user of the library or print room.

\*Letter written by Henry A. Millon, Dean of the Center for Advanced Study in the Visual Arts

*He lectured without hearing,  
Preached without seeing,  
Tanned without feeling  
Smiled without joy,  
Wept without sorrow;  
People praised him  
And called him a work of art.*

*Carl Mier*



As one of the repositories of these unique documents of international and cross-disciplinary interaction, we are pleased that so many of our sister institutions, both in the United States and abroad, have been selected to be repositories for the full sequence of Société Imaginaire artist/writer portfolios.

We look forward to receiving the next portfolios and wish you continued success in the programs of the Société Imaginaire.

Warm regards,

*Henry Strella*



## Selected Authors Contributing to the Société Imaginaire Texts and Manuscripts

Michel Butor *France*  
 José Oliver *Spain*  
 E. Gudino Kiefer *Argentina*  
 Charles Simic *USA*  
 Kurt Jankowsky *USA*  
 H.P. von Kirchbach *Germany*  
 Henry A. Millon *USA*  
 Lothar Kraft *Germany*  
 Jochen Boberg *Germany*  
 Jacek Bochenski *Poland*  
 Enrique Molina *Argentina*  
 Michal Kováč *Slovakia*  
 Czesław Miłosz *Poland*  
 H.M. Enzensberger *Germany*  
 Olga Orozco *Argentina*  
 Ferdinand Protzman *USA*  
 Milan Uhde *Czech Republic*  
 Julia Hartwig *Poland*  
 Milan Rufus *Slovakia*  
 James Merrill *USA*  
 Ivan Klima *Czech Republic*

Alvaro Mutis *Colombia*  
 Franz-Josef Reuter *Germany*  
 Terezia Mora *Hungary*  
 Harald Weinrich *Germany*  
 Ken Keniston *USA*  
 Marcos Aguinis *Argentina*  
 Stanisław Barańczak *Poland*  
 Rudolf Scharping *Germany*  
 Jorge Edwards *Chile*  
 Peter Esterházy *Hungary*  
 Timothy Keating *USA*  
 Alexander Kliment *Czech Republic*  
 Hanna-Renate Laurien *Germany*  
 Elmar Zorn *Germany*  
 Octavio Paz *Mexico*  
 Juan Sánchez Peláez *Venezuela*  
 Janusz Reiter *Poland*  
 Rodolfo M. Campero *Argentina*  
 W.D. Snodgrass *USA*  
 J.J. Szczepanski *Poland*  
 Abdón Ubidia *Ecuador*

Mark Strand *USA*  
 J. M. Sanguinetti *Uruguay*  
 Seamus Heaney *Ireland*  
 Nicolas Cocaro *Argentina*  
 Rafael Squirru *Argentina*  
 Walter Momper *Germany*  
 Miklos Mészöly *Hungary*  
 Dieter Ronte *Germany*  
 Dovid Katz *England*  
 Tomas Venclova *Lithuania*  
 Günter Gerstberger *Germany*  
 Sokrat Janowicz *Poland*  
 Stanford Anderson *USA*  
 Ryszard Krynicki *Poland*  
 Leo Marx *USA*  
 Richard von Weizsäcker *Germany*  
 Arthur Miller *USA*  
 Stratis Haviaras *Greece*  
 Beate Lindemann *Germany*  
 Kai Uwe von Hassel *Germany*  
 M. Pastrano Borrero *Colombia*

## The Société Imaginaire

The Société Imaginaire was born in the ominous year of “1984”. This we see now is more than a pure coincidence. The Société Imaginaire provided a vision that turned into reality more and more after each year. The omnipresence of CNN, growing access to the Internet, and the general use of the term ‘globalization’ further confirmed its “raison d’être”, becoming increasingly the cultural answer to globalization.

The ever increasing speed in scientific research coupled with a similarly accelerated pace in the communication technologies allows

us simultaneously to reach immediately everyone everywhere.

However, not only do we have access to every individual from the most distant countries but also forgone cultures and individuals in the history of mankind.

This situation is unique and also unprecedented, since originally it took hundreds of years for each culture to be established and to flourish. Our present situation is totally different. Today, all cultures of the present and the past are immediately within our grasp.

There is no time for isolation and a gestation period as there was in the past. No new culture will ever be born traditionally. The new culture to come must be imagined by ourselves. It will not be the sum of all the others but something totally new. This is the aim of the Société Imaginaire. And this will not happen by itself, certainly not satisfactorily. 'Communication through Art' makes it possible that people of all ways of life to meet who never would have had this opportunity otherwise, and as Ronte wrote, thereby democratizing Art.

