



# **José Toledo Ordóñez**

**Dangerous Sculptures**



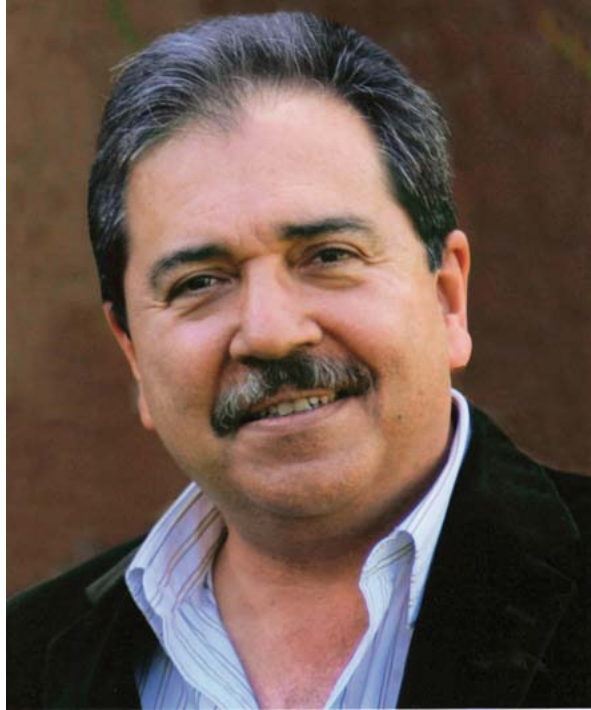


Photo: Ricardo Mata

# José Toledo Ordóñez

Dangerous Sculptures

**José Toledo Ordóñez** (Guatemala, 1951) has exhibited his paintings and sculptures in several countries in Central and North America and in private collections and public spaces where the author seeks to display his art to carry out his mission to communicate. In language devoid of poses and fashions, Toledo Ordóñez wants his work to be both a cry of defiance and a silent expression of divinity: this is evident in how he relates his work to nature. The artist's passionate impetus permeates each creation — his way of signifying the spirit that drives him. In his sculptures there is joy, happiness, dance, communion.

Cover and interior design and photos of  
Carlos Adampol Galindo

Translation  
Phil Linehan

dr © CL Editorial Praxis, S.A. de C.V., Vértiz 185, int. 000,  
col. Doctores, del. Cuauhtémoc,  
06720, México City, telefax 57 61 94 13  
[www.editorialpraxis.com](http://www.editorialpraxis.com)  
First edition, 2012  
isbn 978-607-420-102-4

All rights reserved. No part of this publication may be reproduced, stored or transmitted, by any system —electronic, mechanical, photoreproducers, memory storage or any other— without being entitled to the penalties provided by law, except with the written permission of the copyright holder. The typographic features, composition, design, editing, formatting, are owned by the publisher.

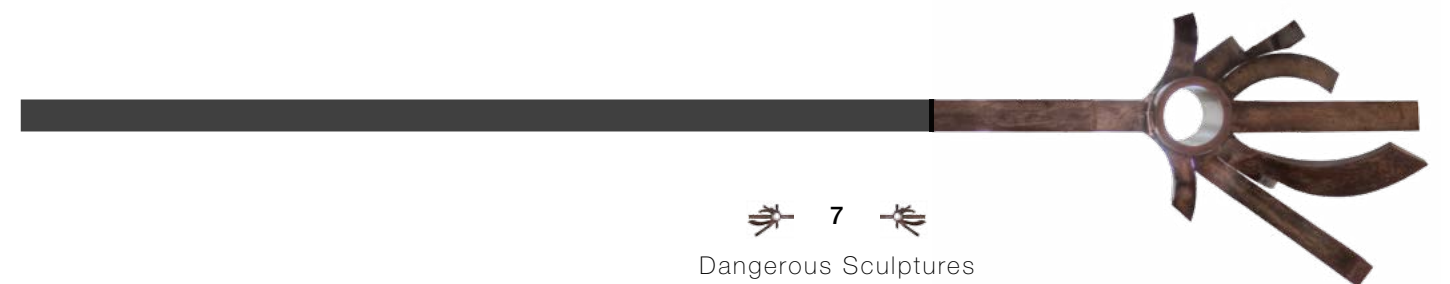
# José Toledo Ordóñez

## Dangerous Sculptures

**W**ith my sculpture I try to express what I am by means of my life's three great passions: motor cars, animals and art. At the same time I convey the love and respect I feel for the work of the Creator: fauna, flora and human beings represented in the Bestiary, Urban Forest and Utopian Cities series. God gave us the world to master: to manage, to respect, and to avoid squandering its resources. My message is against destroying nature and degrading human relationships.

I also intend to do my bit in this battle of ever-changing forms whose fragile stability is continuously being reshaped: the universe seen over the course of time.

I think of my sculptures as being mock-ups that are eager to grow, reach huge proportions, engage in a dialogue with the light of day, interact with urban spaces and improve the quality of life by taking art to the streets.



## The sculptural dance of José Toledo Ordóñez

Sculpture, because it is palpable and allows viewers to become close to it and look at it from different multifaceted perspectives, is the liveliest form of art. The material, volume and texture of a piece of sculpture cause sensations not obtained from other arts; the effort and resources required to produce it make the process more difficult, to say nothing of the risks of working with the material and, as John Ruskin said: “Sculpture is not the mere cutting of the form of anything in stone; it is the cutting of the effect”. Love, passion, poetry are engraved in a sculpture; the artist is able to infuse it with a spirit of which the paradigmatic case is Pygmalion about whose glory-hell Ovid tells in his *Metamorphoses*.

Nature also generates art. The hand of man only occasionally intervenes as an appendix to a creation that by some magical means is shaped by time, that great creator of works of art. Maybe that is why art is timeless so that even the oldest is contemporary, and hence immortal, art.

Sculpture's origin is age-old; it predates and is more durable than painting. Although sculpture had a threshold linked to the divine, many pieces also had a utilitarian origin. About thirty

thousand years the Palaeolithic Venuses —baptized the *Willendorf Venus* and the *Lespugue Venus*— represented fertility, but there were already sculptures—tools designed to work like those used to produce these figures that exalted female forms.

