The Tower of Babel is one of the most beautiful metaphors of human society and a popular topos of artistic activity in the history of art.

It cannot be just by chance that Osvaldo Romberg uses the biblical text from Genesis for his project *+2000/-2000, even.* His installation is meant to be a cultural Tower of Babel, the tower of our heritage and the tower of our future.

In this part of Europe, where one can witness the process of disintegration and a search for identity, the metaphor is more valid than ever.

At the same time, the art still has the utopia of being understandable, transferable and translatable. When we understand the message of the artist we can translate the content and put it into our context.

Let's try it together!

Katalin Néray, Director of Ludwig Museum Budapest
Budapest, November 1995

Tower of Bavel
(Bevelled Tower?)

"And the whole earth was one language (modernism) and men gathered to construct the highest skyscraper to scrape the Heights. And Someone did not like it and decided upon His almighty will to impose verbal misunderstandings and conceptual differences among the laborers. And thus they spread to other Mesopotamias, carrying the seed of democracy tied to architecture to initiate their own personal versions of monuments. To which all of these would later be applied the label of Postmodernism.

But the Bavel project was doomed by His will from the beginning because of one small detail: *it had no interior space.*

Leopoldo M. Maler, Artist
Boca de Chavon, October 1995

Design for a sticker
(based on a quotation by Aron Gurwitsch)

***logos* does not care for man**

Olaf Nicolai, Artist & Theoritician
Chemnitz, Germany, October 24, 1995