

Organization of American States

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Presentation of the
Batuz-Miłosz Portfolio

on loan from the National Gallery of Art

and the presentation of the upcoming project
„no más fronteras en las Américas“

May 2004

Hall of the Americas, Organization of American States, Washington, D.C.

no más fronteras en las Américas

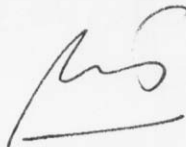
The *Société Imaginaire*, as its name implies, is a search for utopia by promoting dignity and justice via projects that encourage mutual understanding among human beings.

This ideal of peace, to which many eminent personalities have subscribed over the past two decades, also insists on doing away with nationalistic credos and on the opening of borders or isolated political systems that conceal the schemes of single individuals. Thus, the proposal for a peaceful convention, the foundations of which help realize the common goal for a better world, where mutual respect is the obligation of each individual for all others.

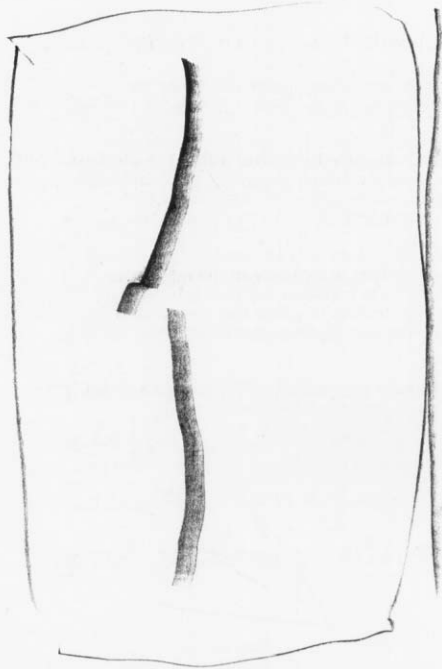
In *The Imaginary Museum* André Malraux proposes a synthesis of art history from all countries and from all periods as an open document that affirms how from the perspective of art, man proposes and selects his destiny. In a similar way, the *Société Imaginaire* has produced a series of portfolios that bear witness to its aspirations in documents, that bring together the possibilities of a common language that speaks of brotherhood among the peoples of America. These portfolios reside in several of the most prestigious museums in the world.

The last in this series of collaborations, the Batuz-Milosz portfolio, was acquired by the National Gallery in Washington, and we bring it here on this occasion as an excellent example to follow Batuz's call for "*no más fronteras en las Américas*".

Beyond being a call, this enterprise is a challenge for the future; it obliges us to choose our path: a dead end or a common future for all to share.

A stylized, handwritten signature in black ink, consisting of a large, sweeping 'C' followed by a series of loops and a horizontal line at the bottom.

César Gaviria
Secretary General
of the Organization of American States



no mis fronteras

We are living in a time that is unprecedented in history. On the one hand through our communication technology, we are instantly and virtually close to everything and everyone, but only in a virtual reality not in real reality. As a result, people have never been brought so close to each other or remained more isolated than now. Both tendencies derive from the same cause, which is living in two worlds at the same time, two worlds that are irreconcilable with each other!

All languages are spoken, all beliefs exposed, all traditions imposed at the same time and everywhere.

Decisions-makers around the world are overwhelmed and spellbound in attempting to deal with this phenomenon. The appearance of

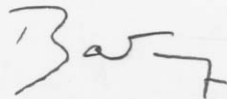
a growing number of non-governmental organisations is evidence of the weakness of traditional solutions. All members of society are challenged to participate and make contributions from their particular points of view. No artist alive can be indifferent to this challenge. The visual images he creates can become an incentive for all other disciplines to dedicate their efforts to solving this problem. My project "*No más fronteras en las Américas*" is an action in consequence to this belief.

We must search for a different kind of direct personal communication, one which enables us to find a common ground – overcoming petty limitations that separate us.

We must rise to another dimension where limitations lose their importance and borders acquire a different meaning. This is a call for peace, dignity and tolerance. The event on the Rio Grande between North and

South will show this to many more people: This is possible!

This project is to be followed by perhaps its most important phase: the portfolio of the Americas in which this action is captured and remains as a testimony to our spirit and will. A great many prominent personalities from politics, art and letters have already shown their willingness to contribute with manuscripts, which not only seals their own commitment, but provides an example to many others to follow. The prologue by Secretary General Gaviria and the call in the manuscript of President Julio María Sanguinetti give us hope for a real America sin fronteras.

