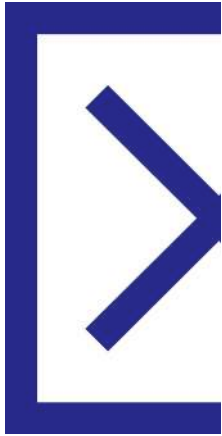

E X T R A G A L E R Í A



MANUEL
CHAVAJAY



**MANUEL CHAVAJAY
PORTFOLIO**





MANUEL CHAVAJAY

San Pedro La Laguna, Sololá, Guatemala. 1982.

Manuel Chavajay, Maya Tz'utujil artist, lives and works in San Pedro La Laguna. Chavajay is a multidisciplinary artist working in painting, drawing, sculpture, video and installations, centering a decolonial critique and a vindication and re-construction of a contemporary Maya culture.

Between 2001 and 2009 he carried out environmental projects and interpretive trails around the Lake Atitlán watershed. He is currently a Sponsor of contemporary art in the widespread Mayan community with Canal Cultural, a collective of artists in San Pedro La Laguna. He is a graduate of the Escuela Nacional de Artes Plásticas, Rafael Rodríguez Padilla, '10. He studied art history at the Institute for Training and Development, Amherst, MA, '09.

Chavajay has participated in countless group and solo presentations internationally, including the São Paulo Biennial (Brazil), El Espacio 23 (FL, USA), the Museum of Contemporary Art Santa Barbara (CA, USA), Centre Pompidou (Paris, France), National Gallery of Canada (Ottawa, Canada), Kunsthalle Wien (Vienna, Austria), Bienal SIART (La Paz, Bolivia), International Biennial of Contemporary Art of Curitiba (Brazil), La Bienal de Artes Visuales del Istmo Centroamericano, and art fairs such as ARCO Madrid (Spain) and Salón ACME (Mexico). His work is part of institutional collections such as El Museo del Barrio (NY, USA), Kadist Collection (CA, USA), Colección Banco de España (Spain), Museo Nacional Centro de Arte Reina Sofía (Spain), Art in Embassies Collection (US Embassy in Guatemala), National Gallery of Canada, El Espacio 23 (FL, USA), Fundación Nacional para las Bellas Artes y la Cultura (Antigua Guatemala), Centro de Arte Fundación Ortiz Gurdíán (Nicaragua), Banco Interamericano de Desarrollo (NY, USA), and numerous private collections.

I was 3 months old when my mother tucked us under the bed to protect us from a confrontation during the armed conflict, I was 8 years old when my father was kidnapped, I was 17 years old when my brother was killed.

The Ancestral art was banned and bloodied by the Spanish invasion and later, by the armed conflict. I am in touch with the lake, the fire, the earth, the winds, the volcanoes, the mountains. When the blue sky darkens it draws the milky way where my Ancestors communicate; they tell time, dreams, history, the energies of sacred places and how we perceive ourselves within space.

In the 1950s, plastic was introduced in San Pedro, as well as chemical fertilizers, pesticides, fungicides and all products ending in “cide”. This event marks the beginning of a timeline where clay objects are replaced by plastics; rural practices are threatened by single-crop farming; and mining displaces villages, erases forests, fauna, pollutes our rivers and lakes; ravaging everything in its path. It penetrates my veins, it runs through my body—I react with foul energies. The only way to heal myself is to create ideas that can make human beings reflect.

— Manuel Chavajay



ABOUT THE WORK

In 1991, Carlos Guzmán Böcker made a tragically timeless observation when he pointed out that “where there is an indigenous population, the degrees of control and repression vary not only according to the economic opportunities that are denied to them, but also in terms of the possibilities of mobility that are denied to them” (Guzmán Böcker, 1991). In contexts such as these, Böcker points out that “discrimination operates on the basis of the establishment of barriers, very difficult to overcome, which stifle the potential capacities of indigenous populations” (Ibid.).

Although Böcker focuses his analysis on the economic strategies employed on reservations, reductions and marginalized populations in urban areas, it cannot be denied that the effects of these barriers have extended to the social and cultural spheres of indigenous communities interregionally, maintaining their hallmarks of control, repression and dispossession.

