



# RETROSPECTIVE

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URBAN SCULPTURE

pepo toledo



## José (Pepo) Toledo Ordóñez

Born in Guatemala City in 1951. His passion for motor cars led him to take part in competitions (1969-1976) and to start his career in that area. In 1974 he graduated in automotive technology in the National Schools, Los Angeles, California, USA, and in 1993 he was awarded a degree in economics from the Mariano Galvez University in Guatemala. He is a recognized promoter and disseminator of culture; he has promoted and coordinated different types of activities and lectured on art in various educational institutions and cultural centers. He is an unfaltering defender of the environment; has given numerous lectures, written popular books and articles on science, technology, and innovation. One of his greatest achievements in this field was getting Guatemala to become the first country in the world to eliminate lead from gasoline all at once. He always fought against privileges. As regulator, he had a very influencing part in the opening of the Telecommunications and Electricity markets in Guatemala. As a result of that arrangement, today, Guatemala occupies first place in cell phone coverage and competition between phone and internet companies (World Economic Forum – WEF, 2014)

He was a *Prensa Libre* columnist (1991-1999), Director of the Association of Managers of Guatemala (1991-1993), President of the advisory board of the Guatemalan Association of Natural History (1994-2008) -institution in charge of administrating and

reconstructing La Aurora National Zoo-, and vice-president of the Board of the National Electrification Institute (1996-1999). He was also Superintendent of Telecommunications in Guatemala (1999-2000), President of the Latin American Forum of Telecommunication Regulators (1999), President of the National Energy Commission (2004-2007), Vice-president of the iberoamerican Association of Energy Regulators (2005-2007), Presidential Commissioner for the Penitentiary System Modernization (2007), and President of the Mario Monteforte Toledo Foundation (2000-2008).

Under the Foundation's seal, he edited 10 books and produced 11 documentaries with the objective of documenting Guatemala's greatest cultural exponents. His continuous contact with the art world, led him in the year 2010 to bring out the art within him. That's how his successful career as a sculptor began. He has had 40 solo exhibitions, and 25 public sculptures in Germany, Geneva, Paris, The Hague, Amsterdam, Washington D.C, Mexico, Costa Rica, and Guatemala among others. His flagship expo, Dangerous Sculptures, carries a calling to a new state of consciousness - Creationism - where he condemns the excesses of contemporary art and proposes art should turn back to aesthetics, combined with truth and moral values. Today, he shares his artistic activities with his business life.

# URBAN SCULPTURE

I do monumental pieces not for their large scale, but for the energy they release and the spirituality they radiate. Art is, first of all, expression and not necessarily representation. Expression and not technique gives the artwork meaning. We can recognize style from a characteristic technique, but the artist we recognize by the character of his thoughts or the strength of his feelings. All of my sculptures are models anxious to grow, aspiring to monumental dimensions to “dialogue with daylight, interact with urban spaces and improve quality of life by taking art to the streets”, as artist Maurizio Colombo well said.

With my sculpture I pretend to break paradigms, formats, and express myself big time with a different style.

In museums we encounter signs spelling “Don’t touch” and guards constantly calling our attention when in a rampage of curiosity we get to close to an artwork.

Because of that, my desire to do art for the streets is born. Art for the people, art everyone can touch and interact with. Art should come out the museums and manifest on the streets and plazas.

I quote again artist Maurizio Colombo: “A mistake that politics have made is to think culture is somewhere else, as if it were the opposition. It would be helpful to our society that gubernamental institutions had people dedicated to cultural projects. That way politics would be filled with culture. The task to take aesthetics to citizens is important, to support and expand”.

José Toledo Ordóñez



*Angel of Peace*  
Mexico D.F.



*Bushes Making Themselves Interesting*  
San José, Costa Rica



*Neurological Knot at the End of the Rainbow*  
México D.F.

# DANGEROUS SCULPTURES

My emblem exhibition *Dangerous Sculptures* carries a calling to a new state of consciousness, —*Creationism*— where I sentence contemporary art's excesses and propose a return to esthetic art, coupled by truth and moral values. My message goes against destruction of nature and degradation of human relations in society and art itself. My opera prima was at Hotel Museum Casa Santo Domingo, July, 2010. In September of 2011 the series initiated an international tour at Jose Luis Cuevas Museum in Mexico D.F. I've had shows in prestigious places such as Diego Rivera Museum, International Development Bank Staff Association Art Gallery, Washington D.C., Palais des Nations, Geneva, Switzerland, Maison de l'Amérique Latine, Saint-Germain, Paris, Town Hall De Paauw in Wassenaar, and Duin & Kruidberg Estate in Amsterdam, The Netherlands.



# *A New State of Consciousness*

*Art cannot be modern. Art is primordially eternal.*  
Egon Schiele

The excesses committed in contemporary art have led it to a state of anarchy and confusion. Different authors write, some apocalyptically, about post-art, anti-art and, in the worst case, the death of art. Arthur Danto argues that the end of art does not mean it is no longer produced, but that it is created without any kind of narrative that can be considered as being the next stage. There is no identifiable style. There is no stylistic period. Donald Kuspit ironically refers to Damien Hirst's exhibition in New York's Mayfair Gallery: half empty coffee cups and beer bottles, ashtrays with cigarette butts, and other things. The next day the janitor threw it all out. The work valued at hundreds of thousands of dollars disappeared.

Most authors distinguish three great art periods: 1. Pre-modern art or that of the great masters who produced representational painting and used art as a window to the world; 2. Modern art in which mimetic representation is secondary until it becomes abstract and the painting stands on its own. This is the era of art manifestos. The manifesto defines a movement, a style, and proclaims it as the only kind of art that matters; 3. Contemporary art, which many situate at the end of the sixties; anything goes and any object can be considered as a work of art. The last straw was the appearance of cans with Piero Manzoni's excrement.

Jerry Saltz says 85 per cent of recent contemporary art is bad. Don Thompson goes further: most people respond positively to one in a hundred works and really dislike almost everything else. In our medium works of art are inevitably reduced to the condition

of merchandise. Sellers of art call themselves gallery owners because the word "seller" implies that they work for money. This is pure hypocrisy. If the work is not sold, the artist and the seller do not eat and the work does not circulate.

Contemporary art buyers come to auctions because of snobbery and buy because they need to position themselves. They divide the works into two categories: those they can hang in their homes and those they cannot. At auctions the market value is contaminated by motives such as status, competition, publicity and, above all, by ego. The price paid for the works is rising while their value is falling. Most artists who sold at record prices ten years ago are gone. This does not prevent many from contending that buying art is a good investment.