Latin America is prolific in sculptural art; the Mesoamerican area has monumental pieces created to be in harmony with the Universe rather than as museum pieces. Creative freedom is in tune with the freedom of space needed to give each work its luminosity. In Guatemala sculptures have been preserved that show the magnificence of the ancient artists, pioneers in this cosmic art.

The sculptures of José Toledo Ordóñez burst into space with a view rooted in nature, although it is the subject of his work that generates the urban context, its habitat. The artist's discourse makes the pieces unique and, together, they become a living, hopeful narrative. *Dangerous Sculptures* —Bestiary, Urban Forest, Utopian-Cities— is a dialogue between the original creation and the present. The honesty and independence of the work of Toledo Ordóñez come from hearing his inner

voice; from reflecting; from deciphering the mysteries of nature. That is why his work transmits energy by bringing to the surface the light that comes from the depths of creative mystery.

A feature of the work of Toledo Ordóñez is that it combines seriousness with playfulness; besides understanding the materials with which he works he dominates them because with them he expresses malleability, ease. Alexander Calder once asked “Why must art be static?” and the Guatemalan artist agrees with him by creating a world that is alive, that suggests movement; animals appear driven by ocean waves, trees wave their metallic foliage, cities breathe. His art does not seek to imitate reality, but rather enriches it with a creative dream, with the perpetual metamorphosis of life looking for a game to play, transformation to achieve a condition only to leave it to continue on its way elsewhere; perhaps what matters is the generosity of forms where it is possible to move from the amphibian to the land, to fire; we find the viewer being offered what are seemingly dragons or bulls, birds, elements becoming reconciled in a personal, intimate and festive bestiary but one that is not fenced in. Ordóñez Toledo's work leaves us silent and joyful because it invites contemplation, but the ritual also implies community, correspondence. The metallic forest opens and closes its mystery; the trees transform and purify the wind.

The sculptures of Toledo Ordóñez dignify space because their dimensions and beauty demand air, lungs, amplitude. Looked at from his critical standpoint this work adds beauty to the world; in his attempt to shock the viewer, it displays sensuality, pleasure. The work conveys energy; a vitality which, in literary terms, suggests Walt Whitman, a powerful voice revitalizing the everyday and imbuing it with daring. Here is where Utopia appears; the artist confronts his talent with determination and faith; he enriches the world that surrounds him, observes and creates shapes that are universes, ideas, visions.

Carlos López





## Creationism: a new state of consciousness

*Art cannot be modern, art is timeless.*  
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 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 gallerists 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, advertising 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 production of

the work to the extent that it is considered as being superfluous. Beauty is thought to be overcome. It becomes a necessity to destroy aesthetic art to occupy its place. The first conceptual artists were academics and their proposals 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 the actual representation of the work and pretend that beauty is overachieved. 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 Kaprow 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 until it becomes unsupportable; ephemeral art that cannot be taken home. Art that appears to be subversive when it is 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 one: 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 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 masters 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.

Critic must understand, evaluate, compare, inform. Artists should not be categorized 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 man as well. I express what I am with my life's three great passions: cars, 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, 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 consciousness, evolutionary inclusive, to respect God's creation, the restoration of human relationships, and the return of art to aesthetics. A simple but powerful, solution.

We artists declare ourselves 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 gallerists; 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 artists 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 privileged.

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.

José Toledo Ordóñez



# Bestiary



“Omnia mutantur” (everything changes) was the masterly thematic metamorphosis of the sculptures presented at the Hotel Museum Casa Santo Domingo in the stunning plastic creations of the *Dangerous Sculptures* exhibition. In the Bestiary series Pepo Toledo rescues objects discarded by contemporary society and restores them to a new, higher category of dignity and function as a prime component of a work

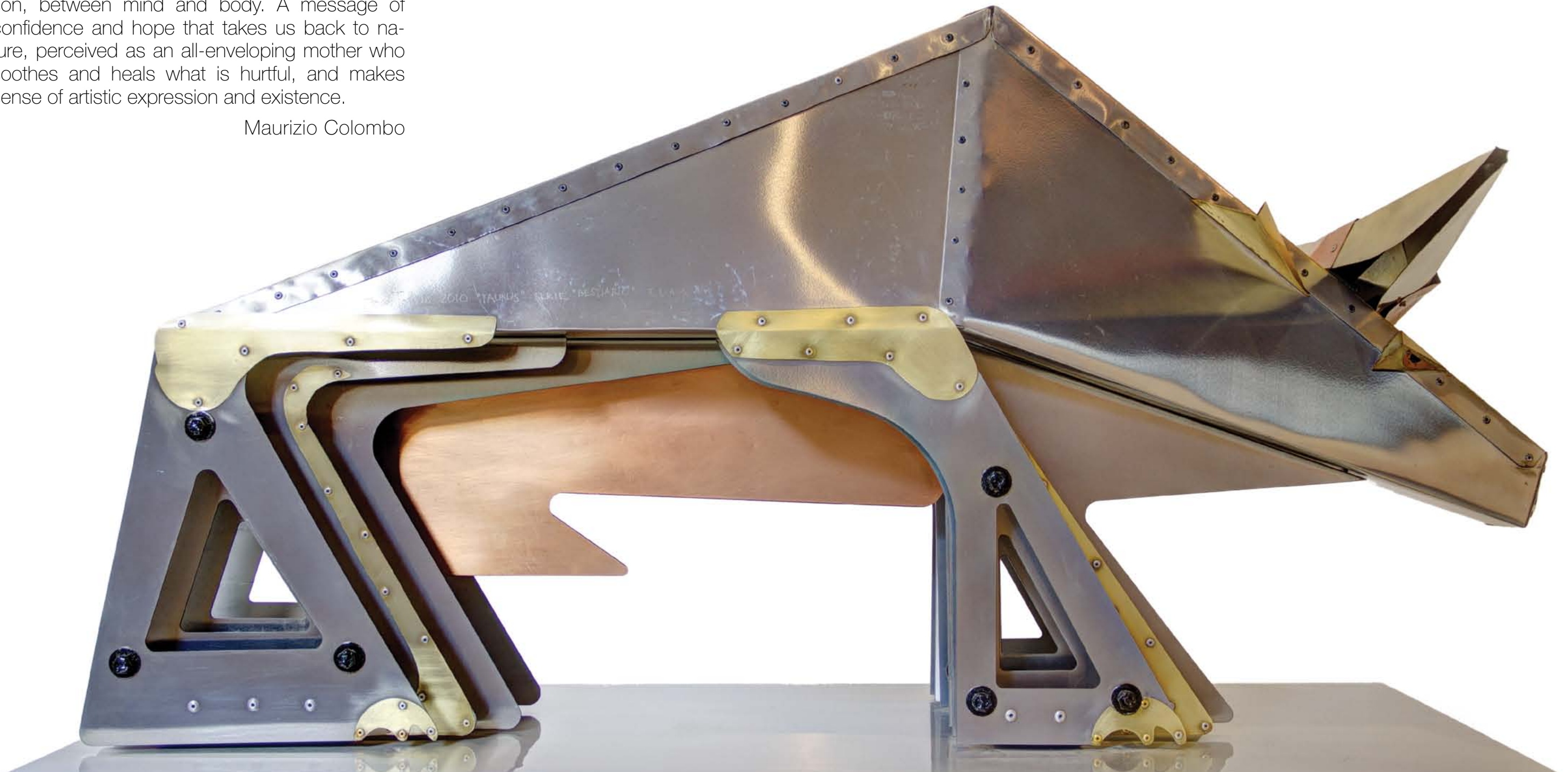
of art, while managing to exalt the object's formal potential. For example, he takes a piece of a car and guides it towards an aesthetic legitimacy, attributing to it the nobility of artistic objects and subjects, mock-ups of a new myth of forms in space. The morphology of his compositions reveals the type and physical structure of their component metals, while the halo that surrounds them