A brief glance at Guatemala’s recent history reveals the failure of public and social policies in the country, which, besides ignoring the needs of indigenous populations, repress and minimize all attempts at self-management and self-care.

Chavajay’s work, focused on dissecting the modern effects of these networks of repression in his community, confronts the impact of gentrification and industrialization in San Pedro la Laguna. He focuses especially on the displacement and internal marginalization of the original population, the new strategies of invasion and cultural extractivism, all provoked by the tourism boom and the settlement of non-local populations. These factors become, to a great extent, limiting to the self-government strategies and the spiritual relationship that the locals have with the lake.

The influx of companies seeking to “create awareness” about the care of the lake while actively contributing to its pollution results paradoxical, as do the people seeking a “spiritual awakening”, only to approach Maya spirituality from a utilitarian and fetishistic viewpoint. Both approaches share exoticizing and extractivist traits that nullify the political agency of the inhabitants.

In regard to these practices, Silvia Rivera Cusicanqui points out that in these relationships “there is still this threshold that is not crossed. The legitimate word belongs to those at the top, while those at the bottom only provide inputs. The pattern is the same as in the entire knowledge system: we produce raw material and they return to us a processed product” (Rivera Cusicanqui, 2015).

Departing from this thought, two strands can be identified within Chavajay’s work: the first critically points to imported economic models, which promote excessive consumption and ignore the adverse effects of the pollutant waste production dumped in Lake Atitlán; the second is grouped in a series of collective gestures that seek the repossession of Lake Atitlán, through political action and the salvaging of ancestral practices.

These works are a testimony to the efforts of the Tz’utujil people to build a political horizon in which their culture can endure. [...]