The public is reached by imitating the so-called contemporary art museums. The small number of people visiting them means they need to be subsidized, unfortunately with taxpayer money. Contemporary artists can be divided into two groups: visual and conceptual. In conceptual art the idea prevails over the material production of the work to the point that it is considered as being superfluous. Beauty is thought to be outdated. Aesthetic art must be destroyed so that it can be replaced. The first conceptual artists were academics and their suggestions were good; for example, Alighiero Boetti's embroidered maps. They were also bad, such as Vito Acconci's performance when he masturbated beneath a wooden platform on top of which the audience walked. Today mediocrity, incompetence and negativity predominate in

conceptual art. It is the refuge of pseudo artists who do not know how to paint, draw or sculpt. It creates a sense of community around a kind of religion or existentialist channel for atheists whose only aspiration is to achieve a degree of transcendence. Art is first of all expression and not a forced representation. Expression and not technique is the meaning of the work. We can recognize a style in the sense of a characteristic technique, but we understand artists by the nature of their ideas or the strength of their feelings. Hence the importance of the concept, although not to the extent of denying what the work really represents and hoping that beauty is surpassed. Today the essence of art is sought anywhere except where it has always been: in beauty.

José Javier Esparza speaks of the eight deadly sins of contemporary art. To begin with, they should be called anti-art or post-art sins as Allan Kaprov called them.

Esparza denounces an art that obsessively seeks novelty as an end in itself and ends by giving in to simple experimentation; if the art is not understood, so much the better; if it is understood, then the artist believes he has failed. Art made on any type of support becomes unsupportable; ephemeral art that cannot be taken home. Art that appears to be subversive when subsidized by politicians who feel they are very modern by supporting it with the people's money without their consent. Art produced by artists who only value their own ego and don't even understand themselves. Art that banishes beauty because it is considered to be a retrograde and perverse concept. Finally I come to the worst of all sins; embracing nihilism in an effort to destroy any solid and stable reference. The denial of every principle and authority, of political, religious, social, and family institutions. I ask myself whether that is the world we want for our children.

To the sins mentioned by Esparza I want to add another: by denying aesthetic art and accepting only what is conceptual, the pseudo artists are surrendering art to a very superficial philosophy. What right do they have to do it? They cannot speak on behalf of the real artists. Art belongs to whoever produces the

work. Photography and film became firmly established as arts in the last century. The pseudo artists intend to establish as art experiments in philosophy, theatre, film and photography, among others, as if every art could be divided into categories.

I agree with Kuspit when he tells us it is not correct to speak of the decline, much less the end, of painting. Kuspit's theory is that new old-style teachers will prevail, the people who, while dominating their trade also have a conceptual dimension that combines the ideas and techniques of both old and modern masters. Criticism must understand, evaluate, compare, inform. Artists should not be pigeonholed in styles as a pretext to classify the history of art as if style is what matters most. Every movement has included major artists who could not be classified.

Art is also the person. I express what I am with my life's three great passions: motorcars, animals and art. I convey the love and respect I feel for creation: fauna, flora and man, represented in the *Bestiary*, *Urban Forest* and *Utopian Cities* series. God gave us the world to master. This means to manage it, respect it, and preserve its resources. My message goes against the destruction of nature, the degradation of human relationships and the destruction of art itself that is associated with truth and human values. Using the platform of the Mario Monteforte Toledo Foundation we promote art and literature by following these principles.

It is no coincidence that we made this call for the first time in the José Luis Cuevas Museum, a master who, with his drawings rich in brutal gestures lays bare people's souls and aesthetically portrays the anguish of man and the degradation of the human race in a despotic and prostituted world.

Today all this is summarized in a single proposal: creationism. This is not a manifesto because manifestos have always been disqualifiers. This is a call to a new state of conscience, evolutionary, inclusive, respecting God's creation, the restoration of human relationships, and the return of art to aesthetics. A

simple but powerful solution.

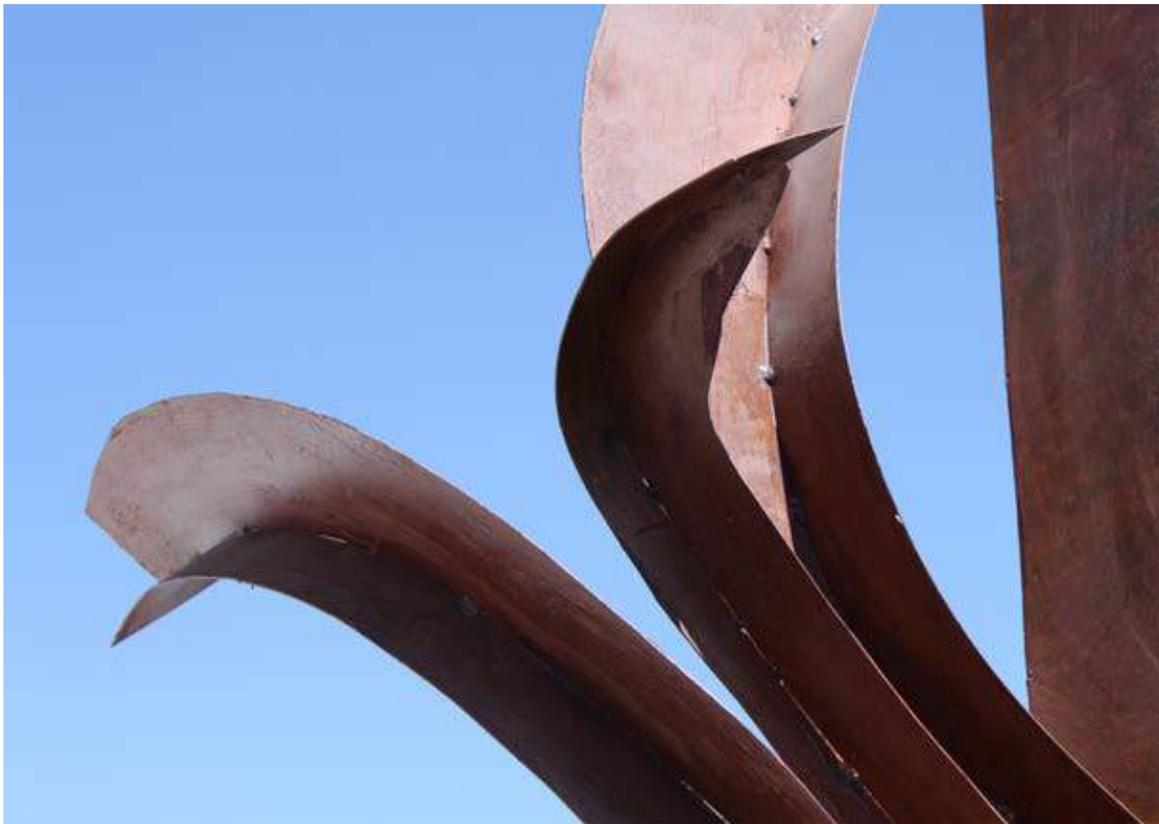
Artists declare ourselves to be free. Free from pseudo artists who want to deliver art to philosophy. Free from the critics who want to lock us into styles. Free from the agents who contaminate the art market.