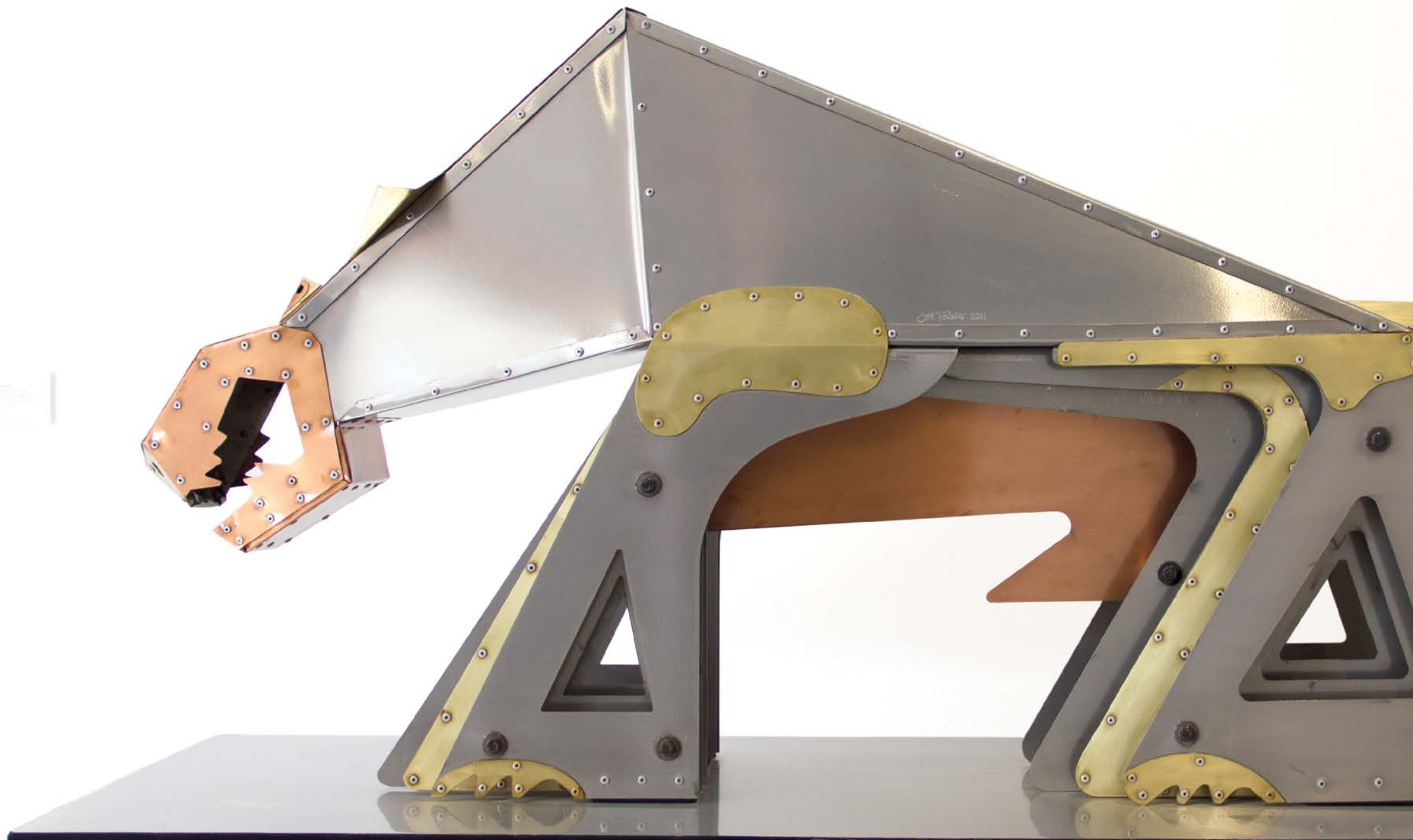


reflects metaphysical qualities, or the immaterial signs related to the objects: their history, their meaning, their aesthetic quality.

Captivating Pepo's aesthetics, the effort, the aspiration, and the momentum is to rediscover what is great about nature in an attempt to recover the primal harmony between sensitivity and reason, between mind and body. A message of confidence and hope that takes us back to nature, perceived as an all-enveloping mother who soothes and heals what is hurtful, and makes sense of artistic expression and existence.