Democracy can't be the privilege of some countries of the world but of all. It is important also

that we bear in mind that it can not and should not be imposed!

'Communication through Art' is neutral terrain where everybody can meet without imposition or prejudices in a free space without borders: the Société Imaginaire.



Batuz

## Selected Artists Contributing to the Société Imaginaire

Michael Morgner *Germany*  
Stefan Plenkers *Germany*  
Raul Lozza *Argentina*  
Hans Scheuerecker *Germany*  
Mark Lammert *Germany*  
Gladys Zagert *Argentina*  
Tanja Zimmerman *Germany*  
Radek Zielonka *Poland*  
Skip Barnhart *USA*  
Larry Chappelle *USA*  
Michael Hengst *Germany*  
Hermann Glöckner *Germany*  
Ricardo Pascale *Uruguay*  
Inge Morath *USA*  
Edgardo Flores *Uruguay*  
Marcelo Legrand *Uruguay*  
Aida Seroussi *Israel*  
Des O'Shea *Falkland Island*  
James Peck *Falkland Island*  
Marek Szymanski *Poland*

Abel Kónya *Hungary*  
Aleksandra Grela *Poland*  
Datia Landver *Israel*  
Jason Burrows *USA*  
Gabriel Stancheff *Uruguay*  
Carlos Montanez *Israel*  
Anita Pasikowska *Poland*  
Gabriel Martinez *USA*  
Zygmunt Magner *Poland*  
Dusan Kállay *Slovakia*  
Igor Rumansky *Slovakia*  
Julian Raczko *Poland*  
Espinola Gomez *Uruguay*  
Andreas Bernard *Germany*  
Rodolfo Agüero *Argentina*  
Reuben Nakian *USA*  
Alfredo Testoni *Uruguay*  
Jürgen Köhler *Germany*  
Lincoln Presno *Uruguay*  
Czeslaw Podgorski *Poland*

Mabel Rubli *Argentina*  
Zulema Maza *Argentina*  
Nelson Ramos *Uruguay*  
Igor Piacka *Slovakia*  
Robert Jancovic *Slovakia*  
Janusz Przybylski *Poland*  
Margaret Adams *USA*  
Helfried Strauß *Germany*  
Aida Stolar *Israel*  
Britta Schulze *Germany*  
Leopoldo Presas *Argentina*  
Jan Lesniak *Poland*  
Vicente Martin *Uruguay*  
Kamila Stanclova *Slovakia*  
Reina Kochasian *Argentina*  
Karin Koschwick *Germany*  
Edgardo Canepá *Uruguay*  
Horacio Pereyra *Argentina*  
Suzanne Heller *USA*  
Cordula Schmalzer *Germany*

## Excerpts of letters printed in the Harvard Review by its former editor Stratis Haviaras

The Société Imaginaire has no ideology or predetermined point of view to be adopted. Each associate's beliefs and ideas are a source of enrichment for the others. All of its projects have one goal: to preserve and promote diversity.

The list of specific ways in which the Société Imaginaire supports and facilitates the idea of unrestricted dialogue - going on across the national frontiers, language barriers, and cultural traditions - does not end with Alzella.

The purpose of the Société is not to close anyone in the cage of yet another standardized international symposium or tired public debate but, contrariwise, to offer artists and intellectuals an open space within which they would be able to move, think, create, and communicate- and do so without any sort of interference, from ideological to commercial, with which all the official and traditional

concepts of dialogue seem to have been inevitably threatened.

The Société is most emphatically not a formal organization which would require its members to toe any political or ideological lines. If it promotes any specific idea, it is the idea of dialogue.

The participation of several prominent Americans from Harvard and MIT seemed to effect a virtual bridging of the gap between *theoria* and *praxis*. In this fashion the Société Imaginaire may continue to defy definition but not purpose, and at this stage of development its partnership with the Adenauer Foundation can continue to flourish.



Stratis Haviaras

## Future Oriented Studies

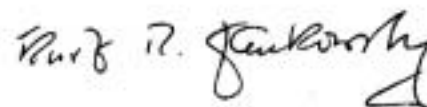
The vision of Batuz, which he had first conceived in the 1980s, has now materialized right before our eyes. Peter Krogh, former dean of our School of Foreign Service, called the *Société Imaginaire* “not a project, but an event in cultural history”.