— Cristian Toj, 2023

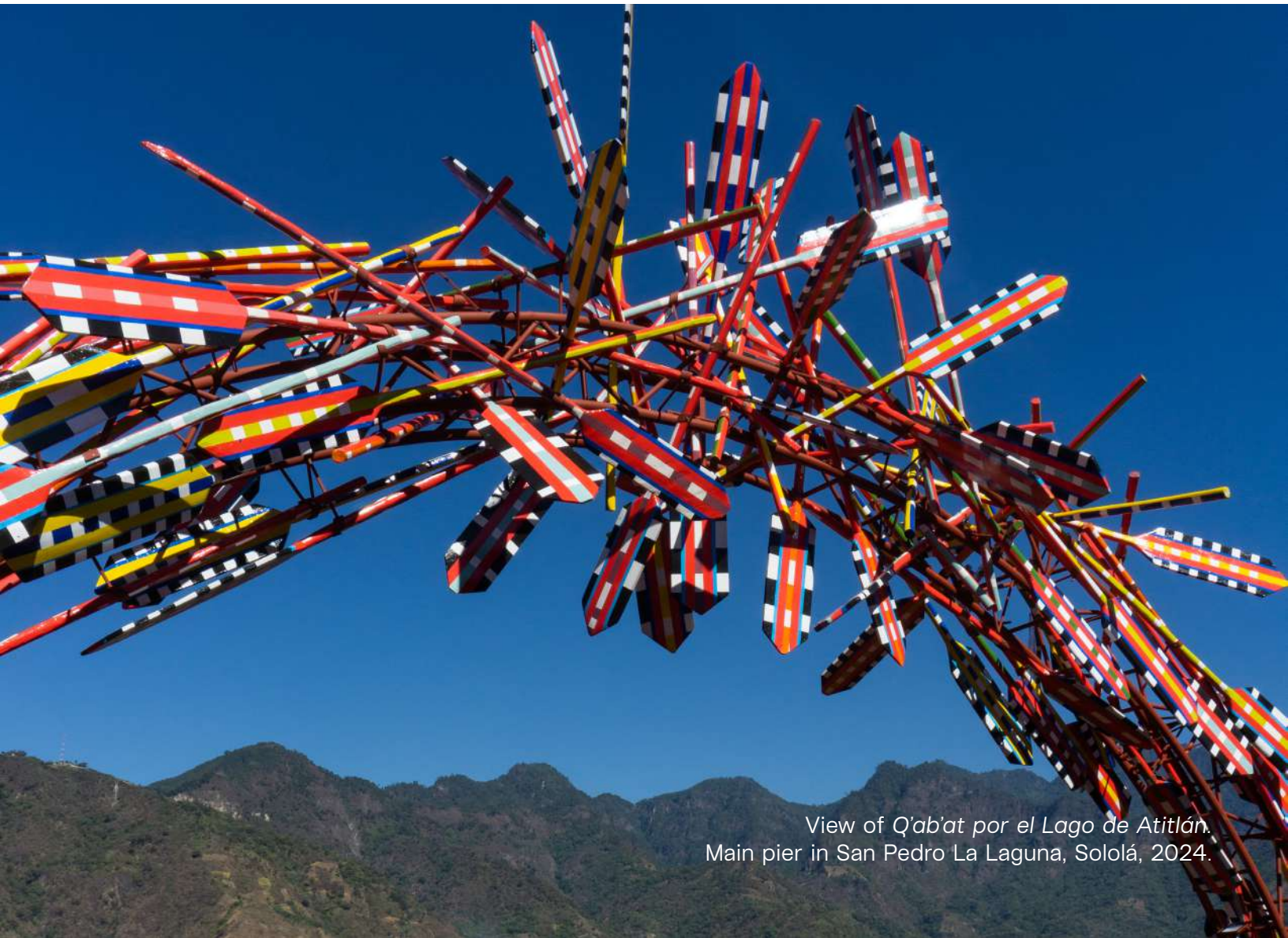
Q'AB'AT POR EL LAGO DE ATITLÁN

A bridge between tradition and innovation

[Q'ab'at] is intended to be an artistic expression rooted in the millenary heritage of the Tz'utujil community. Taking direct inspiration from the ancestral collective work of rowing together, it highlights the importance of the contribution to the life of the community and its close relationship with nature. It also draws inspiration from the Tz'utujil culture; its weavings, men, women and children, family, heritage and cultural identity that has endured over the years, while welcoming innovation as an attraction for its visitors. The past, the present and the future embrace each other.

This project was initiated by ASOLAN (Asociación de Desarrollo Integral de Lancheros Ambientalistas Tz'utujil) and supported by the collaboration of SOCODEVI (Sociedad de Cooperación para el Desarrollo Internacional), the Government of Canada, AMSCLAE (Autoridad para el Manejo Sustentable de la Cuenca del Lago de Atitlán y su Entorno), and numerous other national and international entities.

— Press release SOCODEVI y AMSLAE, January 2024



View of Q'ab'at por el Lago de Atitlán.
Main pier in San Pedro La Laguna, Sololá, 2024.