Maurizio Colombo







第 21 卷  
Esculturas peligrosas



✦ 22 ✦  
José Toledo Ordóñez



✦ 23 ✦  
Dangerous Sculptures





# Urban Forest

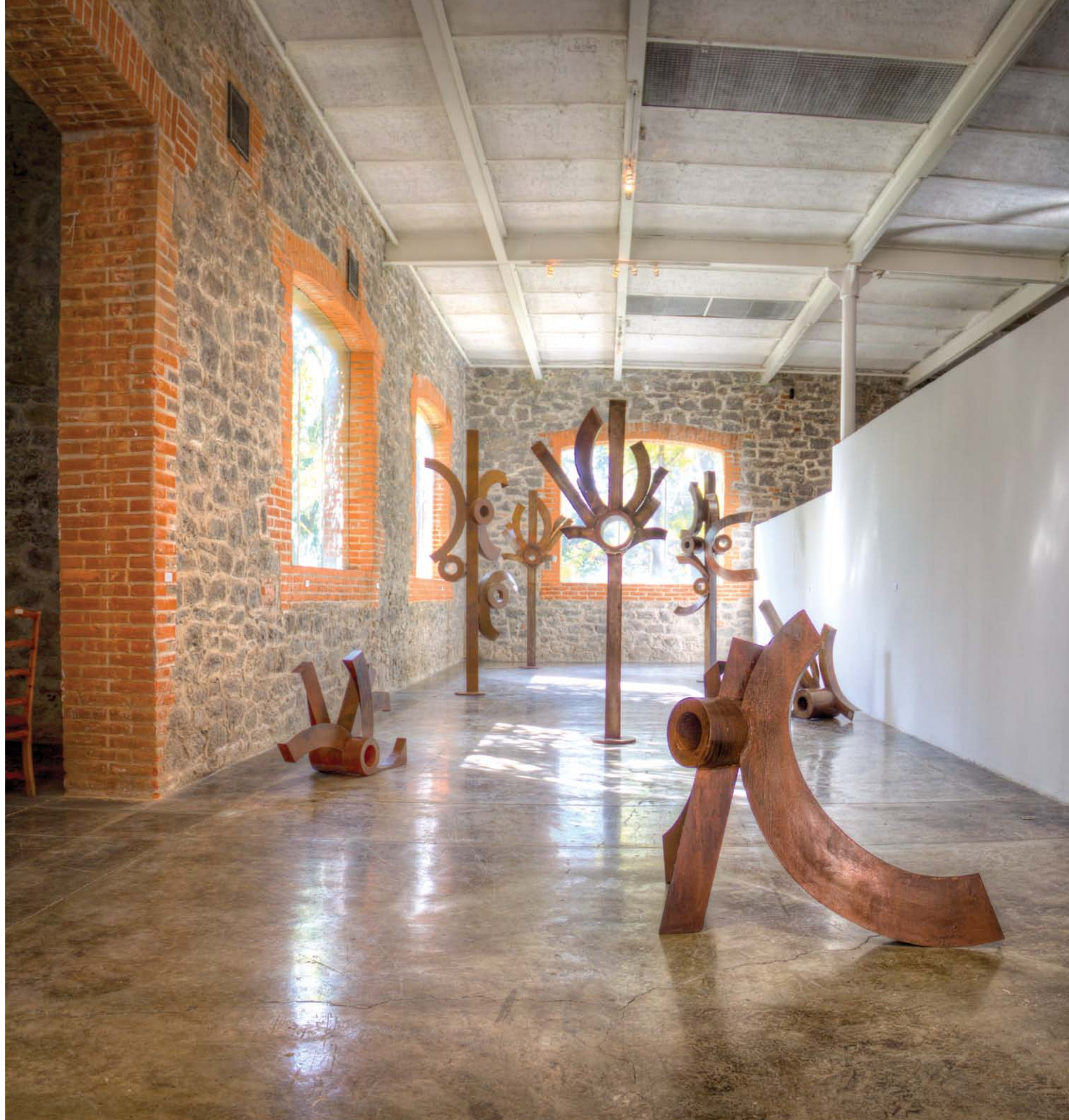
“The plants are abstract, heroic survivors full of dynamism, rhythm, melody, sensuality”.



My Urban Forest series is a condemnation of biomass pollution and destruction. The plants are abstract, heroic survivors full of dynamism, rhythm, melody, sensuality. This series hit the streets of San José, Costa Rica, with the piece *Shrubs making themselves interesting* that also represents an aspect of the degradation of human relationships.

Viewed from the side, the plants suggest dance, courtship, falling in love. When viewed from the front they become as aggressive as the ironic reality of human relationships where love at first sight becomes falling in love as time goes by; then comes the disillusionment caused by situations such as the cost of cohabiting, reviving the past, the failure to forgive and the idealization of the person whose image is distorted by the clichés of our society. Dislike then follows and finally, without apparent reason, there is the hostility that perhaps is a defence mechanism against pain and frustration. Is it possible to hate someone you have loved? Does unconditional love, an ineffable antidote to aversion, belong to the world of Utopian Cities?

José Toledo Ordóñez









✦ 34 ✦  
José Toledo Ordóñez



✦ 35 ✦  
Dangerous Sculptures

# Utopian Cities

“A reflection to rescue the quality of  
the era in which we live”.





José Toledo Ordóñez, with the ethics of his ecological sensitivity and passion, suggests an urgent and much needed call for an urban metamorphosis. In *Urban Cities*, by using his aesthetic elegance and intelligence with the theme of urban sculptures, he proposes to transform and heal the deep metropolitan wounds. With this series, Pepo condemned metropolitan chaos and degradation, suggesting a Utopian world where the essence of the game is the pleasure of continuous invention and discovery, the wonder of astonishing and of being able to astonish.

For Pepo sculptural art must leave the museums to be shown in the streets and squares to transmit ideas to ordinary people who, as the targets of culture, should enjoy what is communicated by ideas. Industry produces objects to be used by the body; art created objects and incentives to be used by the soul. This perspective led to the birth of Pepo's most recent labour —a reflection to rescue the quality of the era in which we live.

The Utopian Cities are uninhabited in an immobility filled with expectation and magical objectivity that announce a potential hidden within the forms: the unexpected.