During the last ten years Batuz has developed these ideas from their initial stages with unswerving devotion, realizing them in diverse ramifications, and, as becomes clear to us in this volume, discovering that the globalization of some consistent problems may be pursued along many avenues. Yet the *Société Imaginaire* owes its existence to the self-sacrificing struggle of one individual: Batuz. That's why I welcome the partnership with venerable institutions such as the Konrad Adenauer Foundation of Washington, the Atlantik-Brücke Berlin, and the

*'The Société Imaginaire is the cultural answer to globalization.'*  
Batuz

Massachusetts Institute of Technology, and unreservedly support their planned cooperation.

The other current undertakings must also receive a much greater focused attention, since what is involved is not only working with materials that exist, but also providing students with the rare opportunity to actively participate. Through their academic work, leading to M.A. and Ph.D. degrees, students may contribute to its conceptual refinement and further practical expansion.



Kurt R. Jankowsky  
Prof. of German  
Georgetown University

## The Application of the Idea

The Working Center at Altzella has been established to put into practice the essential ideas of the Société Imaginaire by bringing together people not only from distant cultures but also from different age groups, professions, races, and religions, thereby simulating life in any real society.

People living and working together, sometimes from as many as ten or twelve different countries, provide clues for possible ways for diverse peoples to live together in the future.

This has been remarkable research since each of the hundreds of different workshops, through their own particularities, provided new insight for Batuz as to how the idea should work. He has been able to gain concrete experience that otherwise would not have been achieved just through abstract speculation. The participants, working together on visual art, have been able to overcome language barriers as well as eliminate many prejudices and misunderstandings. By living and working together in this isolated monastic setting, dedicated only to art, they

have discovered ways into each other's spirit which would otherwise be nearly impossible in our modern, turbulent and divided society. Many of them have become friends and continue their relationships years after Altzella.

In the following years many, many workshops with thousands of participants have been realized. And each after the other followed the same method, though with significant variations. Here we present some examples.

The International High School project done in collaboration with the Saxony Ministry of Education is a good example. Participation in this project was open to six hundred ten thousand young people in the whole country. Among the 300 finalist about thirty winners are selected each year who in three different groups work in Altzella with their counterparts chosen from twelve to fourteen other countries. The overall winners were then able to travel overseas in the company of a colleague who has also been in Altzella, and they spend a month exchange in that country.