We propose an art that is born in the artists and not in the critics, curators or gallery owners; an inclusive art that takes what is positive from historic aesthetic manifestations, far from the restraints imposed by movements; that accepts the ugly and grotesque but aesthetically represented; that accepts the object encountered as part of the composition, but not as a work of art in itself by simply declaring it to be so; that accepts the multiplicity of techniques and means of expression as part of the creative process; that constantly evolves, without going through stages; that upholds the concept without denying how it is represented; that recognizes beauty as art's unique essence, together with truth and human values.

Today, we are no longer spectators and we raise our voice. Hence the name of this expo: *Dangerous Sculptures* because truth hurts and the search of freedom threatens those who hold privileges.

We declare and decree in the name of God and with the help of all of you that the pendulum which is the way of art stops and starts its way back to aesthetic art, truth and moral values.

# URBAN FOREST



*Tree in Expansion*, detail, line and plane aesthetics  
*Urban Forest*  
Pepo Toledo  
2013, Washington D.C., USA



*Comb of the Wind*, detail  
Eduardo Chillida, "the space maker"  
1976, San Sebastian, Basque Country, Spain

# Line and Plane Aesthetics

For Octavio Paz, space is a bodily experience. We feel it. We are space wherever we are. It's a where. It surrounds and sustains us while we surround and sustain it. "... more faithful than our own shadow, which abandons us at night".

In an encounter with Eduardo Chillida (artist), philosopher Martin Heidegger discovers his opinions about space and time. That's how his book *Art and Space* was born. In it he talks about three spaces in plastics, specifically sculpture; the space where it stands, the space around the sculpture, and the space within the sculpture (if there is one). The sculptor decides consciously or unconsciously, where to put the boundaries of his work regarding the spatial domain.

Michelangelo said "Every block of stone has a statue inside it and it is the task of the sculptor to discover it". The creator's energy defines the limit of what surrounds the sculpture and at the same time the space surrounded by the work of art. On that same note, José Antonio Ory defines Chillida as the space maker because he considers the space within the sculpture to be more important than the one around. Unlike Michelangelo he expresses himself inside his sculptures, producing absence of form that is later replaced with contained energy. His own mannerism. Both concepts originated from Aristotle's theory of space and place.

Art is also man. Chillida's style is forging. *Comb of the Wind* is a group of three sculptures of forged steel encrusted in rock. Each one weighs ten tons.

I decided to express myself through steel sheet, maybe because

my origins as a mechanic. In the majority of my sculptures I go beyond the third space – the void between volumes. I renounce mass esthetics and replace it for lines and planes, privileging air in its eternal competition with mass. The result is aerial sculpture. I take absence of form to its maximum expression and mass to its minimum. Am I on the third space limit, or have I crossed to a fourth one? Why not? Spaces are enclosed inside each other like concentric circles. Let's think about the Matrioshkas, the traditional Russian doll. Hollow, and in the inside it contains another doll and this doll another one, and so on up to twenty dolls. If we see them all, from biggest to smallest, we are maximizing the level of abstraction. And if we see them from small to big we are minimizing the abstraction level. In this same way we can analyze everything using it as a reference inside the universe.

One of Guatemala's modern art major exponents, alive and still sculpting like the Greeks, said: "Someone needs to tell Pepo Toledo that what he's doing is not sculpture". I am grateful because he made me see I'm breaking paradigms.

Pepo Toledo



*Urban Forest*  
From the series *Urban Forest*  
Boulevard Austriaco, zone 16  
Guatemala, Guatemala, 2016



*Urban Forest* mural  
From the series *Urban Forest*  
La Morera Neighborhood, zone 1  
Guatemala, Guatemala, 2015



*Fountain of Life*  
Fom the series *Urban Forest*  
Boulevard 17 Oriente  
Tapachula, Chiapas, Mexico, 2014

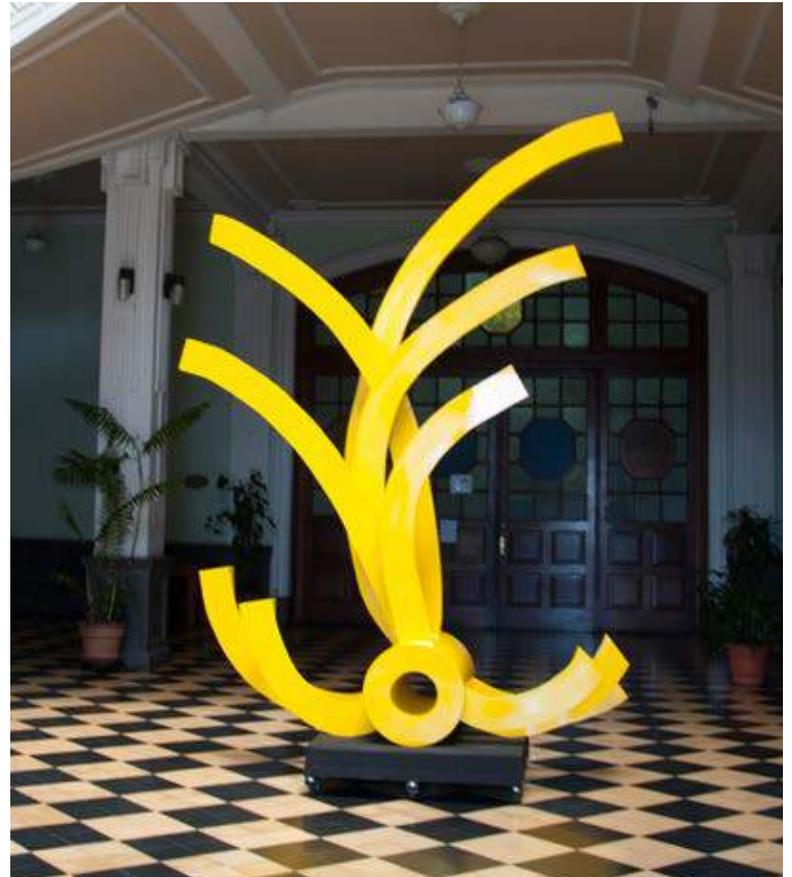
## *Fountain of Life*

The sculpture *Fountain of Life* from the series *Urban Forest*, is significantly situated in front of the Secretary for Development of South Border and Bond to the International Chiapas Cooperation. I could talk for hours about our friendship and caring with Mexico; our history, Tacaná volcano, Coatán river, black beans and *tamalitos de chipilin* are just some of the things that we have in common.