A handwritten signature in dark ink, appearing to read "Barry". The letters are stylized and connected, with a long horizontal stroke at the end.

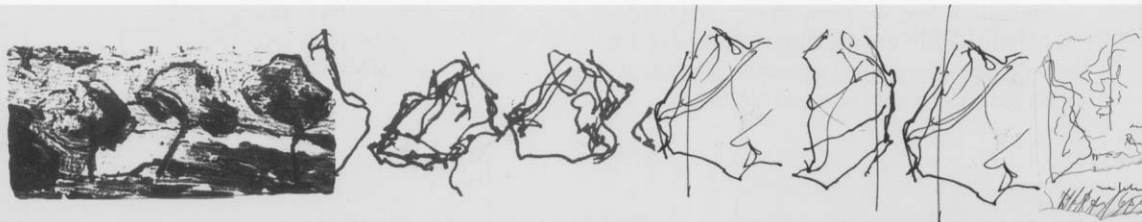
„Interrelation of forms...”

...was the title of the one man show of the painter Batuz which took place in 1978 in the Phillips Collection in Washington D.C.

What is involved is purely a visual problem with which the artist has concerned himself for many years systematically and consistently: the relationship between two forms. The title of the most representative work of

this exhibition was “*Correspondence*”.

During the past decades Batuz has shown us with great tenacity how on a plane the two forms retain their independence, attack each other or switch to a defensive position, arriving in the end at a satisfying truce. That is to say: When the proportion of forces is balanced, the composition has succeeded.

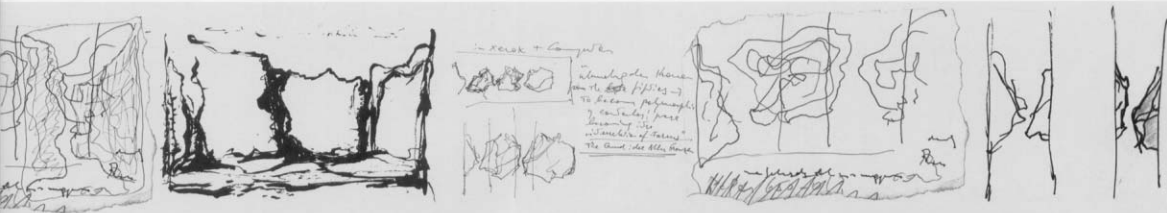


The "*Société Imaginaire*" transfers the "*Interrelation of forms*" to the interrelation between cultures and illustrated the idea with people of different parts of the world, different age groups, of all professions and social strata coming together in a vast variety of personal encounters.

This means that the original purely painterly idea has been carried to

other fields visualizing the interrelations of cultural forms. The realisation of this idea we see on the following pages.

Prof. Dr. Dieter Ronte
Director, Kunstmuseum Bonn



„Batuz, you are not painting anymore
with brushes but with people.“

Michel Butor

„Working Center Altzella“

In 1993 Batuz established the „Working Center Altzella“ where in an old cloister, abandoned during the communist era, he installed studios, print rooms, permanent museum space and even a handmade paper workshop, with a capacity for 35 people. In this place during last 10 years he brought together people from all around the world as he called it *“Communication through art”*. But in reality art has been only the vehicle, the bearer of the idea – to make it so that diverse participants are able to meet on a neutral terrain – on a common ground – which only art can make possible.

Only in this context was it possible for many people to live and work together. With the same obstinacy as he showed in doing thousands of different drawings to visualize the *“Interrelation of forms”*, in innumerable projects he brought people from distant cultures and ways of life to live and work together. Many of these participants continue corresponding with each other and became friends, thereby making true the dream of a peaceful global society in the future.



To the ,frontiers‘

"After ten years of experiments with the most diverse groups at the Working Center Altzella, it was time to visualize all of this experience through a "Big-Picture". In the preparation as well as in the realization of this work, more than thirty participants, students, artists, people from Uruguay, Israel, USA, Argentina and elsewhere stood by me.

Also members of the German armed forces, themselves amateur painters, as well as others belonging to other institutions. I had decided for a small German border city to become the epicenter of this experiment: Rothenburg. Around 200 people from both sides of the border took part representing the united Europe of the future.