Q'ab'at por el Lago de Atitlán
2024
Wooden oar installation
Variable dimensions

OQ XIMTALI

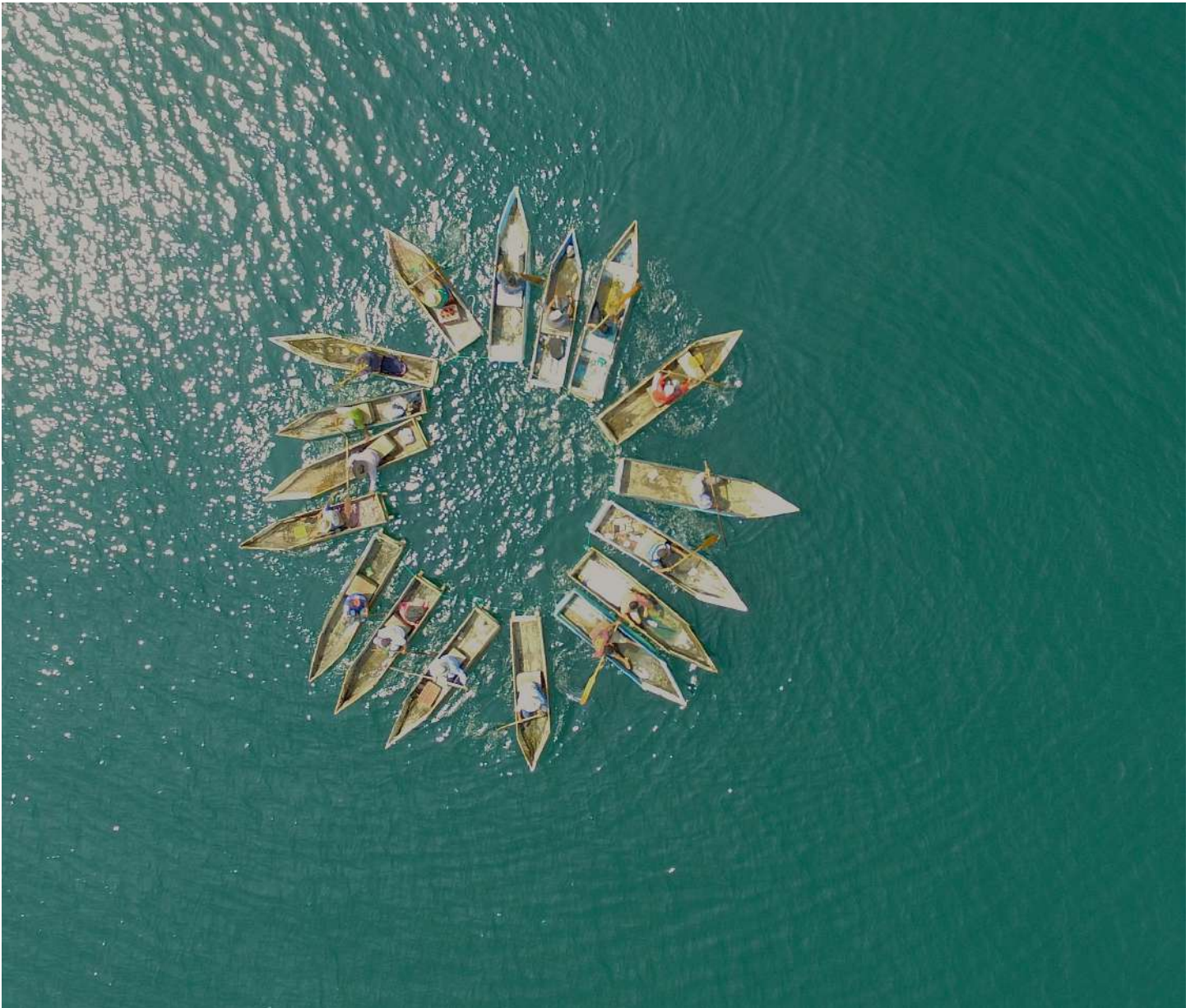
Lake Atitlán laps the shores of several villages in Sololá department, Guatemala. Protected by three gigantic volcanoes, it was formed by an eruption 84,000 years ago, and its shores are inhabited by descendants of the Cakchiquel and Tzutuhil communities. Manuel Chavajay, from San Pedro la Laguna, is one of them.

As an extension of this surprising place, his work explores it as a sacred place, where his existence takes place and is intertwined with the knowledge of his ancestors. From a local perspective, Atitlán is an epicenter of tourism and a place that has nourished the idea of what constitutes national heritage. However, for Manuel Chavajay, the binding forces that arise from the experience of belonging to this place are greater than any cliché. We notice this in *Oq Ximtalí* (2017/2023), Manuel Chavajay's video performance. This project is a record of community action. It arose from the artist's concern with this location and from the invitation to a group of fishermen to tie up their traditional boats – known as cayucos – while they rowed in the translucent waters of the lake. The image, recorded by a drone, is an almost perfect circle of the twenty boats carrying various resources and symbolic objects. Boats flow with the water currents or exert opposing forces. At the end of the action, the artist suggested to the participants that they could untie themselves, move according to their will or coordinate to return together to the shore, which led to a moment of confusion. *Oq Ximtalí*, in Tzutuhil, means “they have us tied up” or “we are tied up.”. This action explores or recovers the community dynamics that are crumbling and fading away due to the interference of opposing cultures. In Chavajay's work, we always find reflections of an intense sense of historical pain that alternates with a sense of hope; a certain fear that emerges alongside resilience; the strength of labor on land and water merges with a great sense of vulnerability. In exceptional poetics, *Oq Ximtalí* suggests this recurring feeling of impossibility that has become a prominent feature of the present and that threatens the balance of communities, human and interspecies relationships.