Lines and planes taken to the fourth dimension: absence of form taken to its highest expression, mass reduced to its minimum expression. Abstract plants, bold survivors, in a degraded world. Released energy through vanishing points looking to meet somewhere in infinity. Melody, rhythm, dynamics. Revolted momentum in its maximum expression, confronting contamination of the biomass.

It is time to dialogue with the dear and admired poet of Chiapas, Jaime Sabines Gutiérrez. The poem goes like this: “I love God. He settled galaxies and distributed transit in an ant’s path. They say sometimes he gets angry and makes earthquakes, storms, fire, unleashed wind, strong currents, punishments, and disasters. But this is a lie. It is the earth changing, agitating and growing, when God wanders”.

Another poem of Sabines goes like this: “It is the shadow of water / and the echoes of a sigh, / trace of a look, / memory of absence...” Words that immediately make me remember City of Tapachula of Córdoba and Ordóñez. Spring of water, exuberant vegetation, development axis, diverse cultural focus. In a few words, Fountain of Life.



*Chaos Transforms into Order*  
*Urban Forest*  
University of San Carlos of Guatemala Auditorium  
Guatemala City, Guatemala, 2014

## *From Chaos to Order*

With my sculptures I pretend to contribute to the battle of forms in constant change and fragile stability: the universe seen through time, duality between order and chaos. Is this a sign that the energy of the universe tends to balance leading to mayhem? Or is it that chaos far from being the opposite of order, precedes it? Do revolutions conduct to institutionality? Hence the title *Chaos Transforms into Order*.

Painted in yellow. I like to use that colour because it's the most contradictory when it comes to what it reflects: joy, enthusiasm, courage, strength, passion. Color of the sun and the light. Violent, intense, irritating, loud, dangerous.

Kandinsky used to say that yellow represents violent madness, the unbearable. It was Van Gogh's favourite colour especially in his last years of crisis, when he painted cornfields under menacing and tormented skies. For Frida Kahlo it meant madness, sickness, fear, part of the sun and joy. For us, today it represents the university's indomitable, revolutionary spirit.

Pepo Toledo.



Sculptural ensemble *Quauhtlemallan*  
*Urban Forest*  
La Aurora International Airport  
Guatemala City, Guatemala, 2013

## *Quauhtlemallan*

The sculpture ensemble presented in Guatemala City's International Airport *La Aurora* is called *Quauhtlemallan*. Coming from a náhuatl vocabulary where it is believed the name Guatemala comes from and means "place of many trees".

The truth is that two thirds of our territory has forestry for conifer forests. In Canada, the largest pulpwood producer in the world, a tree of this kind is ready to be cut in fifteen years, while in Guatemala it only takes five.

On the other hand, 70% of energy consumption of stationary sources, from a ranch to an industry, comes from firewood consumption. Unfortunately, the majority of the trees are cut down.

If we put together potential and needs the result is a possibility to initiate a true agricultural and energetic revolution based on sustainable forests.

Firewood burning releases carbon dioxide that forests capture creating a virtuous circle. Usually the best solutions to our problems are so simple and close that we tend to oversee them.

Pepo Toledo



*Tree Whose Ideas Blew Up and Tree in Expansion, released energy*  
*Urban Forest*  
Embassy of Guatemala  
Washington D.C, United States 2013



*Comb of the Wind*  
Captive energy  
Eduardo Chillida

# Released energy

Captive and released energy are antagonistic and at the same fundamental so the universe functions as a sustainable system through time. Duality that feeds on opposition.

Master Chillida talked about an interior space enclosed in the exterior space we can see and touch. Prohibited space, unknown, that locks in every artwork so that it can only be perceived by the senses. Captive energy, radiating focus. This makes – according to Octavio Paz- that Chillida’s sculptures to have “a monumentality that doesn’t have to do with their sizes”, which he called “gravitational force”.

Chillida was attracted to empty space inside or between the sculpture rather than the space that surrounded it. To stand in front of one of the pieces of *The comb of the Wind* is unnerving and disturbing, it provokes a trapping sensation. Maybe that’s why Octavio Paz called them “traps to capture what cannot be captured; wind, rumour, music, silence, space.

Paz goes on about Chillida’s work explaining that we can sense his rejection towards human figure and geometric abstraction. His pieces evoke a sort of “qualitative physic” reminding us of pre-Socratic philosophers. A world above history and mythology. I can relate to Chillida in this aspect.

In my series *Urban Forest* every figure implies released energy flowing through multiple vanishing points, projecting every form to infinity. The pieces *Tree Whose Ideas Blew Up* and *Tree in Expansion* take momentum to its maximum

expression, escaping from absence, liberating the shadow of the wind.

When someone talks about black holes it suggests a deep void. According to Michael Finkel they rotate on their own axis like a swirl in space; there’s a limit beyond that not even sunlight can escape the gravity field. They feed on collapsed stars making themselves bigger and bigger in mass. Friction and rotation combined make the ones that do manage to escape, to bounce almost at the speed of light. Expelled gases get cold and form new stars. This is how the galaxy regenerates continuously, passing from released energy to captive energy and vice versa.

I finish with the following quote: “I do monumental pieces not for their large scale, but for the energy they release and the spirituality they radiate.”

Pepo Toledo



*Bushes Making Themselves Interesting*  
*Urban Forest*  
Klaus Steimetz Art Gallery  
San Jose, Costa Rica, 2011

## *From love to hate*

The series *Urban Forest* sentences pollution and destruction of the biomass. Abstract plants, surviving heroes, charged with dynamism, rhythm, melody, and why not, sensuality.

For the first time on the streets in San José, Costa Rica, at Klaus Steinmetz Contemporary art gallery *Bushes Making Themselves Interesting* represents an aspect of human relations.

Seen from the side they suggest dance, courtship, love. In the front side they turn aggressive.

Ironic reality in human relations. We go from love at first sight, which doesn't cease to be simple attraction, to falling in love. Then comes disenchantment provoked by situations like coexistence, past revival, lack of forgiveness, idealization of the partner whose image is distorted by our society's clichés. Aversion follows and finally, with no apparent cause, hostility arises. Hence the proverb "From love to hate there's only one step". Maybe it's a defence mechanism against pain and frustration. Some believe indifference is an even worse antagonist to love than hate. Is it possible to hate someone we have loved? Does unconditional love, ineffable antidote to aversion, belong to the world of "Utopic cities"?

