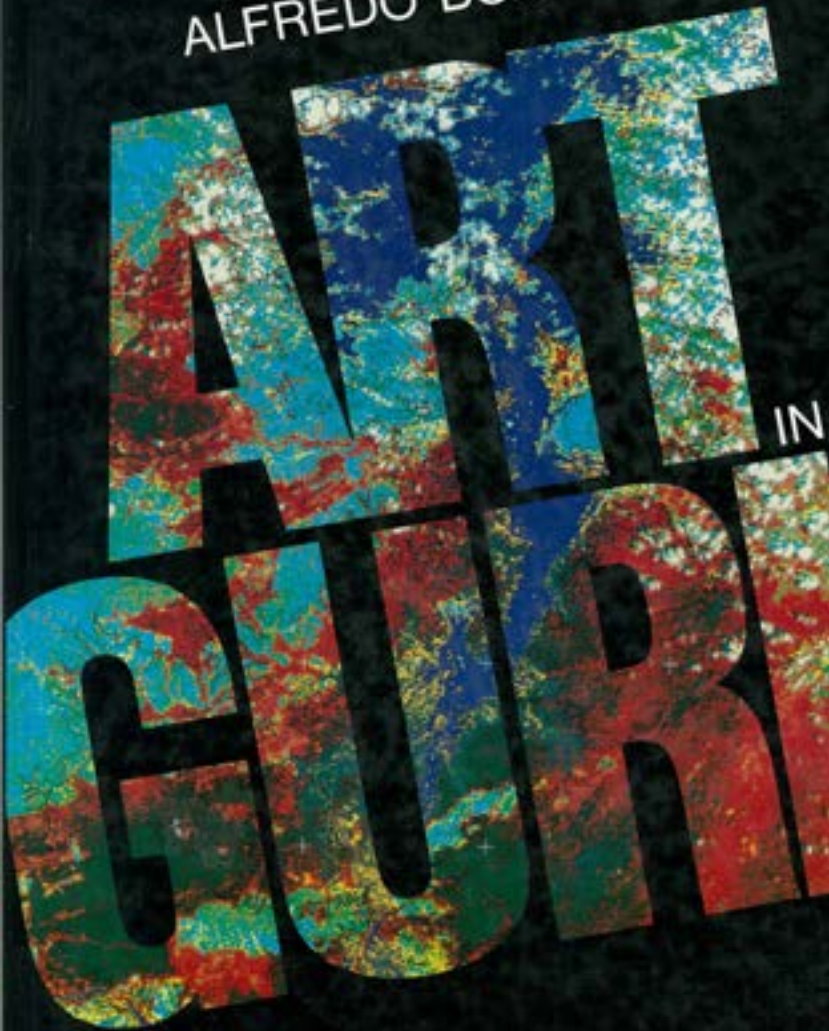


ALFREDO BOULTON

**ART
IN
GURRI**



CARLOS CRUZ-DIEZ'S CHROMATIC ENVIRONMENTS

The power, the powerful, anyone who detents force as Moses did with his Tables, Poseidon did from the heights of the Olympus, Pallas Athene from the Parthenon, Ramses II and Abu Simbel in Egypt, or the Sun and Moon gods did in the temples of Teotihuacan, have inspired reverence in man. Man has always revered greatness in all its manifestations, has admired power from Alexander the Great to Napoleon in the Invalides, all figures who have found glorification through the symbols that identify them with their deeds. Power is that mysterious Sphinx and its mortal questions; it is the greatness of Saint Peter in Rome. It is also Saint Sofia in Constantinople, the Wailing Wall in Jerusalem, and the majestic little Chapel of Assisi that stands guard on Saint Francis's



body. But power is also the tall, irreproachable arrow of the Cathedral of Chartres and the Giralda in Seville, with all its millenary culture. All these are monuments of glory that man has put up to pay tribute to the powerful, to the power of spirit and the power of force. In our contemporary world those tributes are directed towards new deities. Today, man pays homage to steel, its greatest monuments being the Eiffel Tower and the Golden Gate Bridge, wonders of modern engineering. The atomic bomb is the greatest tribute man has been able to pay to that which is mightier than anything else: death. Human beings have always revered force. Man reveres the creative force of Einstein's mind, and reveres Bolivar. The same is true for Galileo, Edison,





Picasso and Flemming. Today we pay tribute in Venezuela to the volume of the Caroni, in the Raúl Leoni Dam of Guri. The country pays homage to the industrial vitality that has enticed the creation of new energies where before there were only isolated, legendary, sleepy lands in an extraordinary, mythical place: El Dorado. The turbines, generators, the dam, the electric energy, the creative exaltation that exists where as little as a century ago there was nothing but legend, forests, rivers and myth. Glory to our land and to our rivers. To the powerful Orinoco and the wealthy Caroni, to our jungles, to the torrents, cascades and meanders. In all, honor to the Big Bang that gave birth to chaos and which is the essence of the force we all come from. Finally, glory to intelligence,

to the tenacity and faith of man.

It is with this same spirit of olympic resonance, spirit of an incredible New World, of glory to the man who creates strength, that Carlos Cruz-Diez has used his imagination to fill with color and festive designs the tall walls and spaces of Powerhouses No. 1 and No. 2 of the most powerful hydroelectric center of the world: The Guri Dam.

The artist has wanted to pay a fabulous tribute to color, creating in this gigantic space a set of chromatic interferences of unusual dimensions that recall the splendor used to decorate the galleries, halls and sanctuaries of the homes of the most powerful men in the universe. Today Venezuela cradles a new being: the electrification of the Caroni as creator of energy.