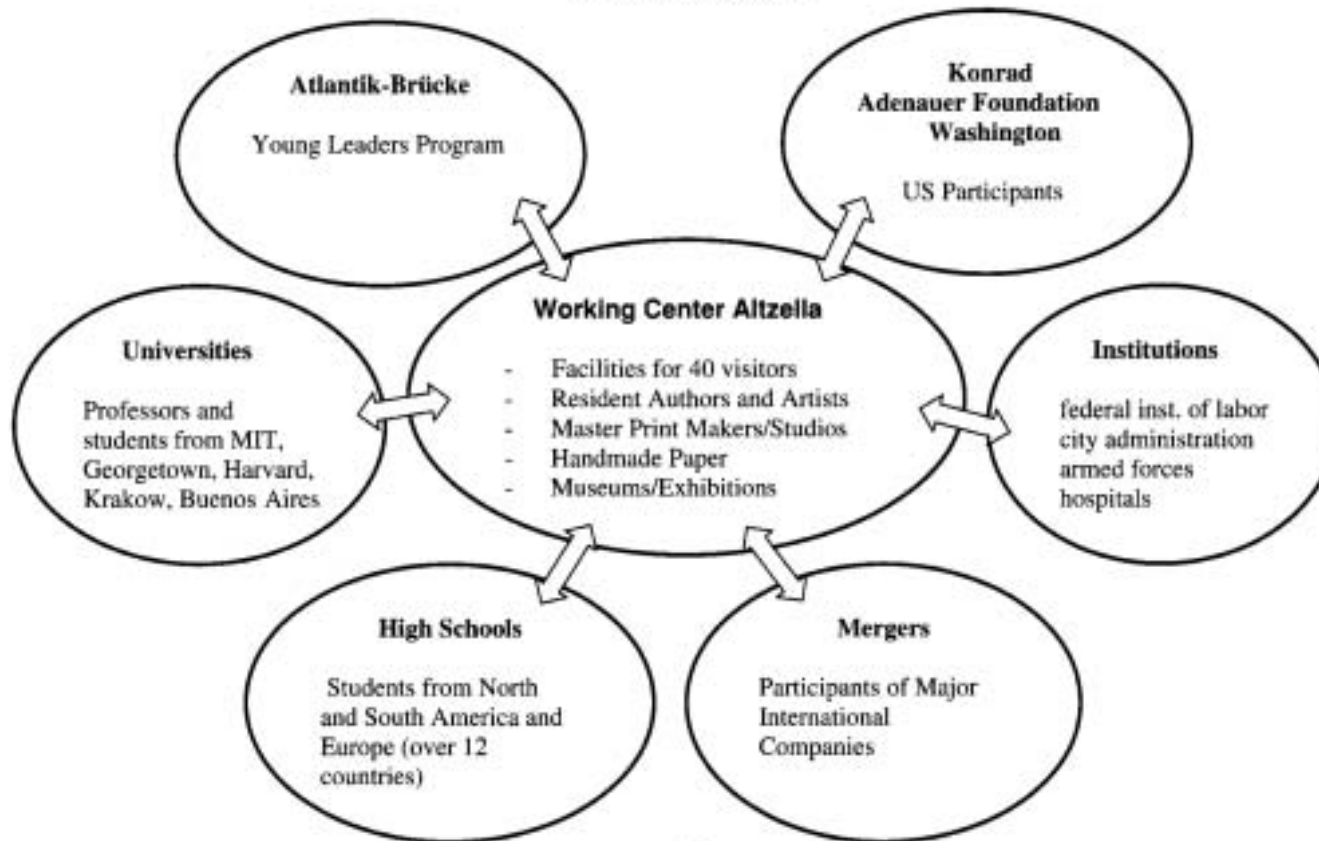


In Germany other projects have been similarly conducted with the federal institutions of labor, city administrations and employees, the armed forces, hospitals, and so forth. An important experiment has been organized by the Schering Company in Argentina, which called on ten thousand medical doctors throughout the country that was received with a very positive reaction in that over 250 works of art were submitted. The winners of this contest were also awarded a stay in Altzella.

Even antagonism caused by wars can be overcome, as shown by our Argentine-Falkland Island project that brought together two conflicting sides that are still without an officially signed peace treaty. Painters, photographers, journalists from the isolated island met north Argentinean natives through the generous support from the German Ministry of Foreign Affairs in Altzella. They arrived as enemies and left as friends. Now they communicate among each other and exhibit their works together.

### Future Oriented Studies

The Exposure of Various Groups and the Interaction Among Them  
An Immediate Contact



## Contributions of the Société Imaginaire to American and German Relations

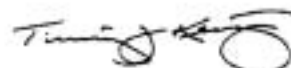
It is fortunate that the roots of the Société Imaginaire took hold in locations where Batuz throughout his life had spent substantial time. Europe, Latin America and the United States all share the roots, but nowhere is the Société more grounded than in Germany and in the United States. Since its very first encounter at Schloss Schaumburg (at that time still West-Germany) the Société by sheer geographical imperative was placed literally on both sides of the Atlantic. In 1991 a most important meeting was held in the reunified Berlin, a gathering that was organized by the Lord Mayor and the Senate of Berlin shortly after the fall of the wall. This was followed by a meeting in Washington at the Meridian House and subsequent encounters in Washington, for example the magnificent gathering of great minds at the Kennedy Center in 1995.

By moving its Working Center from West Germany to the former East German territory, the Société Imaginaire in addition to all of its varied activities became an important outpost promoting American culture and values in a region where only a few years earlier this was still a forbidden

activity. In reciprocation, the Batuz Foundation Sachsen through its links managed to give many artists and poets of this region access to prominent cultural institutions of the USA.

The foundational idea of the Société Imaginaire is to create long-term personal relationships among like-minded people based on trust and respect toward each other. The current conflict between Germany and the United States I believe can be overcome in part through an ample number of projects of the Société Imaginaire, which promote these fundamental values.

We cannot do without German-American friendship, as some might maintain; the Société Imaginaire offers the chance to strengthen the ties that bind us together.



Timothy Keating  
Dean of Arts and Sciences  
College of Southern Maryland

## Conflicts Caused by Globalization

Commerce has always been an important disseminator of cultures since early times in history, thus contributing to cultural developments in the whole world. The caravans, and later ever growing trade, brought with the material products also many spiritual goods and information of foreign cultures, and this contributed to the interrelation between them.

Companies today are the forerunners of globalization. The mergers of huge corporations are contributing to a better understanding of our new era. Through their mergers we have the advantage to visualize the intercultural problems that can arise from such fusions. In a more complicated way, the political developments are following the examples set by international corporate mergers: as seen immediately in the difficulties Europe's unity is facing. How far can they culturally merge?

At the center of this issue is the cultural problem, and there are no satisfactory solutions without considering this point.

The American-German conflict we are witnessing today is above all a cultural one. As Prof. Keating says a more direct and personal communication could contribute to solve many misunderstandings. Here the big German companies have a unique opportunity to make a generous gesture to their American workers in the companies they acquired in the US.

