

# "Revelation"

Experience at the Museum of Contemporary Art of Santiago  
Chile 6 -27 march 1997.

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## **My thoughts:**

Seven years of painting, sculpting, videoing, collaging, to find that the Museum had been built in 1947, to exhibit the Lord's message, through my work. Not one wall of the seven "salas" was left empty, not one column naked!

Whilst working at stretching the 52 canvasses, most large format, I'd ask the museum workers if they thought I was going to fill up all the seven rooms (20x30 m.) and they all had doubts. That one week of stretching, stapling, building, made me think of the seven years that had led me to where I was.

My loving wife Gerlinde and my beautiful children could not be present in Santiago; unfortunately, we could not share this incredible Blessing.

My dear mother, Fanny, has helped me to make all this possible, keeping the dialogue going, the interest alive, and informing the locals about the event. She is my main "sponsor" and a super professional.

God, in his infinite ways, sent me a brother in faith, Norman, 60, from Hawaii. He helped me all along the preparation, and in two, the work became a song.

The opening was a success. Rosario Letelier, the director, introduced me, and I gave a little speech:

Thank you, God.

Revelation means divine education to the common mortal.

The show is divided into seven rooms. The main hall has the video-pyramid showing an album of civilizations past and present. I have recycled old magazines, catalogues, and have made animations dance to music.

The collages on the columns show our ecological conscience.

The first room has the Genesis. A million years ago, man expressed his will, he left the monkeys, homo sapiens.

The second room holds the first divine revelation, which came late, 250,000 years ago, by the then Planetary Prince, Lucifer. A rebellion.

In the third room, Adam and Eve, the second divine revelation. 40,000 years ago, due to the impatience of Eve and the misjudgments of Adam, we had a default. (We placed 50 kilos of flowers on the floor.)

The fourth room has the third revelation of Melchizedeks, an emergency Son, who comes to create the bed of religion, for our local Creator's Son to appear, Jesus Christ, and give us His fourth revelation, Sonship with a Loving Father. Ego, vanity, and greed led to His crucifixion.

The fifth room holds the teachings of Jesus, up to the 20<sup>th</sup> century ecological planetary conscience and universal religions, of the sixth and last room.

I have painted and sculpted the universal symbols of man and woman, houses (homes), and cars, the symbol of technology. Instead of skies I painted spheres following a divine plan. This is the way to read the show. Thank you all for being here.>>

The Museum of Virtual Art representative gave a little speech and announced that for the first time in the cyber history of Chile an exhibition was sent live into cyberspace (<http://www.mav.cl>).

For the first time my work had been stretched out in such an extensive way and faced me and the public. The opening evening was "hello-thank you" and did not till seven days later transcend my feelings about the show, when many people, unknown to me, were moved by the work. It meant that the message was being understood and people were responding to it. I went to the Museum every day, by the Parque Forestal, in a lovely setting, in the center of Santiago, from 11 a.m. to 7 p.m..

Every day a blessing, since we had schools visiting, and for some it was their first time in the subway, let alone the Museum. Some days a hundred children passed by and I guided the more tranquil lot. The children paid attention and easily followed the symbology, discovering, touching, seeing,

listening, and asking.

The video-pyramid with the two mirrors, one at the bottom and one at the top, gave the sense of infinity, as explained by the circle. The music by Jan Garbarek was also very inspiring, and children and adults gathered there captivated.

I soon learned that a guided tour took me an hour and people who read all the titles and little texts took one and a half hour.

At times, I waited at the entrance-exit and would enjoy the happy faces, sincere comments, philosophic chats, and above all, that I am a Chilean and that also the catalogue is made in Chile.

I have lived out of Chile for 33 years. I am now 43, so my experience in exhibitions has always been as a "traveling-by" painter.

The social content of the work made me exhibit in a public space. The Museum belongs to the Universidad de Chile, a public institution. The Ministry of Education was involved, and was sending 2-3 schools a day. Also, the School of Fine Arts came by with my future colleagues, and I was happy to share their enthusiasm.

I met people from all walks of life, ages, faiths, and races. Many times I lived deep emotions, coming from living faith. People let go and shared their feelings, some tears and much joy. We worship one God, and this is our planetary spiritual conscience, binding, for we know His fragment lives in us. The Christ came to show us the way, and all Truth goes through Him.

I always reminded people, in the Genesis room, that man is potentially divine, and that in freedom he has to make the potential, actual. A God of action.

For the first time in my career, the art work was useful: it reflected, inspired, moved, provoked, and united many people. Artists suffer the dictates of art markets, compromising their talents, whilst artists have always been here to portray our social advances, our social conscience, and our spiritual progress. The job of the artist is, in fact, to find a universal symbology with significance to every human being.

I will continue adding art work to "Revelation" all my life, increasing its contents in science, philosophy, and religion. I thank Chile for letting my

seed grow. Today I can look back at videos, catalogues, Internet, and pictures of the exhibition, but nothing can replace the physical-emotional experience lived with other souls in the Museum premises.

"Not my will, but Yours be done."

Eduardo Guelfenbein 9/04/97 Gavirate, Italy