



Walter Peter

Sculpture

Technological Man

The **Technological Man** is personified by a human figure front, high-relief and partly in medium relief, holding in one hand the light of reason, of creative imagination, illuminating the world, humanity, symbolized by a crystal sphere, expressing the importance and power of technological development in the practical application of science. The Technological Man is going through a surface in a grid technology; upright with a look at the sky, expressing how the man manages to break barriers and paradigms through the unrestricted use of reason, in order to achieve great challenges: "Technology is not limits." The finishing of the human figure is pure graphite, giving even more metallic look and technology.



Resin and powder marble, graphite, fiberglass, steel and iron, Total height: 2.6m, sculpture: 1.50m, back surface: 2 m. It is located in the lobby of Technology Campus Building at Cuatro Grados Norte in Guatemala City.

"Technology is an applied science, i.e., it translates the discoveries of theoretical science into practical application to man's life. As such, technology is not the first step in the development of a given body of knowledge, but the last; it is not the most difficult step, but it is the ultimate step, the implicit purpose, of man's quest for knowledge."
["Apolo 11,"TO, Sept. 1969,9.]

Guardián de la Libertad

The Acton Institute established the Guardian of Freedom Award to commemorate the twentieth anniversary of the collapse of the Berlin Wall and recognize the contributions of leaders who have demonstrated outstanding commitment to freedom.

On November 16, 2009, the First Guardian of Freedom Award was given to Giancarlo Ibargüen S., President of the Francisco Marroquín University. Walter Peter created the sculpture inspired in one of Giancarlo's favorite masterpieces of Classical Literature: "**El ingenioso hidalgo don Quijote de la Mancha**" of Cervantes.

Walter intended to express in Sofia's words Giancarlo's view of Cervantes's "El Quijote": "I asked my father why he liked *El Quijote* so much? He answered that indeed Alonso de Quijano was a crazy and delirious man, but that the great virtue of Miguel de Cervantes was to portray in a very innovative and creative way his scream for freedom. That Cervantes had implemented a way of tragic comedy to express his call against *Absolutism*, against a high level of injustice at the present time."



The Sculptor depicted Don Quijote in a serious dramatic manner, breaking all possible traditional skims, trying to represent Miguel de Cervantes intention to fight for freedom, for classical values and virtues; against absolutism. Actually, Walter would entitle the sculptural artwork:

"EL QUIJOTE : The Spirit of Cervantes Fighting Absolutism"

Post tenebras spero lucem
I await the light behind the darkness

Atlas Libertas

Atlas Libertas is inspired by the title and subject of Ayn Rand's literary masterpiece, *Atlas Shrugged*. The Atlas of Greek mythology was a hero who led the Giants in an uprising against the tyrannical gods of Mount Olympus. He fights for his freedom as well as that of the Giants and humans. After losing the battle, Zeus punishes Atlas making him hold up the vault of the heavens, the universe (not the earth), for all eternity.

In my recreation of Atlas, it is not the mythological figure I represent, but a metaphorical one in the form of a human being, the individual mover of human development here on Earth and in the Universe; a capable, strong, just, ambitious, and intelligent human who requires individual freedom in order to reach his highest potential. It is, thus, Rand's heroic vision of man that I want to express: a person who through his essential virtues remains true to his highest values, struggling to achieve his goals without violating the individual rights of his fellow man. I attempt to express the sense of a life of accomplishment, of ability, of excellence, just as Ayn Rand so eloquently and clearly puts forth in her moral philosophical thought.

It is the human being who attains knowledge, who acts, whose ambitions are coupled with strength and tempered by justice and moderation, the cardinal virtues Ayn Rand learned from Aristotle, and then adopted and integrated in the hierarchy of her own philosophy, objectivism. Atlas is the man who triumphs and who is therefore fulfilled, happy. In the abstract of Ayn Rand's heroic vision, the entrepreneur, the productive individual, the just all come together. The gear mechanisms, the planets and celestial bodies, in blue and gold metal, represent time in the universe, industry, productivity, and the richness of happiness. They also represent the interlocking unity implicit in the generator of all human action: his mind, his rationality, and the primordial courage that enables him to survive and achieve his objectives; these are what lead to victory. He is the one who triumphs in freedom and only with freedom.



"In the name of the best within you, do not sacrifice this world to those who are its worst. In the name of the values that keep you alive, do not let your vision of man be distorted by the ugly, the cowardly, the mindless in those who have never achieved his title. Do not lose your knowledge that man's proper estate is an upright posture, an intransigent mind and a step that travels unlimited roads. Do not let your fire go out, spark by irreplaceable spark, in the hopeless swamps of the approximate, the not-quite, the not-yet, the not-at-all. Do not let the hero in your soul perish, in lonely frustration for the life you deserved, but have never been able to reach. Check your road and the nature of your battle. The world you desired can be won, it exists, it is real, it is possible, it's yours." Atlas Shrugged, Ayn Rand

The Colossus

INMACO, a brick manufacturing company in order to emphasize the use of brick for construction and artistic purposes commissioned this monument. It is located at one of the main entrances to Guatemala City. It was begun in October, 1997, and it was completed in December, 2002.