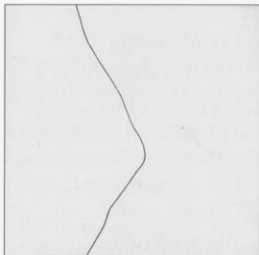
This action was aimed at visualizing the encounter of the inhabitants of both countries in the Neisse River. To achieve this visual image they wore headgear, the Poles blue the Germans yellow as we see in the picture below. After that they started to mix together thus symbolizing the future unity of Europe.

It was a tremendous success, people from all over the town left their daily occupation and participated spontaneously in this event. Two unforgettable days followed.

There the population had a chance for direct personal communication on all levels of society, which never had happened before."



This beautiful and emotional meeting is well documented; still the Portfolio which we present here gives this event another dimension



For more than twelve years Batuz has published the portfolios of the *Société Imaginaire* containing manuscript writings from numerous distinguished contemporary writers, politicians, and artists. As a documentation of our time all these portfolios entered the collection of the National Gallery of Art in Washington DC, as well as in many other prominent museums around the world, where they are preserved and shown periodically to the public.

This portfolio "*no más fronteras*" differs from the earlier ones in certain respects. It provides us with a concrete example of the problems of the language and the cultural frontiers in the town of Vilnius where, in the early thirties, Czesław Miłosz grew up and studied at its university.

"Quite early as a young man, I discovered that to be ethnocentric was a grave mistake. It occurred in Vilnius, then belonging to Poland, where at our university Poles, Jews, Lithuanians, and Belarusians belonged to their own organizations and did not communicate with each other." He then goes on to tell us about an evening when members of these isolated groups read their poems to each other in their own languages. This portfolio recreates that evening after seventy years. The contributors express through their writing, each in their own language, the will to overcome the barriers of incommunication and thus create a work of art in common.

I think it is more than a coincidence that I took the book *The Year of a Hunter* by Czesław Miłosz with me and read it while working on my first frontier project on the Uruguay river in the towns of Fray Bentos and Gualeguaychu, another small corner of the periphery. The words of Miłosz came to me as a revelation.

"I decided to write about my small corner of Europe, exotic even for my Polish readers. That corner was the borderland of Lithuania, Belarus and Poland - the former territory of The Grand Duchy of Lithuania."

Long before I came to know Czesław Miłosz personally I had been an avid reader of his writings. He has always been for me the hero of the peripheries, who – as he himself has said – speaks up for the *minor cultures that are being paid little attention*. He has avoided in an almost arrogant and disdainful manner the trends imposed by the great centres of Western culture and written stubbornly and consistently on unknown poets and on people with almost unpronounceable names who were unknown even in their own country. Like Bach with his fugues, his insistent work on the peripheries far transcends the subject itself; I mean the small corners of Europe and thus giving the word periphery a completely new meaning. This novel approach from Miłosz changes the entire idea of the traditional outlook on the interrelation of cultures.

With the help of new communication technologies a new, unprecedented approach has come into existence, creating an instant connection among the most distant locations to all points of the world community and establishing direct links without any need for a mediator or a centre. The result is a new kind of frontier-transcending-democracy of world culture which bestows a new meaning, an upgrading, a new dimension to the word periphery.

Thus a structure is put into place by which each and every one of us can contribute, everywhere and simultaneously, to the creation of an all-inclusive World Culture. On my return to Europe I visited Czesław Miłosz at his home in Kraków and another surprise was awaiting me. Carol, Miłosz' wife, had fully decorated the living room with beautifully framed pieces from our earlier collaborations (Czesław's hand-written texts and the "corresponding" illustrations of artists from other corners of the world) on previous portfolios of the Société Imaginaire.

I stayed for lunch. By talking about this new portfolio project Carol insisted that the illustrations of Czesław's text should be done with my own work. And so I did, as I also invited Michael Morgner of Saxony, Zygmunt Magner of Poland to visualize the frontier with their work. To recreate truly in a work of art the ghetto-like world of Miłosz' city of Vilnius in the thirties which was quartered by the four ethnic groups I had to bring them together once again. This is why this work had to have the collaboration of contemporary representatives of these cultures. The contributions of Yiddish, Belarusian, Polish and Lithuanian writers as well as others with their texts gave this work another dimension, the new meaning of the periphery.