— Rosina Cazali



Still de video-performance *Oq Ximtalí* (2017).



Oq Ximtalı

2017

Video/Performance

02:58 minutes

Ed. 5 + 2 A.P.

<https://youtu.be/vjahNc1iN9Y?si=QF6UvX2cfSvQzrkU>

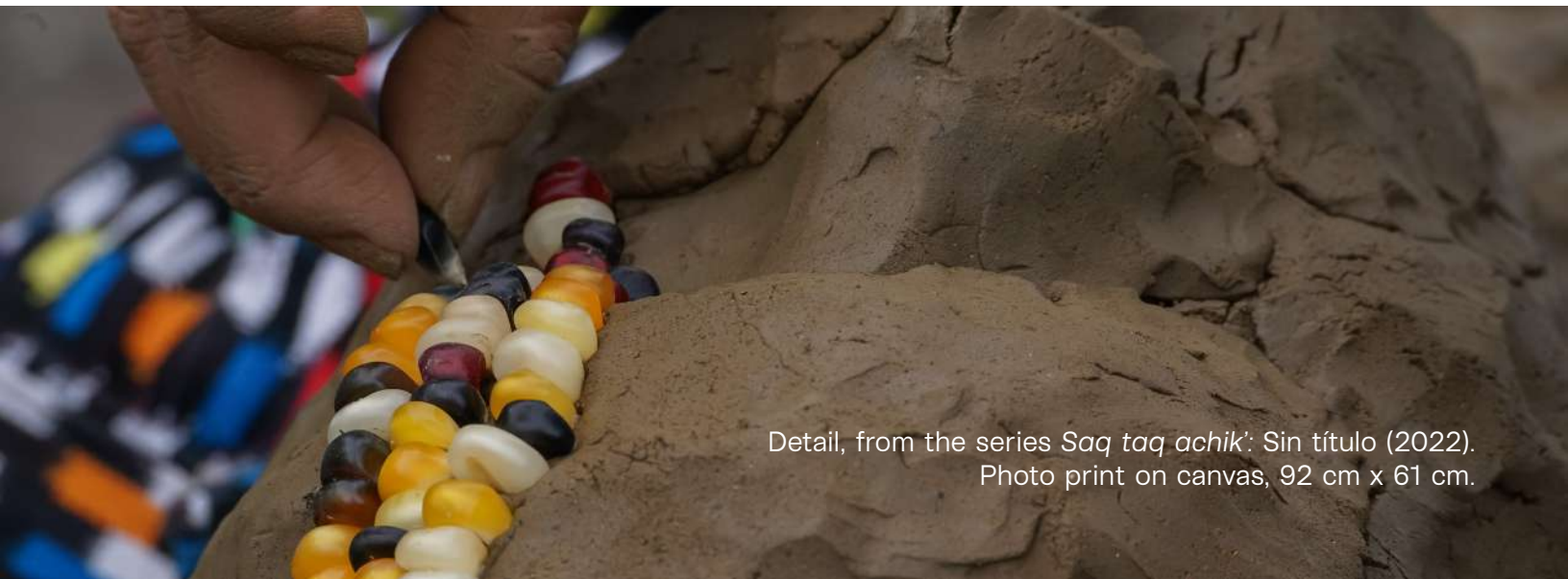
SAQ TAQ ACHIK'