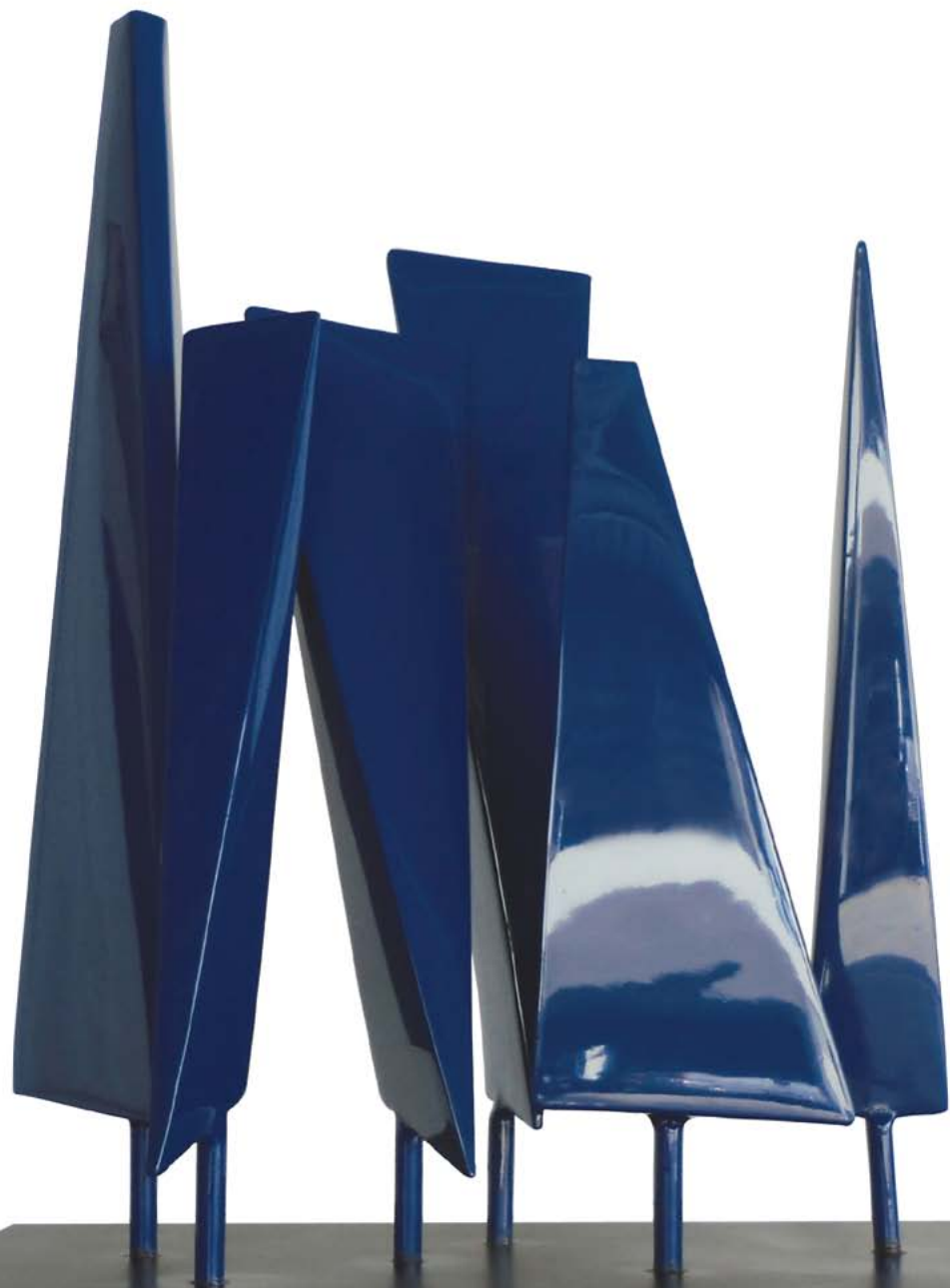
Despite being a contemporary sculptor, Pepo does not seek to confront the evidence of what is past, but rather what is a new harmonious and balanced modern art.

Maurizio Colombo









## José Toledo Ordóñez

He was 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 centres. 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 was a Prensa Libre columnist (1991-1999), Director of the Association of Managers of Guatemala (1991-1993), President of the advisory board of the Guatemala Association of Natural History (1994-2008) -institution in charge of administrating an 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 Telecommunications Regulators (1999); President of the National Energy Commission (2004-2007) Vice-president of the iberoamerican Association of Energy Regulator (2005-2007), Presidential Commissioner for the penitentiary 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 24 individual expos, and he has 13 public sculptures, three in Mexico, two in Washington, D.C., and one in Costa Rica. 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.



JOSÉ TOLEDO ORDÓÑEZ.  
ARTISTIC PRODUCTION

PUBLIC SCULPTURES

2013

Unveiling the sculptural ensemble Quauhtlemallan, Quauhtlemallan I, Quauhtlemallan II, Air Terminal, International Airport La Aurora, Guatemala, Guatemala. 22AG.

Unveiling the public sculpture Nudo neurológico al final del arco iris (Neurological Knot at the end of the Rainbow), Cultural Center Carranza, Delegación Venustiano Carranza, México, D.F. (May 18)

Unveiling the public sculptures Tree in expansion and Tree whose ideas blew up, Urban forest, Esculturas peligrosas (Dangerous Sculptures), Guatemalan Embassy at Washington D.C. (May 4)

2012

Unveiling the sculpture Ángel de la paz (Peace Angel) at Memorial de la Concordia (Concord Memorial), National Police Historical Archive, in presence of David Johnston, Governor General of Canada. Guatemala, Guatemala (December 6).

Tribute and unveiling of the sculpture Ángel de la paz (Peace Angel) at Cultural Center Lázaro Carranza, Venustiano Carranza's Borough, Mexico, Federal District. The sculpture was installed at Hangares Avenue within the framework of the cultural project Circuit of the Nations. This space already has 18 sculptures for peace from different nations, located in the main roads leading to México City's airport (November 22).

Tribute and presentation of the public sculpture El grito (The Scream) and inauguration of the Museum of Contemporary Art at Chiapas Cul-

tural Center Jaime Sabines, Tuxtla Gutierrez, Chiapas, México (November 20).