I finish this topic with a quote from F. Heumer: "Love has a powerful brother, hate. Beware not to offend the first one because the other one can kill you".

Pepo Toledo





Photography by Eduardo Spiegeler

# UTOPIAN CITIES

Our cities are besieged with traffic, pollution, and crime amongst other evils. *Utopian Cities* is a sentence against chaos and metropolitan degradation. Abandoned cities, still but at the same time defying the laws of gravity, waiting patiently. They're an urgent call to heal deep metropolitan wounds, suggesting an ideal world of invention and discovery.

Maurizio Colombo



*Satellite ALG 2604*  
*Utopian Cities*  
Ana Lucía Gómez Latinamerican Art Gallery  
Guatemala City, Guatemala 2011

Photography by Alan Benchoam



## *Green, colour of Guatemala*

This piece is composed by solid skyscrapers with peaks on its bases that make them float, like the utopic city we desire, solid but escaping, unreachable.

Inspired by Guatemala's topography, mountains and volcanos, beautiful but at the same time dangerous. Green is the colour of our jungles, colour of life, abundance, fertility, freshness, hope, optimism, youth; the colour of Guatemala.

Pepo Toledo.

*Self conscious City*  
*Utopian Cities*  
Plaza de la Luz, OEG Building  
Guatemala City, Guatemala, 2013



From de series *Utopic Cities*  
Castel of Wittenburg gardens  
Wassenaar, The Hague, The Netherlands, 2015



# BESTIARY

This series denounces the destruction of every animal's habitat. It has its maximum expression in the piece *The Scream*, a polar bear desperately stretching his neck towards the sky because the loss of his ambience. *Taurus* represents domestic animals of which we can serve.

My technique is to incorporate metal sheet with automobile parts, not as junk or Arte Povera but giving them an additional value, as if they were made for the art work. I search for kinetic pieces that suggest rhythm and movement. All of this with a different style, breaking paradigms and formats, expressing myself big time.

I recognize my work is influenced by cubism and constructivism, sometimes crossing the line to the abstract. In some cases, movement flows through the pieces evoking the 20th century futurists. I try to represent simple geometric relations which, according to Cézanne, all natural forms can be reduced to.

Pepo Toledo



*The Scream  
Bestiary  
Sixth Avenue  
Downtown Guatemala City, Guatemala, 2011*



*Taurus*  
*Bestiary*  
Sixth Avenue  
Downtown Guatemala City, Guatemala, 2011



*The Scream  
Bestiary*  
Contemporary Art Museum  
Chiapas Cultural Center Jaime Sabines  
Tuxtla Gutiérrez, Chiapas, Mexico, 2012

# NEUROLOGICAL ABSTRACTIONS



*Neurological Knot at the End of the Rainbow*  
*Neurological Abstractions*  
Carranza Cultural Center  
Venustiano Carranza Delegation, Mexico D.F., 2013

# *Where do we come from? Where are we going?*

Our planet is seizing. Doesn't matter if we see it from an economic, politic, or social point of view, it's going through a difficult situation.

Human beings continually ask themselves fundamental questions such as: Where do we come from? Where are we heading? Is the universe a sustainable system? Can order arise from chaos?

Chaos and order duality has been fundamental to explain the origins of the universe in all mythologies and religions, in philosophy and science. In Cristianism God's order is preceded by chaos which was permitted by Him. The Bible talks about creation starting with this verses: "1In the beginning God created the heaven and the earth. 2And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters" (Genesis 1: 1-2, King James Bible Online).

A system is a group of things related to each other. The change of one of them can affect the whole group. Its properties cannot be explained or described separately, each one of the elements is linked directly o indirectly.

Systemic thinking studies relations of a whole and in it, the capacity to understand interactions between the elements of a system. In dynamic systems there are elements that allow repetitive movement, sometimes geometrically established, called attractors. These are in charge of maintaining the possible

variables in their established path making the system sustainable. Chaotic systems are associated to strange attractors. Unlike classic attractors they have a fractal structure (not whole) in every scale and their dynamic is uncontrolled. Edward Lorenz's methereological metaphor (1996) refers to the butterfly effect which explains the following: the sensitive dependency on initial conditions in which a small change at one place in a deterministic nonlinear system can result in large differences in a later state. Like a butterfly's flutter in one continent causing a tsunami at the other side of the ocean.

For scientists chaos is an overdose of order and not the absence of it. Their principles are chance, the unpredictable, nonlinearities. They're pretty common and can be found in nature and society itself. In Cristianism chance doesn't exist, just God's perfect will, controlling even the most insignificant situation. There aren't casualties, just Godities.

Order disintegrates into chaos, and chaos constitutes order arising from organized systems. Chaos makes order possible. Far from being the opposite it precedes it. Chaos is empty and messy. It is absence of form and at the same time the medium where the creation of form is born. Chaos drives a system to a type of order much more complex. When they reach a point where they lack balance they have the capacity to renew themselves.

Rudolf Emanuel Clausius states that the human brain tries to comprehend things through order. A painting seems organized if the one who's watching finds in it an organized structure in form and colour. Art is about establishing order, harmony, and proportion. Many contemporary artists despise beauty because it has come to represent perfection lacking content. This does not allow them to do the opposite, stating that concept rules over aesthetics, denying it and pretending beauty is surpassed.

The return to harmony and a minimal order is vital to rescue the world from the confusion it's in, according to Clausius. Art plays

an important role in favour and against. The misfits go against institutions and political, religious, aesthetic, and moral laws. They propose a new morality based in immorality. Art should take chaos to order because order itself has become chaotic.

My signature series *Dangerous Sculptures* acts according to my manifesto *Creationism*, where I condemn excess in contemporary art and propose a comeback to aesthetic art, leaded by truth and moral values; with art bring order to chaos.

In my creations composition prevails. We understand by it intuitive vision, sensibility to organize form and colour according to time. Each work is based in principles of composition used throughout history. For example: Ruben's dynamic composition, diagonals, curves, spirals, force and rhythm juxtaposed, instability. The typical baroque composition formed by diagonals, compositive resource with such strength that most of the times substitutes perspective with the sense of profoundness.

With my series *Neurological Abstractions* I represent tension existing between order and chaos in our society. The pieces seem to be chaotic. However they're structured with solid principles of composition.