Drawing 1975.

In this context illumination is carried to
a realm that also means illumination.
The pages of Whitson's writings on freeters
illustrate literally my own word on this subject
and provide another dimension to my efforts
of the last fifty years.

In a similar fashion the valuable collaboration
of participating artists and writers complements
an oeuvre, which is now the work of us all
and this precisely is my goal

Bey

[illegible]

25. 51 - 2012



That memorable poetry reading in the thirties was interrupted by the World War and the horrors that followed. After seventy years the antagonistic ethnic groups of Vilnius are now peacefully reunited in this work of art. Consider it an homage to those unknown young poets, as well as a message to the inhabitants of too many Vilniuses around the world.

Batuz.

I come from the borderland...

...The Polish population of Vilnius combined its national feeling with an attachment to Roman Catholicism, forgetting the past when, a couple of centuries before, Calvinists and Catholics had attacked each other in the streets with sticks and stones. At that time, let me note, the city council was divided into partisans of the western calendar, who were either Protestants or Catholics, and partisans of the eastern calendar, who were Orthodox Christians. The population on the periphery of the city spoke Polish, but a hundred years before mostly spoke Lithuanian. As for the Jews, the city was the most powerful center of Yiddish culture in Europe and the second most important, together with New York, in printing books in that language. Belarusians considered the city as their capital at the time when the word Lithuania meant the Grand Duchy of Lithuania...

Marcos Aguinis

It is not surprising that animals mark their territory and would sooner die than give away a piece of it. Nor is it surprising that the same happens with human beings: wars alternately reveal and hide this mysterious motive.

But we should be moved that humanity also engages in the arduous epic to overcome the biological meanness that has to date signified the limit, the frontier of its communities, and seeks to convert it into the warm and friendly membrane that accepts, supports and interchanges richness and shared life experiences with someone from the other side. Instead of the insurmountable wall, the border is transformed into a communicating glass that enriches and nurtures in so many senses.

No asombra que los animales, mueran
en territorio y estén dispuestos a morir
antes que ceder una parcela.
Tampoco asombra que ocurra lo mismo con
los seres humanos: las guerras revelan o
ocultan esta misteriosa razón.
Pero debe conmovernos que la humanidad
después de la ardua epopeya de superar la
mezquindad biológica que hasta ahora representó
el límite, la frontera de sus comunidades, e
intente convertirla en la membrana cálida y
amistosa que acepta, apoya e intercambia riqueza
y vivencias con el que está del otro lado. En vez
de la muralla infranqueable, la frontera se
transforma en el vaso comunicante que nutre
en múltiples sentidos.

Excerpts of texts from the contributors

This portfolio is not only a contribution to the European history of culture. It is an item of European culture of highest rank.

Janusz Reiter

So let the work now go on of rebuilding a Vilna (Vilnius, Wilno, Vilna, Vilne) whose prime characteristic is the absence of an exclusive monopoly of any one official culture, but that resounds rather as a symphony of peoples and languages, continuing to live and create in an environment of friendship, inspiration and mutual respect.

David Katz

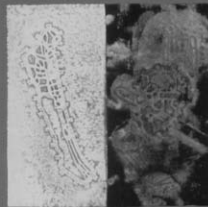
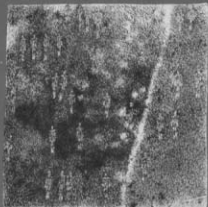
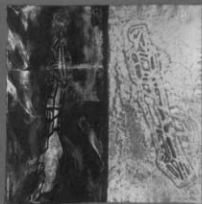
The city of Vilnius has taught me that there are values which cannot be destroyed. It is for that I am particularly grateful.

Tomas Venclova

Marcos Aguinis (born in 1935, Argentina), one of the prominent authors of his country has been minister of culture in the first democratically elected government in 1983.

Janusz Reiter (born 1956 in Poland). Journalist and essayist, has been immediately after the 1989 events the first and long-term ambassador of his country to Germany. He had a prominent role in the peace treaty between the two countries.

Tomas Venclova (born in 1937, Vilnius) is a poet, translator, essayist, literary historian and political dissident. He graduated from the Vilnius University where he studied the Lithuanian language and literature and later earned his Ph.D. at Yale University.