The finished material of the Colossus is terracotta to represent clay and brick, since its most profound meaning is to ennoble the development of architecture and construction through the use of these materials. The column has a composite order to represent the connection between Rome, one of the civilizations that frequently used brick for the development of architecture, and engineering. I created a new order: The order of "Artistic Creation" is expressed through the incrustation of four masks, representing Prometheus, the titan of reason. Upon installation, the monument appears unfinished in order to represent a temple in the process of construction.



Terracotta, resin, fiberglass, iron, steel, stone, brick Dimensions: Total height: 33' sculpture: 17', stairs: 4', columns 27'. Located at Inmaco Brick Factory, Guatemala City

The Birth Of Culture: Sophie

Sophie, the Greek word, which signifies the love of knowledge, is represented in his work BIRTH OF CULTURE, by the figure of a young woman. Wisdom is born through the accumulation of knowledge. It is the achievement of this end, which causes man to consider reason as one of their most important values, and transforms a human being into a civilized person. This sculpture is a depiction of that fluid transformation.

The base of the sculpture is a spiralling column of books, which represents knowledge to be the foundation of wisdom. The column is set in a spiral to denote the evolutionary process of integrating learning and ordering knowledge into wisdom. Her ascending pose is a celebration of life, enriched through the transformation of a human being into a civilized person.

The Birth of Culture is a tribute to the pursuit of wisdom and to the benefit of its achievement



8' high Fiberglass, resin with powdered marble, green marble
Located at the Cultural Centre of Guatemalan Congress, Guatemala City

Prometheus Freed

My Prometheus sculpture is based on the main character from *Prometheus Chained*, the third of the three great Greek tragedies. It is from this writing that I received the inspiration for this work.



**Polished Cement and reinforced concrete 7' high sculpture on top of 5' high base
Located at a classical villa, Iztapa Beach, Guatemala**

Prometheus is the most important titan in Greek mythology, because he facilitated the ability to reason in humans. Prometheus had pity on humanity because humans were unable to think for themselves, so he stole the fire of reason from Mt. Olympus and gave it to humankind. Prometheus is punished for this theft by Zeus and condemned to a life of suffering in exile on a rock island. However, Zeus makes a promise that he will free Prometheus if he will return the fire of reason and also reveal the secret of who would eventually dethrone Zeus. Although Prometheus is subjected to unimaginable physical pain, he never gives in, and maintains his integrity and an undying loyalty to his principles.

Prometheus Freed is a tribute to the freedom that is achieved through struggle and loyalty to ones values. The sculpture is a celebration of integrity, and the triumph of the human spirit. Similar to Prometheus' exile on a rock island, this work is located on the Pacific Coast of Guatemala. The sound of the pounding surf serves to reinforce the idea of relentless struggle.

Poem to

"Prometheus Freed"

If one day the flames of knowledge
You permit to extinguish
And then you, reason abandon

Infamous treason you commit
Sterile achievement you sow
And thus

Never, the highest goals will you reach
Nor destiny be able to forge.

Walter Peter
1995

"The Prometheus without Chains, of Walter, is the " John Galt " who refuses to be punished for his virtues. It shows the man, not a tortured soul trapped in a prison that is a twisted body, but as a rational being, beautiful and heroic, capable of great achievement and worthy of being happy. It is the image of that which is not cowed into passive resignation to injustice, the one who does not pray for pardon for an undeserved blame, he who does not pray for his salvation, that you can choose to face great challenges seemingly impossible odds, those who struggle for the victory possible, one which seeks success. It is the representation of man in his best event: vigorous, rational and competent. This projection of a heroic man has an incalculable value for anyone with a similar sense of life." Warren Orbaugh, Architect with a Masters in History of Architecture at the University of Virginia and Professor at the Francisco Marroquín and Rafael Landívar Universities.

Purpose: The Archer

The ultimate goal of this piece of art was to create and express the highest values and virtues of mankind. Man needs the highest level of focus, concentration and the conviction of accepting himself as the center of the universe. That is why the naked truth is aiming to his ideal image. He loves his life, he loves his aims, and he loves acquiring excellence. And that is the only way he can reach human perfection, that means through rational practice and unbreakable loyalty to his principles. This is the only road that will take him to become a universal being and a great citizen, through the practice of the four cardinal virtues:

WISDOM JUSTICE FORTITUDE TEMPERANCE

The fundamental esthetic idea is that the archer is not really an archer as such, but a man that aims and reaches to himself, he reaches his highest values and purposes. He is capable of controlling his own destiny.



Synthetic marble, resin and marble powder, green marble or serpentine, fiberglass, iron and reflective glass. 5,5 high, with a 1,5' base

"The archer stands upon an imperfect world, in a posture that goes beyond such imperfection and that emphasizes the ideal of being human: delivering the physical and intellectual balance while pointing to the future knowing exactly what he wants to achieve. The main characteristic of Maestro Walter Peter is that his art encourages men to develop their full potential. "

M. ARCH. Maria Fernanda Sánchez de Godoy Advisor to the Faculty of Architecture at the University of Notre Dame, USA

M.ARQ. María Fernanda Sanchez de Godoy
Asesora de la Facultad de Arquitectura
Universidad de Notre Dame, E.U.A.