To prove that you have to turn the piece in different positions; to the left, right, up and down. If in every turn the work still seems to be balanced it is proof it is well composed. We can see it clearly in the next page, exemplifying order and chaos.

Pepo Toledo



# *Ode to Creativity*

## *Neurological Synthesis of Abstraction in the Eternal Conceptual Conflict Between Perception and Representation*

From this piece develops my series *Neurological Abstractions*, which represents how an idea matures in the brain. Assembled to reward creativity during the “Jade Awards” at Festival Antigua of UGAP.

With chaotic appearance but design based on composition principles used throughout history. I tried to empathize with concepts applied in publicity. Man is a highly visual being, communicative power depends on how we interpret the image. To share images is to communicate vivid and structured experiences in a certain way and by doing it creatively we capture the viewer’s attention.

A very thin line separates creativity from crazyness. Kids can escape reality easily. They do imaginary trips and have imaginary friends. But if an adult is a dreamer things change. We declare him crazy or idolize him as a genius.

I finish with the following quotes of Chilean poet Vicente Huidobro and Guatemalan novelist Mario Monteforte Toledo:

“If I didn’t do at least one crazy thing a day I would go madly insane”.

“Fortunately there’s still crazy people in this world. Fruitful miracle is when they come together”.

Pepo Toledo





*Neurological Synthesis of Abstraction in the Eternal Conceptual Conflict Between Perception and Representation*  
*Neurological Abstractions*  
Santo Domingo del Cerro, Hotel Museo Casa Santo Domingo  
Antigua Guatemala, Guatemala, 2013

**ANGELS**

# *Fractal Geometry*

The need to study systems qualified as chaotic lead to a series of theories based on complexity science: theory of chaos, thermodynamics of the non balance, theory of catastrophe, net sciences and more. Between them, the most fascinating one, from an artistic point of view, is fractal geometry.

Classic geometry arises from the man's need to measure earth and universe conceived as something stable and organized. It is not capable of explaining the universe in which mayhem just happens.

A fractal is a natural phenomenon and a mathematical set. What they have in common is a repeating pattern that displays at every scale. Its irregularity makes them unable to form part of classic geometry. Natural fractals differ from mathematical ones because they are not exact; clouds, snowflakes, ferns, dunes, trees, and the circulatory system are examples of natural fractals.

Javier Barros del Villar says: "Throughout human history, in diverse cultures all around the world, one of the main characteristics attributed to divinity is

esthetics. With geometry, rhythm, and chromatics as three of the main resources of this divine speech, nature reaches the most spectacular and discrete divine manifestation as a hyper esthetic paradox".

In my series *Angels* are sculptures in which the spectator can visualize a basic structure sustaining itself, repeating, and fracturing into similar figures when scaling them up or down, agreeing with fractal geometry principles.

Pepo Toledo



*Efrain Recinos' Particular Angel*  
Giant holographic sculpture, <https://www.youtube.com/watch?v=3ASrDk38kA4>  
*Angels*  
Guatemala City, Guatemala, 2014

# Angel of Vision

Vision is having the capacity to see things from the top, from above all, and beyond time. It all starts with a dream. God gave us the capacity to create and dream.

The Bible says in Ephesians 3:20 “Now all glory to God, who is able, through his mighty power at work within us, to accomplish infinitely more than we might ask or think.” (New Living Translation).

Sam Walton was a visionary who lived this Bible verse. I didn't have the honor to meet him as many here did, but I knew it from three phrases he left us as inheritance:

First: “High expectations are the key to everything.” God gives us, as stated in Ephesians, “...infinitely more than we might ask or think...” Dream big. God is infinite.

Second: “If people believe in themselves, it's amazing what they can accomplish.” Have faith in God and in yourself. Let's go back to Ephesians: “...God, who is able ...” What is He able to do? “...infinitely more than we might ask or think...” How is he going to do it? “...through his mighty power at work within us...” Vision is like faith, “Faith shows the reality of what we hope for; it is the evidence of things we cannot see.” (Hebrews 11:1, King James Version). You have to imagine it; you have to see it with your mind, not with your eyes. If you believe in your vision with all your strength, others will too.

Third: “One person seeking glory doesn't accomplish very much.” Be humble like Sam Walton was. “Now all glory to God...” we read in Ephesians. Everything I've done in my life, from the smallest to the biggest things, like this Angel of Vision that we inaugurate today, is because God allows it and goes

before me. Glory and honor to His name for His love and His truth.

Ask God for help to choose your life's desire, within the purpose He has for you in this world. One big dream, an ideal were you can share the gifts He gave you. Ask him to send you the Angel of Vision to enlighten your mind and empower your project. This way, your dream will be the same as God's dream for your life.

Invention is associated to the new, innovation to the novelty. A visionary must be an innovator. Novel implies change, but associated to words like rupture, radical, disruptive, revolutionary. The common denominator is risk. There is nothing impossible. Those who excuse themselves, and use circumstances as a shield, make them their own prison.

Visionaries know where they want to get and when. They must have the capacity to communicate their vision, pass on their passion and turn it into actions. The process is simple: climb to the top, see from above everything and land. Take action. Vision without action is nothing but a dream.

If your vision is the size of the rest of your life, you're focused. If in this process they call you crazy, you're on the right path. This will make you part of the select group of visionaries. I end with another Sam Walton's quote: “Capital isn't scarce; vision is.” Be unusual.

Pepo Toledo



*Angel of Vision*  
Series *Angels*  
Arkansas, United States, 2016



## *Peace is born inside of us*

Peace is something we're not often grateful for until we lose it, like many other things God gives us. Today I am thankful for this afternoon.

Absence of violence is not real peace. For countries that emerged from war, there's no peace without forgiveness. Conflicts must be solved reconstructing not destroying, going forward not backwards, united and not in dissension. An old saying says that forgiveness can't change the past but it can change the future.

Isaac Newton said "Men build too many walls and not enough bridges".

It is inside us that war and peace are born. It is there where we need to build the foundations of peace so we can raise our homes. As a home that lives in harmony is the biggest treasure of all.

Only with a positive attitude we can construct a lifetime structure based on peace, truth, love, equality, justice, freedom, and sympathy.

Societies that do so develop a level of tolerance and union that makes them able to go through natural, economic, and every other kind of disaster. When peace flourishes so does human potential.

Herodotus used to say "No one is so foolish as to prefer war to peace, in which, instead of sons burying their fathers, fathers bury their sons."

*The Peace Angel* is an offer of blessing that I make on behalf of Guatemala. It's intention is to reach the largest amount of cities in the world.