Presentation of the public sculpture Ángel de la paz (Peace Angel) at México City's Book Fair 2012, Historical Center, México, Federal District (October 19).

2011

Unveiling the public sculpture Bosque urbano (Urban Forest), Klaus Steinmetz Latin American Gallery, San José, Costa Rica (June 9).

Unveiling the urban sculpture Síntesis neurológica de la abstracción en el eterno conflicto conceptual entre percepción y representación (Neurological synthesis of abstraction in eternal conflict between perception and conceptual representation), Jade Awards, Unión Guatemalteca de Agencias de Publicidad (Guatemala Union of Advertising Agents), Santo Domingo del Cerro, Antigua Guatemala (July 29).

Unveiling the urban sculpture Satélite (Satellite), Ana Lucía Gómez Gallery of Latin American Art, Guatemala (January 20).

2010

Unveiling the sculptures El Grito y Taurus (Scream and Taurus), Paseo de la Sexta, Historic Centre, Guatemala (July 17).

SPECIAL EVENTS

2012

Tribute and presentation of the sculpture Misil orgánico (Organic Missile) from the Bestiary series at Museum and Club Auto Puebla, Puebla, Mexico (September 7).

Presentation of the sculpture El tiempo está loco

(Time is Crazy), invited artist, Time Hall collection, Nivada Swiss, Diego Rivera's Museum – Anahuacalli, Mexico, Federal District (January 26).

Presentation of the artwork Scorpio from the Bestiary series at José Luis Cuevas's Museum, Mexico, Federal District (January 24)

2011

Un homenaje a la creatividad, (A homage to creativity), Guatemala Design Week, Ambiente Studio, Guatemala. Artist to whom homage is paid and exhibitor. (May 3).

2010

Presentation of the artwork Taurus from the Bestiary series at Hotel Museum Casa Santo Domingo, Antigua, Guatemala (September 13).

2004

Exhibition and painting a picture in 40 minutes, Centro Cristiano Shekinah, Guatemala (September 12).

INDIVIDUAL EXHIBITIONS

2013

Esculturas peligrosas (Dangerous Sculptures), Maison de l'Amérique latine, Cour Ovale, Paris, Francia. (9OC-6DC).

Retrospectiva - José Toledo Ordóñez en el marco de Festival Antigua 2013, Premios Jade, Santo Domingo del Cerro, Antigua Guatemala, Guatemala. (6SP-8SP).

Esculturas peligrosas (Dangerous Sculptures),

Exhibition Gallery, Palais des Nations, United Nations, Geneva, Switzerland. (18JL-30AG).

Esculturas peligrosas (Dangerous Sculptures), MUSAC, Facultad de Humanidades de la Universidad de San Carlos de Guatemala, Guatemala. (May 15 - May 24)

Esculturas peligrosas (Dangerous Sculptures), Passport DC, Around the Embassy Tour, Guatemala Embassy at Washington. (May 4)

Esculturas peligrosas (Dangerous Sculptures), International Development Bank (IDB) Staff Association Art Gallery (ISAAG), Washington, D.C. (April 8 - April 19)

2012

Esculturas peligrosas (Dangerous Sculptures), Cultural Center Lázaro Carranza, Venustiano Carranza's Borough, Mexico, Federal District, (November 22).

Esculturas peligrosas (Dangerous Sculptures), Design Center, Guatemala, Guatemala (October 1st).

Esculturas peligrosas (Dangerous Sculptures), main premises of the Cultural Institute from Veracruz, Port of Veracruz, Veracruz, Mexico (September 27).

Esculturas peligrosas (Dangerous Sculptures), Cultural Secretary's Office Cloisters, San Francisco de Campeche, Campeche, Mexico (August 16).

Esculturas peligrosas (Dangerous Sculptures),

Esculturas peligrosas, (Dangerous Sculptures), Gallery of the Government Palace, Villahermosa, Tabasco, Mexico (March 16).

Esculturas peligrosas, (Dangerous Sculptures), Mariano Gálvez University, Guatemala. (february 16).

Esculturas peligrosas, (Dangerous Sculptures), Ángeles Espinosa Yglesias Gallery of Modern and Contemporary Art, Puebla, México (February 9).

2011

Esculturas peligrosas (Dangerous Sculptures), José Luis Cuevas Museum, Mexico City. (september 8)

Escultura, relieves y obra digital, (Sculptures, Reliefs and Digital Work), Klaus Steinmetz Latin-American Gallery, San José, Costa Rica. (June 9).

Relieves y esculturas (Reliefs and sculptures), Rafael Rodríguez Padilla National School of Plastic Arts, Guatemala (February 15).

Ciudades utópicas (Utopian cities), Ana Lucía Gómez Gallery of Latin-American Art, Guatemala (January 20).

2010

Esculturas peligrosas y relieves (Dangerous sculptures and reliefs), Jack's Place, Historic Centre, Guatemala (December 4).

Relieves y esculturas (Reliefs and sculptures) Rocío Quiroa Art Gallery, Guatemala. (september 23)

Ópera Prima Esculturas peligrosas (Dangerous sculptures), Sala Marco Augusto Quiroa, Paseo de los Museos, Hotel Museo Casa Santo Domingo, Guatemala (july 3).

## COLLECTIVE EXHIBITIONS

2013

Invited artist Juannio, Neurological Institute of Guatemala, Carlos Mérida National Museum of Modern Art, Guatemala (June 5).

Arte en mayo (Art in May), Rozas Botrán Foundation, Carlos Mérida National Museum of Modern Art, Guatemala (May 16th.)

2012

Miniaturas (Miniatures), CHAOS Gallery, Guatemala, Guatemala (December 5).

Artgala 2012, Mexican Embassy, Guatemala, Guatemala (November 8).

El arte de cambiar vidas (The Art of Changing Lives), House of the Dolls Museum, Puebla, Puebla, México (November 7).

Trazos en vivo (Live Strokes), Mario Monteforte Toledo Foundation, Ixchel Museum, Guatemala, Guatemala (October 27).

CHAOS Gallery, Guatemala, Guatemala, (June 28).