Ma tiqana ja toq qamajoon ja rachik', k'a toqori nuqana toq noq
k'osonojooj k'ak'ari nu qa ch'ob'qaj in qa
b'iqaaq xeq achik' nu majoon.
K'oli qas nawajob'eej nat k'osonojooj
K'olii nat k'asii rumal ru qulaal naquun
K'oli jar achik' nin jak'ak' tew chawiiij
K'oli jar achik' qas xukuk nuna jar ak'uux
K'oli jar achik' ru jawaxiik na samajiiij
K'oli jar achik' nu ya' ru b'ixiik ja penaq chawach
Ja pa qa achik' ja chikopa ne tzijoni
Ja pa qa achik' na k'axaaj qulaaj
Ja pa qa achik' k'olii ni qa tziiij nu na ja qab'aqiiil
Ja pa achik' k'oli Choleneem, nuk'uneem nur kib'ikan chaqe ja
qatit qa mama'
Ja pa achik' nu k'utwi chikewach ja q'omaneela na nukeb'antre
ja to'oneem
K'oli nu qa qab'eej naquun chipan ja qa k'aslemaal in qa b'ijqaj
maxta xa achik' nu majoon nu qa b'iqaaq xkiin k'osojtana.

— Manuel Chavajay

Saq taq achik' is an invitation that Manuel Chavajay extends to us to enter an intimate universe where the limits between the cycles of sleep and wakefulness are diluted, revealing a space in which the voices of the Tz'utujil ancestors are dressed in fire, flowers and wind to gather the inhabitants of San Pedro la Laguna in order to transmit their secrets, warnings and advice.

The diversity of formats that Manuel uses to talk about these conversations are just a glimpse of the sensations that go through his body and the different languages that manifest themselves in his dreams. This exhibition is a small sample of the stories, voices and symbols that the artist observes and feels from "the windows and doors of dreams".



Detail, from the series *Saq taq achik'*: Sin título (2022).
Photo print on canvas, 92 cm x 61 cm.



Exhibition view, *Saq Taq Achik'*. Galería Extra, 2022.



From the series *Saq taq achik'*: Sin título
2022
Oil on canvas
140 cm x 100 cm



From the series *Saq taq achik'*: Sin título
2023
Oil on canvas
140 cm x 200 cm



From the series *Saq taq achik'*: Sin título
2023
Oil on canvas
204 cm x 139.5 cm



From the series *Saq taq achik': Ijtaz / semillas*
2022
Photo print on canvas
92 cm x 61 cm each



lgtaz / semillas, detail.



From the series *Saq taq achik'*: Sin título
2022
Oil on canvas
100 cm x 140 cm



From the series *Saq taq achik'*: Sin título
2022
Oil on canvas
140 cm x 100 cm



Booth view, Manuel Chavajay and Galería Extra at Arco Madrid, 2023.

RETAAL K'ASLEMAAL

Chavajay presents the consequences of unbridled modernization through the objects themselves, as if they were witnesses. For his installation *Retaal K'aslemaal* (Time approaches two realities), he used objects found beneath Lake Atitlán, and with certain notions of archeology he questions their provenance: possible offerings to Mother Water or an accident in a cayuco, says Chavajay, as he imagines a woman using the pot, or a girl with the jar, or a fisherman throwing the stone to anchor himself. Sedimentation gave these pieces textures and colors, and here the artist makes a parallel between the change that time exerts on objects and the change that disease exerts on our bodies, in these times of canned foods and chemical dumps generated by transnational corporations.

The work consists of 20 sculptures that combine found objects with masses of polyurethane and fiberglass to symbolize how ancestral cultures are being swallowed up. 20 is a significant number for the Tz'utujil—it is the Jun Winaq, the number of totality, associated with the human being in its fullness, cosmically integrated.

— Alexia Tala



Exhibition view, *Retaal K'aslemaal*.
22 Bienal de Arte Paiz. La Nueva Fábrica, 2021.