Pepo Toledo



*Angel of Peace*  
Series *Angels*  
Guatemala City Town Hall, Guatemala, 2016



*Angel of Peace*  
*Angels*  
United Nations Palace, Geneva, 2016



*Angel of Peace*  
*Angels*  
Tennenlohe, Erlagen, Baviera, Germany, 2015



*Angel of Peace*  
*Angels*  
Sculpture Garden at Art Museum of the Americas  
OEA, Washington D.C., United States, 2014



*Angel of Peace*  
*Angels*  
Presented at Zócalo Bookfair 2012  
Downtown Mexico City, Mexico D.F.



*Angel of Peace*  
*Angels*  
Permanent place at Circuito de las Naciones, near Mexico's International  
Airport  
México D.F., 2012



*Angel of Peace*  
*Angels*  
Presented in Rozas Botrán Gallery  
Guatemala City, Guatemala, 2012



*Angel of Peace and Concord*  
*Angels*  
Permanent installation National Police Historic Archives  
Guatemala City, Guatemala, 2012

# ANGEL OF PEACE

Temporary exhibitions



*Angel of Peace*  
*Angels*  
National School of Plastic Arts  
Guatemala, Guatemala 2016



*Angel of Peace*  
*Angels*  
Cultural Festival *Paseo La Sexta*  
Guatemala, Guatemala 2016



*Angel of Peace*  
*Angels*  
*Momento de Ángeles* show at Santo Domingo de Guzmán Temple  
Guatemala, Guatemala 2015



*Angel of Peace*  
*Angels*  
*Soñé Futuro* event at Miguel Angel Asturias Cultural Center  
Guatemala, Guatemala 2015

# HAIKAIS

*Haikais* is a series of sculptural poems. Originated from the poem book I wrote in my youth *The Shadow of the Wind*, motivated by colombian poet Octavio Amortegui.

## *Insinuate and don't expose*

Poetry isn't reasoned. As you don't reason a perfume. As you don't reason a melody. It is something provocative, suggesting. A poet's mission isn't to expose, it's to insinuate. Poems are for our mind to recreate. And with only tasting them between lines, you can feel all of its charm.

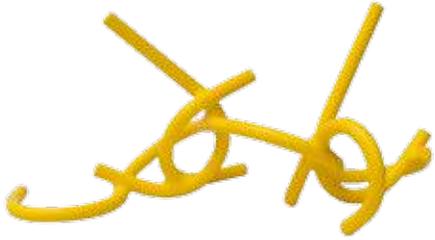
You don't think poetry, you feel it. It's felt beyond, in the heart's labyrinth which Pascal says "has reasons reason doesn't know". Poetry rises nude from waves of sentiment, without precious useless veils. And is so pure that it tends to give birth in loneliness.

"The one that doesn't create, decorates."  
Nothing is as grateful as the poetry that has made a vow of poverty and strips of all vanity. Such is the poetry of José Toledo Ordóñez.

As the bengali poet Rabindranath Tagore, his verse isn't more than a humble flute the Lord has blessed with infinite music.

Octavio Amortegui

# PROJECTS



*Playing with Time*  
Miraflores public park  
2017

# CRONOLOGY

## *Angel of Peace*

To commemorate the 20th anniversary of the Guatemalan Peace Agreements, the sculpture *Angel of Peace* was unveiled on december 29th, 2016. The sculpture was placed in the city's Town Hall. The Mayor, Alvaro Arzú, inaugurated the act followed by a message from the artist.



## *Angel of Peace*

On november 9th, 2015, another *Angel of Peace* sculpture was unveiled at the United Nations Palace in Geneva. The donation ceremony was a celebration of the 20 year anniversary of the Peace Agreements in Guatemala and Peace Week in Geneva. The ceremony was presided by Michael Moller, Office Director of UN Geneva and Carla Rodríguez Mancia, Ambassador and permanent Representative of Guatemala at UN office Geneva. With the prescence of Carlos Raúl Morales Moscoso, Minister of Exterior Relations from Guatemala and Leticia Teleguario Sincal, Minister of Labor and Social Prevision from Guatemala. The event was supported by Mario Monteforte Toledo Foundation.



## Angel of Vision

In 1985 Sam and Helen Walton, owners of Walmart supermarkets, founded the Walton Scholarship program for outstanding Central America students to have the opportunity to study abroad in one of 3 cristian universities. Ever since many men and women have benefited from this great gift. They now wanted to commemorate the Waltons, so on october 8th, 2016, the *Angel of Vision* was unveiled at John Brown University as a gift from the alumni benefited with the scholarship. Dr. Chip Pollard, president of John Brown University, presided the act, followed by Mark Simon member of the Walton Family Charitable Support Foundation board, also John Brown III attended the act.



## Urban Forest

The monumental sculpture was unveiled on august 4th, 2016. The act was inaugurated with words of the *Guatemala Capital de la Cultura Iberoamericana* president, Francisco Saravia. Followed by the sculptor, Pepo Toledo, and last by the mayor of the city Álvaro Arzú. *Urban Forest* represents the protest against degradation of the biomass and the relationship between human beings and nature.



## *Urban Forest Mural*

On november 21st 2015 was inaugurated the first sculptural mural of Pepo Toledo themed Urban Forest. The event took place during the State of Emergency Festival which is organized by Frida Kahlo School for Boys and Girls to support cultural development in La Morera neighborhood, in Guatemala City.



## *Utopic City*

For the International Day of Peace 2015, H.E. Gabriel Aguilera Peralta, Guatemala Ambassador, Mayor of Wassenaar Dr. Jan Hoekema and EVA Arproductions Foundation director Drs. Eva María Mennes inaugurated the public sculpture Utopic City. The sculpture was installed on Wittenburg Castle gardens in presence of different authorities and personalities from The Hague's Diplomatic Corps.

Later that evening, a reception took place at Gallery Patries van Dorst in the castle, where guatemalan artist Karla Higueros presented her artworks.



## Angel of Peace

On June 21st, the sculpture *Angel of Peace* was unveiled for the 750th Anniversary of Tennenlohe, a town in Erlagen, Baviera, Germany. The event was inaugurated by the sculptor Dieter Ernhard, Ana Regina Toledo Ordóñez (Pepo Toledo's sister), Dr. Florian Janik, Mayor of Erlagen, Ambassador of Guatemala in Germany Carlos Licona, and Mr. Rolf Schowalter, President of 750 Tennenlohe e.V. and City Council.

Months later Pepo visited Tennenlohe and signed the City's Golden Book in the presence of the Mayor of Erlagen Dr. Florian Janik, Vice Mayor Elske Preuss.