By applying the 'Communication through Art' method, they not only improve the image of the company or create a better working atmosphere among their workers but also contribute to improving relations between the United States and Germany.



Batuz

## East and West

### Rothenburg and Piensk

To visualise on location the idea of the border Batuz had decided on two approaches. The first was the objective to define geographically the borderline in the immediate neighbourhood of the cities of Rothenburg and Piensk and make the people on both sides aware of it. For this purpose a carpet by the size of four by eight meters was rolled out on the market place, picturing an oversized map with the border and the localities along the Neisse river. At this place, accessible to everybody, the people from both sides of the border had the opportunity to add to the work by painting on it, in this way each and everyone was able to gain conscious access to the border.



### Bridge

Who would have thought that one day I would be starting to  
Construct a bridge?  
Batuz has already named it: The Bridge of Bodmerice.  
Because it is here that we have gathered one October day.  
It will not be a bridge of iron and steel.  
It will not be a bridge of wood, nor will it be a dam of stones.  
Yet when looking from afar it may appear  
That we are not walking on the bridge, but just on water.

Julia Hartwig



Here we can see various details to some of the surfaces created. All were then gathered and ordered in the specific way for an 'Interrrelation of Forms' to be created in the river. We also see here people from both sides of the border communicating through art as each had a hand in painting the great carpet rolled out in the town square which was outlined by a map of the surrounding area.

The second action was in bringing together Poles and Germans to the middle of the river that separates both sides from each other. This meeting was not only to lift the border but to symbolize the unification of Poland to the European Union. The aerial documentation was an essential part in the physical realization because it created a permanent work of art by making the "Interrelation of Forms" visible. To make this possible a special surface of one square meter had to be composed so as to be worn on the heads of the participants. From a crane 38 meters high pictures and video footage were taken of this work of art which people created by the area and colors from these painted helmets with which they were equipped and the shape they then formed in the water. Once the painting was established in the water, the participants approached one another, dissolving the formation, whereby they mixed and integrated the two colors symbolising the unification of Europe. A bridge is to be constructed to permanently symbolize this union, close to the last surviving pre-World War house that is to be reconstructed as a museum for this idea and its local adaptation.



In the village of Tornersdorf, completely destroyed at the end of World War II, the only house still standing is to be restored. An art school of the Société Imaginaire will be established there. We also see a bridge which no longer remains. It was the last bridge before the war which will be rebuilt as a symbol of the 'no más fronteras' project.

## North and South

The process of transition from individual cultures to a world culture has been on for a long time. This process has been delayed because the new world culture is not likely to be able to develop in a natural process but has to be created. There is only one way, and this is a way full of hope, it is the common way which we can all walk; the imagination.

I distinctly sense today a general desire among people to participate actively on a broad basis in shaping this process. The unprecedented reaction of the population in the border district Rivera (Uruguay) and Livramento (Brazil) as well as Gualeguaychu (Argentina) and Fray Bentos (Uruguay) have corroborated this feeling. These successful projects give evidence that through cross border communication the goals for a world culture can be more easily achieved. This is the aim of the 'no más fronteras' project that the Batuz Foundation is implementing. That through art, where the participants can understand a universal language and thus communicate, the differences as well as what is held in common between people can be better understood thus bringing them closer together. By means of 'Communication through Art' and utilizing this idea within the 'no más fronteras' project, Batuz plans early next year a major border crossing to bring together the Americas.





Roscoe Jackson



Roger M. Shattuck and Frances Anne Butler



Bruce Green, William M. Shattuck, Robert, and Douglas Shattuck



Meeting of the Board of Trustees of the John F. Kennedy Library in the National Gallery in Washington DC



Meeting in South Africa in the Deutsche Bank



General H.P. von Kroschke with Robert in Africa



Peter Lottmann and General H.P. von Kroschke in Africa



Roger M. Shattuck and group visited for the Kennedy Center 25th Anniversary



Michael Borer and others at work on African Art Society



Roger M. Shattuck and Paul Lottmann at the opening of their respective museums in Africa 1996



J.J. Neumann and other staff members



M. Shattuck and Claude Shattuck



R.D. Neumann and Louise Butler



Michael Patricia Borer, former president of Columbia at the Kennedy Center



The Borer Project: The Living Wall



1998 years before Borer's "This is all their work done"



M. Shattuck residence: Architectural Design by E. von Kroschke in Africa 1995



Arthur Miller and Frances in Africa



J.J. Neumann and Robert in the presidential garden



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