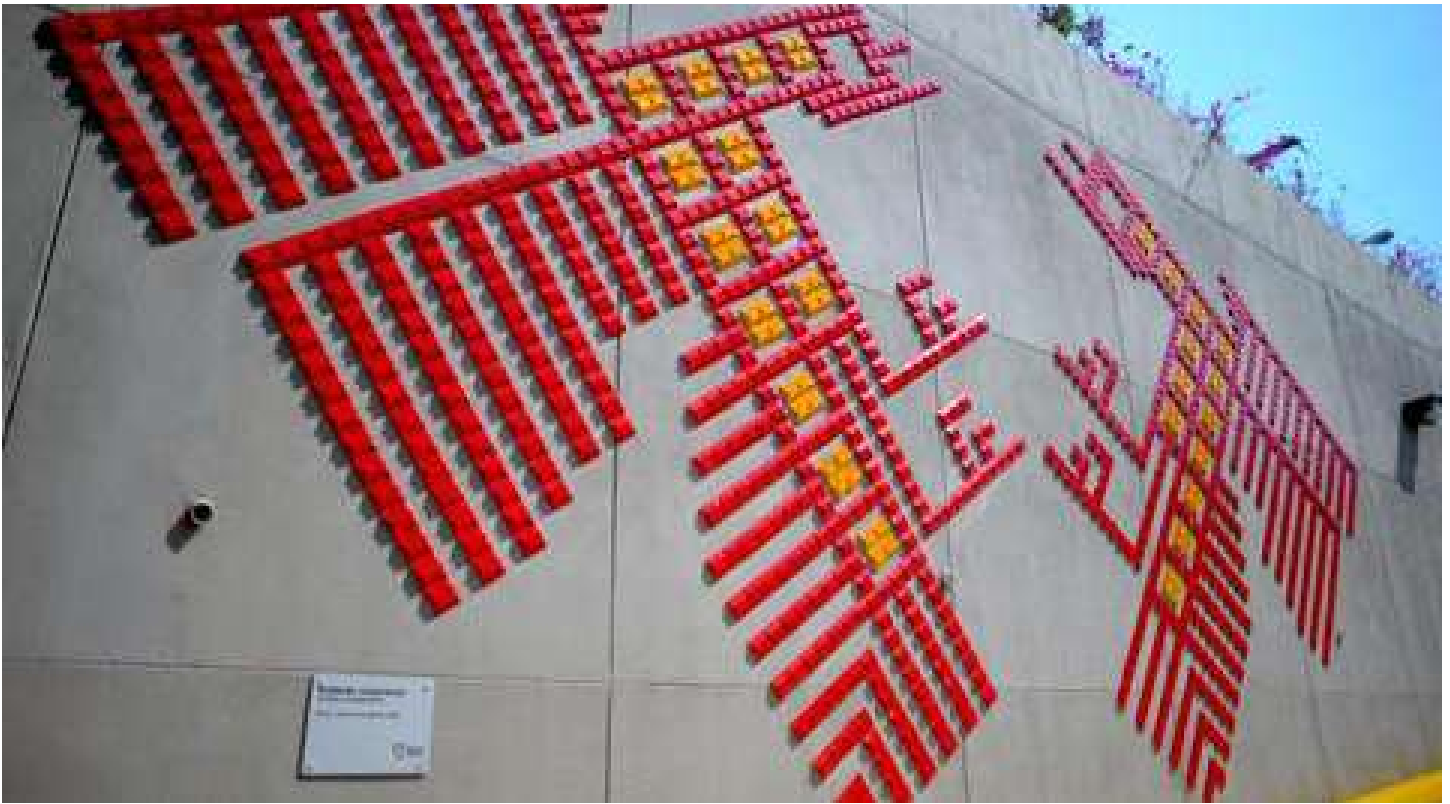
Retaal K'aslemaal
2021
Mixed media intervened with fiberglass and car paint
Variable dimensions

Intervention | *La Ceiba overpass, Guatemala City, 2021.*

KUTZ / AVE MENSAJERA



Vista de Kutz / Ave Mensajera.
La Ceiba Overpass in Zona 15, Guatemala City, 2021.