Zygmunt Magner (born in 1936) is a well known artist from Poland. Vice Rector of the Academy of Fine Arts in Warsaw, always being a fervent member of the *Société Imaginaire* he has helped in the forming of the Triologue-project which brings together students from Universities. With his own works he has contributed to almost all of the hand-made portfolios as he does with this one.

Michael Morgner (born in 1943, Saxony, Germany), this exceptional artist has been an outstanding leader of the resistance against the oppressive regime in East Germany. He was one of the first artists who enthusiastically supported the idea of the *Société Imaginaire*, taking part in many individual and collective projects.

Sokrat Janowicz (born in 1936, Kryuki) He was one of the co-founders of the literary association "Białowieża" and a board member of the Central Byelorussian Socio-Cultural Association as well as a member of the Polish Writers Association.

Jan Józef Szczepański (born 1919 in Poland). Polish novelist and shortstory writer. He is hailed as one of the most courageous resistance fighters against the German intruders – and later against the Soviet oppression. He has been elected almost unanimously to the presidency of the Polish Writers Association.

Günter Gerstberger (born 1950 in Langenau/Württemberg), professor of German language and literature, since 1985 has been working at a private German foundation pertaining to public relations in education and art.

Vilna

On this earth there are individuals who captivate, and every now and again, you come across a city that weaves an analogous spell, a certain enchantment that attracts with an almost magnetic power that is not quite logical. Vilna is such a city.

It is one thing that various states went to war over Vilna in its history. Such is the fate of many places, especially those where various cultures, languages and religions – in short, varying civilizations – have felt themselves to be rooted almost by the laws of nature.

But Vilna was also a perceived “capital” of cultures that have no army, no navy and no police and have never even aspired to the sovereignty that is so coveted by others – Karaites, Tartars and Old Believers. And so our Ashkenazi Jewish culture, a culture that is entirely different from that of most of today's Jews in Israel or the West.

At first Vilna became the “Jerusalem of Lithuania” in the realm of traditional rabbinic learning. It was not for nothing that the sons of the Gaon of Vilna wrote: “Oh how you are blessed, city of praises, Vilna!”

In the 19th and even more so in the 20th century, Vilna became the symbolic capital of Yiddish scholarship, and in Vilna the Yiddish language attained remarkable achievements in diverse fields of language, literature, art and research.

Czesław Miłosz rightly characterizes the energy of the dramatically creative period of the city between the world wars, when the various cultures were, alas, entirely estranged from each other. He mentions, however, a single poetry evening where young talents read to each other from their newest poems in Belarusian, Lithuanian, Polish and Yiddish. They were brought together in a spirit of intercultural respect and mutual inspiration - by poetry. It is not possible today to write about Vilna and remain silent about the cruel murder, out of sheer racial hatred, of the city's seventy thousand peaceful Jewish residents during the Holocaust. But even this most horrific of catastrophes must not be allowed to bring to an end the strikingly beautiful pluralistic heritage of Vilna. To the contrary, humanity must keep going, dreaming, believing – and building. So let the work now go on of rebuilding a Vilna (Vilnius, Wilno, Vilna, Vilne) whose prime characteristic is the absence of an exclusivist monopoly of any one official culture, but that resounds rather as a symphony of peoples and languages, continuing to live and create in an environment of friendship, inspiration and mutual respect.

Dovid Katz
Vilnius University
29 July 2002

פארן אויף דער וועלט מענטשן וואס פארמאגן, און פארן שטעט וואס זענען אַזעלכע, אַזעלכע וואס זענען צו זיך מיט אַ מאָנאָטענישן גליי, און וואס קומט זיך קעגן פארשטיין מיט זיך מלכות שכל הישר. אַזאַ אַזאַ פון שפּאַן איז ווילנע.

מילא, אז די שטענדיקע מלכות האָבן זיך איבער ווילנע מלכות געפירט: און איז דער דרך השלם, ווער דערשט נאָך ביי אַ שפּאַן וואָס שפּירטלעך מיט פארשידענע קלערן, שפּאַן, רעליגיעס — צווייליאַנדעס.