Invited artist Juannio, Neurological Institute of Guatemala, Carlos Mérida National Museum of Modern Art, Guatemala (June 5).

Niños en alegría (Children in Happiness), Villa Alejandra, Acapulco, Guerrero, México (May 12).

Arte en mayo (Art in May), Rozas Botrán Foundation, Carlos Mérida National Museum of Modern Art, Guatemala (May 1st.)

Artifici International Art Consultant & Design, Ixchel Museum, Guatemala (February 28).

San Valentín, Caos Gallery, Guatemala (February 14).

Plástica contemporánea guatemalteca. Encuentros y tendencias (Contemporary Guatemala Plastic Art. Encounters and trends), Diego Rivera-Anahuacalli Museum, Mexico City (October 13).

Galería 123, San Salvador, El Salvador (January).

2011

Miniaturas (Miniatures), Caos Gallery, Guatemala (December 1st).

Miniaturas (Miniatures), El Túnel Gallery, Guatemala

Plástica contemporánea guatemalteca. Encuentros y tendencias (Contemporary Guatemala Plastic Art. Encounters and trends), Jardín Borda Museum, Cuernavaca, México, November 18).

Plástica contemporánea guatemalteca. Encuentros y tendencias (Contemporary Guatemala Plastic Art. Encounters and trends), Ollin

Yoliztli Cultural Centre, Mexico City (October 13).

Del arte al niño (Children's art), FUNSILEC Foundation, Centro Empresarial (Business Centre) Zona Pradera, Guatemala (September 22).

Taller de bateas, (Flat-bottomed boat workshop) Junkabal Foundation, ANACAFE (National Coffee Association), Guatemala (August 8).

Arte en mayo (Art in May), Rozas Botrán Foundation, Carlos Mérida National Museum of Modern Art, Guatemala (May 11).

Arte subasta (Art auction), Guatemala Sur Rotary Club, Ixchel Museum, Guatemala (March 16).

2010

Miniaturas (Miniatures), Caos Gallery, Guatemala (December 2).

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December 11).

Del arte al niño (Children's art), FUNSILEC Foundation, Centro Empresarial (Business Centre) Zona Pradera, Guatemala (September 8).

Arte en mayo (Art in May), Rozas Botrán Foundation, Carlos Mérida National Museum of Modern Art, Guatemala (May).

Arte subasta (Art auction) Guatemala Sur Rotary Club, Ixchel Museum, Guatemala (March 3).

2009

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December 5).

Del arte al niño (Children's art), FUNSILEC Foundation, Hotel Intercontinental, Guatemala.

tribute, Mariano Gálvez University, Antigua Guatemala, Guatemala, (June 16).

Esculturas peligrosas (Dangerous Sculptures), Visual Arts Center, Mérida, Yucatán (June 8).

Esculturas peligrosas (Dangerous Sculptures), Jaime Sabines Cultural Center, Tuxtla Gutiérrez, Chiapas, Mexico (April 26).

Arte subasta (art auction), Guatemala Sur Rotary Club, Ixchel Museum, Guatemala (March 16).

2008

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

Del arte al niño (Children's art), FUNSILEC Foundation, Hotel Intercontinental, Guatemala (October 2).

35th anniversary of El Túnel Gallery, La Aurora National Zoological Park, Guatemala (September 3).

2007

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

Trazos de un mundo salvaje (Traces of a wild world), Mario Monteforte Toledo Foundation, La Aurora National Zoological Park, Guatemala (November 15).

Del arte al niño (Children's art), FUNSILEC Foundation, Hotel Intercontinental, Guatemala (October 2).

Homenaje de Guatemala a Frida Kahlo (Guatemala Homage to Frida Kahlo), Luis Cardoza y Aragón Cultural Centre - Mexican Embassy, Guatemala (August 2).

El Túnel Gallery, La Aurora National Zoological Park, Guatemala (May).  
2006

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

Trazos de un mundo salvaje (Traces of a wild world), Mario Monteforte Toledo Foundation, La Aurora National Zoological Park, Guatemala (November 16).

El Túnel Gallery, La Aurora National Zoological Park, Guatemala (May 4).

2005

Expresiones 2005 (Expressions 2005), El Shaddai Church, Guatemala (December 1st).

Trazos de un mundo salvaje (Traces of a wild world), Mario Monteforte Toledo Foundation, La Aurora National Zoological Park, Guatemala (November 24).

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (November 14).

El Túnel Gallery, La Aurora National Zoological Park, Guatemala (May 6).

2003

Trazos de un mundo salvaje (Traces of a wild world), Mario Monteforte Toledo Foundation, La Aurora National Zoological Park, Guatemala (December).

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

Isométricas, El Túnel Gallery, Guatemala (September).

El Túnel Gallery, La Aurora National Zoological Park, Guatemala (September).

Los pasos a través del túnel (Walking through the tunnel) El Túnel Gallery, National Palace of Culture, Guatemala (July).

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

2002

Miniaturas (Miniatures), El Túnel Gallery, Guatemala (December).

Ríos Gallery, Guatemala (October).

## BIBLIOGRAPHY

El juego de hacer dibujos. Dibujo infantil de Efraín Recinos (The game of drawing. Efraín

Recinos' children's drawings) (1933-1939) Serviprensa, Guatemala, 2008

Zoología de Guatemala, Serviprensa, Guatemala, 2006

Zoológico La Aurora. Memorias (Memoirs), Iberia/Gutenberg, Guatemala, 2000

Control de la contaminación del aire (Controlling air pollution), Iberia/Gutenberg, Guatemala, 1996.