## Fountain of Life

On November 18th, 2014, the sculpture *Fountain of Life* was inaugurated as part of the project *Tu Puerta de Entrada a México y Centroamérica*. The sculpture was permanently placed on 17th Boulevard East, future Friendship Boulevard.

By the end of the act, the public migrated to City Hall to take part in the official ceremony of Cabildo Municipal where former Ambassador of Mexico in Guatemala, Carlos Tirado Zavala, was renowned as distinguished guest, and the sculptor Pepo Toledo as distinguished visitor. The ceremony was offered Mayor Samuel Alexic Chajón Morales.



## Angel of Sea Waves

On October 9th, 2014, the public sculpture *Angel of Sea Waves* was placed in front of *Galería 1-2-3* in San Salvador, El Salvador. The unveiling was accompanied by the inauguration of the exhibition *Angels* by Pepo Toledo, series created in honor of his endearing friend Efraín Recinos Valenzuela.

During the inauguration Paulo Alvarado and Luis López made a musical performance previous to Alvarado declaiming his critique of the series *Angels*.



## From Chaos to Order

On June 26th, 2014, Universidad de San Carlos downtown extension presented a short film of the life of the sculptor Pepo Toledo. Afterwards was inaugurated the public sculpture *From Chaos To Order*.

Thanks to architect Alenka Irina Barreda, General Director. The act began with the showing of the short film entitled *The Man Who Gives*, produced by TV USAC led by Merlin Hernández, head of audiovisuals.



## Angel of Peace

Inaugurated on May 14th, 2014, in the sculpture garden of the Organization of American States (OAS) in Washington D.C. by Mr. Julio Ligorría, Ambassador of Guatemala in the United States of America, Mr. Alfonso Quiñonez, Secretary of External Relations of the OAS.

The ceremony took place on Constitution Avenue and 18 Street NW where the sculpture was installed, between Washington Monument, the White House, and the Capitol. The artwork became part of the Art Museum of the Americas / AMA art collection.



## Self-Conscious City

On Friday November 29, 2013, OEG Building inaugurated another cutting edge city project unveiling the sculpture *Self-Conscious City*, of the series *Utopian Cities*, by Pepo Toledo.

The project was sponsored by OEG Group with the support of CRECER Foundation, *Atípico*, *Cantón Exposición Zona 4 Cuatro Grados Norte* and assistant City Hall of the area. The sculpture was placed on *Plaza de la Luz*.



## Quauhtlemallan, sculptural ensemble

Sculptural ensemble presented in La Aurora International Airport, Guatemala City, on August 22nd 2013. Entitled *Quauhtlemallan* from the *náhuatl* word which is believed the name of our country comes and means “place of many trees”.



## Neurological Knot at the End of the Rainbow

On May 18th 2013, in Carranza Cultural Centre was unveiled the sculpture belonging to the Neurological Abstractions by Pepo Toledo. The ceremony was offered Delegation Chief José Manuel Ballesteros. Venustiano Carranza Delegation, Mexico, D.F.



## Passport DC 2013 Around the World Embassy Tour

Every year Guatemala Embassy in United States of America opens its doors to public for the Around the World Embassy Tour. This activity allows residents and tourists of the metropolitan area of Washington D.C. to visit the headquarters of the participating Embassies.

This is a renowned event of the area and represents an important window of cultural and turistic promotion of participating countries. This year's novelty was a pair of sculptures of the series *Urban Forest* by Pepo Toledo, permanently placed in front of Guatemala Embassy.



## Angel of Peace and Concord

On December 6th 2012, David Johnston, General Governor of Canada made a visit to the National Historic Police Archive, a place where millions of documents were found on 2005 and are being classified and digitalized. Accompanied by State Minister for External Relations Diana Ablonczy. They inaugurated the New Access Rooms to information with Gustavo Meoño, Archive coordinator and Julio Solórzano Foppa. Afterwards they assisted the unveiling of the sculpture *Angel of Peace and Concord* by Pepo Toledo, the sculpture was permanently installed in Concord Plaza.



## The Scream

On November 20th 2012, inside Jaime Sabines Cultural Centre, was inaugurated the Contemporary Art Gallery of Chiapas with the exhibition *Gravitación de la Memoria*. The ceremony was preceded by Coneculta director Angélica Altuzar Constantino in representation of Governor Juan Sabines Guerrero; she was accompanied by Daniel Oropeza Venegas, technic operator of Coneculta, and Pepo Toledo among other personalities.

During the inaugural act, the sculpture *The Scream* made of stainless steel, coper and brass sheet, was unveiled.



## Angel of Peace

Mexico City's Zocalo Bookfair was dedicated to Guatemala on 2012 thanks to the former Guatemala Ambassador in Mexico Rita Claverie de Scioli. Over a million people attended the bookfair. Guatemalan sculptor Pepo Toledo presented the monumental sculpture *Angel of Peace* which was placed in front of the Guatemala stand.

Then the sculpture was delivered to Carranza Lázaro Cultural Centre, Venustiano Carranza Delegacy. José Manuel Ballesteros, Delegacy Chief, inaugurated the event. It is now a part of the cultural project Nation Circuit which is made up of 19 diferent sculptures made for peace. This is located on pathways leading to Mexico City's Airport.



## Jade Awards

More than a trophy, the new *Jade Award* is an art work made by sculptor Pepo Toledo, responsible for developing the concept, design, and produce the new acknowledgement from the 2011 Antigua Festival. *Síntesis Neurológica de la Abstracción en el Eterno Conflicto Conceptual entre la Percepción y la Representación* is the title of the sculpture, and it represents, in an abstract way, the proces of originating an idea and how it's generated in the mind of a creative person.



## Bushes Making Themselves Interesting

On June 9th 2011 the sculpture belonging to the *Urban Forest* series, *Bushes Making Themselves Interesting* was unveiled. The act took place outside Klaus Steinmetz Contemporary Art in Escazu, Costa Rica.



## Satelite ALG2604

On January 20th 2011 the urban sculpture *Satelite ALG2604* was unveiled in front of Latin American Art Gallery Ana Lucía Gómez. Inaugurated by architect Álvaro Véliz and Ana Lucía Gómez, accompanied by Efraín Recinos.



## Sixth Avenue Passage, Downtown

During Pepo Toledo's first exhibition of *Dangerous Sculptures* in Hotel Museum Casa Santo Domingo, the sculptures *The Scream* and *Taurus* of the series *Bestiary* were chosen by the Urbanistic Direction of Town Hall of Guatemala City to be placed in pedestrian street Sixth Avenue Passage. They were unveiled by the city Mayor Álvaro Arzú Irigoyen on July 17th 2010.