ווילנע איז אַבער אויך געוואָרן אַ רעזולטירענדע קריגעשאַפּט ביי קלערן וואָס האָבן גיט קיין אַרומן און גיט קיין פּאָליציי, אַזעלכע וואָס פארשן נאָרענט קיין פּאָליטישע מלכותשאַפּט, אַסערנע — קאָמוניזשע, סאָסאל, און זי אַלגעמיינע ביי די פראָדאָקטאָרן, אויך די אַסערנע קלער ביי אַנדער יידן, אַ קלער וואָס איז אַנגעקומען אַנדערש איידעם בייס דעם הענטלעך יידן און און ישראלי צו אַסערנע.

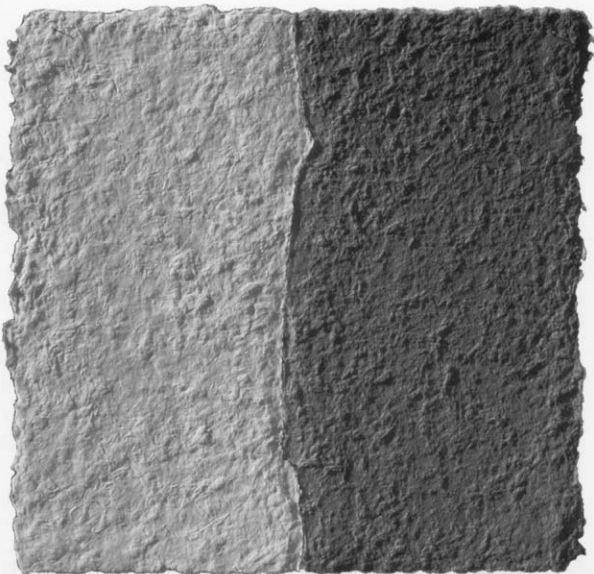
לענדלעך איז ווילנע געוואָרן „וויסלע וואָס" און דער וועלט פון רעגערשענע. גיט אומבאָט האָבן די פון ווילנע נאָך געשריבן: „אויסער דער הענדלע וואָס" — גליקלעך ביסט, אַז אַיסגעלויבטע שפּאַן ווילנע.

און געזעצט, און נאָכמער און ענדענעקעסן קאָמוניזשע, איז ווילנע געוואָרן די סמבאָלישע קריגעשאַפּט פון יידיש, אַ שפּאַן און אַ סגור. און ווילנע איז אַיסגעקומען די פראָדאָקטלע גיט יידישע פּאָליטיק און און ווילנע איז יידיש רעגירונג צו רעפּליקע מענטשן אויף פארשידענעליי הענטלעך פון שפּאַן, ליטוואַנער, קענס און פארשענע.

שטענדיקע מילאס באַשרייבט רעכט, אז און דער בלייבנדיקער ערשט די מלכות וועט די פארשידענע קלערן צום באַוויסן נעכטליכן ענדענעקעסן אַנגעקומען פארשענע. די רעגירונג אַבער און איינציקע פאָטענע אָונט וואו ערשטע סאָלאָנע האָבן פאַרענליקעם הייזער דערשט אויף בעלארוסיע, יידיש ליטוויש און פּאָליש. ענדענעקעסן האָבן די ענדענעקעסן ליטוואַנער וואָס עס קען ברענגען — פאָטענע.

מאָ: גיט מעגלעך ביי הענטלעך סאָ צו שרייבן וועגן ווילנע און פארשידענע דעם גרויסעסן סאָד (וועלכן בלויז ראַד-וואָס) פון אַרעט דענעם צווייטע שלום-שטודיעס יידן בעטן דערנעבן, גיט בייס מוראָוואַנסקעסן אומגליק האָבן זיך אַבער ערשט די מוראָוואַנסקע פּאָליטישע געשכענט פון ווילנע. דער מענטש פון אַנטיין, מרדענע, גלייבן, בייס.

באָ לאָויר אומבאָט אלע הענטלעך געשען בייס אַ ווילנע הענטלעך סימן מוכרע עס איז גיט קיין מאָנאָפּאָל פון און איינציקע אַסערנעלע קלער, נאָך האָרשט: אַ סמבאָנע פון עקלעס: אז לענדלעך וואָס לעבן און שפּאַן וועטע און אַ סביבה פון נומערירעשאַפּט, אַנפאָרמירט און דורך-אין ערשט זי אלע.