Las hojas de Toledo (Toledo's notes), Serviprensa, Guatemala, 1994

La gasolina sin plomo, el medio ambiente y la economía (Unleaded gasoline, the environment and the economy), Iberia/Gutenberg, Guatemala, 1993

La sombra del viento (The shadow of the wind), Iberia/Gutenberg, Guatemala, 1976

## BOOK PUBLISHER

Carlos Mérida. 120 años (120 years), Serviprensa, Guatemala, 2011

Monteforte Toledo para siempre (Monteforte Toledo for ever), Serviprensa, Guatemala, 2011

Obra narrativa de Mario Monteforte Toledo (doce tomos) (Monteforte Toledo's narrative work – twelve volumes), Editorial Piedra Santa, Guatemala, 2009

Improvisaciones (Improvisations), Efraín Recinos' works of art, Serviprensa, Guatemala, 2009

Improvisaciones (Improvisations), Efraín Recinos, Serviprensa, Guatemala, 2009 Bocetos

para un mural, (sketches for a mural), works of art, Serviprensa, Guatemala, 2009

# List of works Bestiary

Page

Page

Murales censurados, (Censored murals), Efraín Recinos' catalogue, Serviprensa, Guatemala, 2009

Manolo Gallardo, Serviprensa, Guatemala, 2008

Expresiones (Expressions), Manolo Gallardo's catalogue, Serviprensa, Guatemala, 2008

El juego de hacer dibujos. Dibujo infantil de Efraín Recinos, 1933-1939 (The game of drawing. Efraín Recinos' children's drawings), Serviprensa, Guatemala, 2008

Difusores acústicos (Acoustic diffusers), Serviprensa, Guatemala, 2006

Quiroa ayer y hoy (Quiros yesterday and today), Magna Terra Editores, Guatemala, 2005

## EXECUTIVE CINEMA PRODUCTIONS

Almolonga, la hortaliza de América, (Almolonga, America's vegetable garden), 2010

Oralia y Julio Piedra Santa, 2009

Estética súper Guatemala. Vida y obra de Daniel Schafer (Super Guatemala aesthetics. Life and works of Daniel Schafer), 2008

La sonrisa en la historia de la pintura. Tesis de Efraín Recinos (The smile in the history of painting. Efraín Recinos' thesis), 2008

Algunas dimensiones de Efraín Recinos. Vida y obra de Efraín Recinos (Some dimensions of Efraín Recinos. His life and work), 2008

Los visitantes (The visitors), 2008

Zoo La Aurora. Historia (La Aurora Zoo. History), 2006

El juego de hacer dibujos. Pintura infantil de Efraín Recinos (The game of drawing. Efraín Recinos' children's drawings), 2006

Las vidas de un gato viejo (The lives of an old cat), 2005

Difusores acústicos (Acoustic diffusers), 2005

Donde acaban los caminos (Where the roads end), 2004

Mario Monteforte Toledo. Vida y obra (Life and work of Mario Moneforte Toledo), 2004

15

Scream  
2010

Virgin sheet of riveted and welded stainless steel, copper and brass.  
115 x 83 x 153



16-17

Armed  
2010

Virgin sheet of riveted, welded and glued stainless steel, iron, copper and brass.  
115 x 83 x 153



18-19

Bullish  
2010

Virgin sheet of riveted and welded stainless steel, copper and brass.  
66.5 x 55 x 125



20-21-22

Bearish  
2011

Virgin sheet of stainless steel, copper and brass riveted and welded.  
62 x 25 x 118



23

Scorpio  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
59 x 20.5 x 20.5



24-25

Nautilus  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
98.5 x 91.5 x 15.5



26-27  
(arriba)

Ichthyosaurus  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
117 x 33 x 282



26-27  
(abajo)

Organic Missile  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
115 x 83 x 153



28-29

Kraken I  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
115 x 83 x 153



28-29

Kraken II  
2010

Virgin sheet of stainless steel, iron, copper and brass riveted, welded and glued with automobile parts.  
105 x 75 x 105



30-31 Crazy Bush  
2010  
Welded and rusted iron sheet.  
96 x 162 x 41



30-31 Tree in Expansion  
2010  
Welded and rusted iron sheet.  
300 x 122 x 92



30-31 Tree Whose Ideas Blew Up  
2010  
Welded and rusted iron sheet.  
300 x 122 x 92



34-35 Bushes Making Themselves Interesting  
2010  
Welded and rusted iron sheet.  
134 x 243 x 61



36 Canoneer Bush  
2010  
Welded and rusted iron sheet.  
120.5 x 150 x 41



37 Chief Bush  
2011  
Welded and rusted iron sheet.  
122 x 127 x 93



30-31 Nothing To Do With It Tree I  
2010  
Welded and rusted iron sheet.  
325 x 127 x 64



30-31 Nothing To Do With It Tree II  
2010  
Welded and rusted iron sheet.  
302 x 154 x 77



38-39 Nomad NPI 3005  
2011  
Welded sheet and iron rods covered with marine varnish, placed on wood.  
85.5 x 58 x 64



38-39-44 Eco II RMC 1804 (Echo)  
2011  
Welded sheet and iron rods covered with marine varnish, placed on round iron bases.  
203 x 120 x 262



42-46-47 Quantum  
2010  
Welded iron sheet and rods covered with red acrylic paint and marine varnish, placed on wood.  
46 x 22 x 27



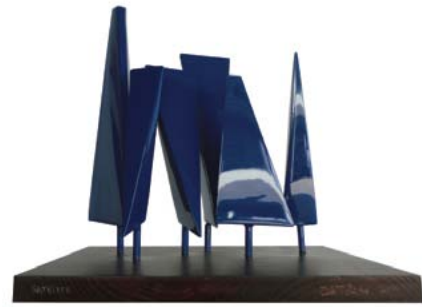
# List of works

## Utopian Cities

Page

43  
(left.)

Satelite  
2011  
Welded iron sheet and rods covered with blue acrylic paint and marine varnish, placed on wood.  
46 x 22 x 27



43  
(center)

Lunar  
2011  
Welded iron sheet and rods covered with marine varnish, placed on wood.  
34 x 25.3 x 31.5



43  
(right.)

Equinox  
2010  
Welded iron sheet and rods covered with yellow acrylic paint and marine varnish, placed on wood.  
38.5 x 22.5 x 23.5



43

Quantum PGM 2112  
2010  
Welded iron sheet and rods covered with marine varnish, placed on wood.  
89.5 x 43 x 54





This first edition of *Dangerous Sculptures* was printed in Praxis Publishing workshops, Vertiz 185, int. 000, col. Doctores, Cuauhtemoc, 06720, Mexico City in April 2012. Typesetting was done in Helvetica Neue 32 to 8 points. The print run had 1,000 copies.

Edited and reviewed by Carlos Lopez.

Jose Toledo 2011