The Portfolios of the Société Imaginaire

The original graphic portfolios of the *Société Imaginaire* bring world renowned poets and artists from different regions together. The prologue or introductory texts are usually written by outstanding personalities, as for example presidents: Julio M. Sanguinetti, Misael Pastrana Borrero, Richard von Weizsäcker. The poems are printed from manuscript originals by, for example; Seamus Heaney, Arthur Miller, Mark Strand, Alvaro Mutis, Czesław Miłosz, Hans

Magnus Enzensberger and many others. The hand-written texts are illustrated by the artists and printed on Altzella-hand-made-paper. The linen-bound portfolios are signed and numbered 100/100. The portfolios are then donated to major museums, for example, the National Gallery of Art in Washington D. C., the National Gallery in Prague, Albertinum in Vienna, Kupferstichkabinett in Dresden and many others.

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 printing room.

*Letter to Batuz, by Henry A. Millon, Dean of the Center for Advanced Study in the Visual Arts; 1992

Nicht, obwohl die Völler auch als
kulturelle Irrgänger, kulturellen Irrenden,
nicht verstanden die neuen als Kulturen
von und Mensch für die anderen. Es
relativiert nicht die Bedeutung der eigenen
Kultur, im Gegenteil: Es bekräftigt die Langzeit
von eigenen Werten.

Auch wir in Deutschland sind in Europa
nicht anders. Es gilt keine universelle
Modernität oder Identität, die uns aus sich
zu verabschieden oder zu legitimieren können.
Der deutsche Standpunkt unserer eigenen Lage
der Kultur.

Dies ist entscheidend wichtig. Es darf uns
nicht in eine Fortsetzung gegen das
technische Zeitalter führen. Es reicht
in kein unpolitisches Weg, das es wird
eine Unwissenheit, Verwirrung und damit Unruhe.

Es ist die Lage, dass in unserer offenen
und gegenwärtigen geistigen Beziehungen
gründet und die Politik konstant gilt.
Kultur ist Politik. Kultur, verstanden als
Lebensweise, ist vielleicht die gleichwertigste,
die beste Politik.

Richard v. Weizsäcker
August 1993



Foreword

Nothing divides nations more than cultural arrogance, cultural pride; nothing binds them together more than knowledge of and respect for others. These ties do not relativize the tie to one's own culture; on the contrary; they strengthen the attraction to one's roots. We in Germany and Europe are in transition as well. There is no universal modernity or identity which we need to preach to ourselves or to export. We search steadily for our own cultural way. This is decisively important. Our path should not lead us to a position diagonally opposed to this technical age. Even less is this path unpolitical. But it leads beyond science, economics and security. It is a path grounded in our own, specific, spiritual contexts, which gives continuity to politics. Culture is politics. Culture, understood as a way of life, is perhaps the most creditable, the best politics.

Richard von Weizsäcker,
Former President of Germany

no más fronteras en las Américas

The Americas were born at once united and divided. United in shared ideals of liberty and republic; divided, on the other hand, by borders, some of which originated in England, France and Holland, still others in Portugal and Spain, thus transplanting prejudices and suspicions to the New World. Over the centuries a civilization has been built, but separations persist. Because of this, dialogue above and beyond borders is where future peace is to be found. Feelings of belonging and national identity are worthwhile sentiments, but this great project adds these feelings up and surpasses them, raising them to a higher level. This is what Batuz is building: a multi-spanned bridge among artists, thinkers and creators from Europe and America: humanity unbounded, thought without limitations.

Julio María Sanguinetti

Former President of Uruguay

Las Américas nacieron juntas y divididas. Juntas en los mismos ideales de libertad y república. Divididas, en cambio, por fronteras que algunas provenían de Inglaterra, Francia y Holanda, otras de Portugal y España, trasplantando al nuevo mundo prejuicios y celos. Los siglos construyeron una civilización, pero persisten las distancias. Por eso el diálogo por encima de las fronteras es el asiento de la paz futura. Los sentimientos de pertenencia e identidad nacional son

respetables, pero el gran proyecto los suma
y los supera, elevándolos a un plano superior.
Es lo que construye Batuz, tendiendo un
puente múltiple entre artistas, pensadores,
creadores de Europa / América: es la humanidad
sin ataduras, el pensamiento sin limitaciones.

Julio Sauguinetti

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 newswbite. Anything more elaborate is mistrusted. Esthetic fundamentalism is taking its place beside religious fundamentalism: stupidity flourishes. Enter: The Société 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.

Marl Strund.

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