Kutz / Ave Mensajera
2021
Mixed media intervened with car paint
Variable dimensions

K'O Q'IIJ NE T'I'LTO JA JUYU' T'AQ'AJ

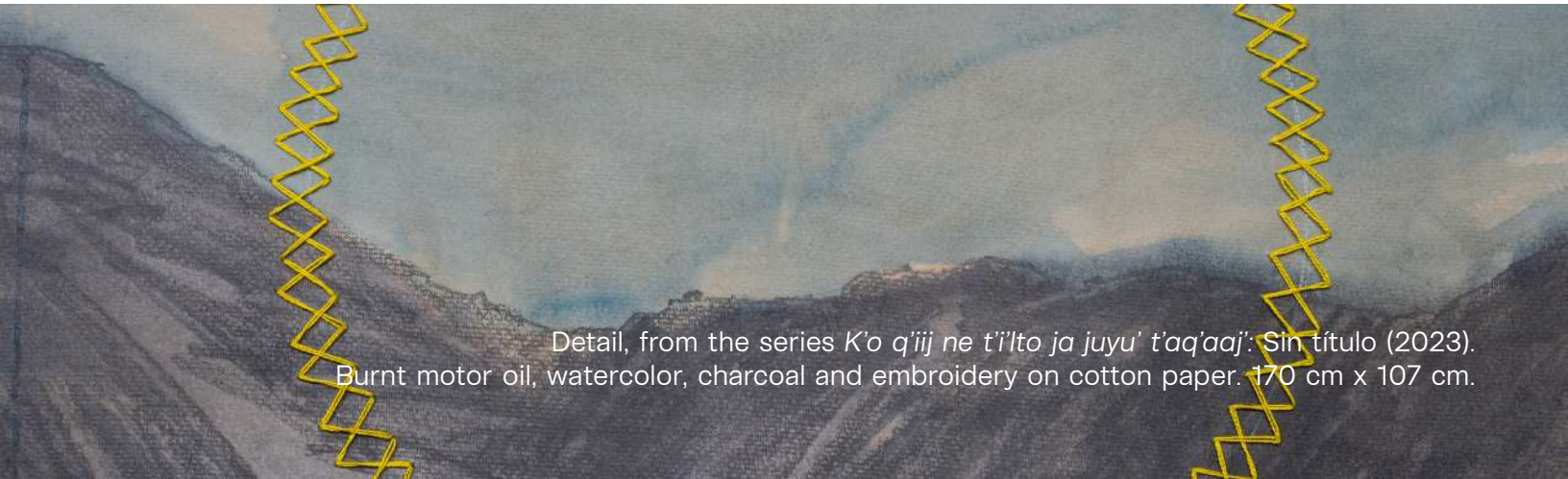
K'o q'ij ne t'i'lto' ja juyu' t'aq'aaj
Ja juyu' t'aq'aaj nu kaxri toq k'o jaab'
Ja juyu' t'aq'aaj nu kaxri toq k'o q'ij
Ja juyu' t'aq'aaj nu kaxri toq k'o muqulii'
Ja juyu' t'aq'aaj nu kaxri toq k'o xocomeel'
Ja juyu' t'aq'aaj nu kaxri toq k'o mayuul'
Ja juyu' t'aq'aaj nu kaxri toq k'o iq'
Ja juyu' t'aq'aaj nu kaxri toq saqarii
Ja juyu' t'aq'aaj nu kaxri toq qa q'ij
Ja juyu' t'aq'aaj nu kaxri toq pank'a q'ij
Ja juyu' t'aq'aaj nu kaxri toq nooq aq'a
Ja juyu' t'aq'aaj nu kaxri toq k'o ik'
Ja juyu' t'aq'aaj nu kaxri toq k'o k'atiik
Ja juyu' t'aq'aaj k'o q'ij toq noq'ii k'olii nb'ij

Hay días que Las montañas y los volcanes lloran y nos hablan
Cuando llueve, las montañas y los volcanes se alejan
Cuando se despeja el aire, la montañas y los volcanes se acercan
Es irreal que las montañas y los volcanes se acercan o se alejen
Esto pasa por que el tiempo va cambiando
Porque la luz va cambiando de momento a momento
Aquí dejo el tiempo plasmado en estas superficies

— Manuel Chavajay

Manuel Chavajay is his own landscape. He is as much the dream of the landscape of Atitlán as the landscape is the dream of himself. The landscape is immanent and inexhaustible, extending itself permanently in the impermanence of its infinite transformation.

From his artistic sensibility, Chavajay deterritorializes the landscape with his gaze and his history; he abstracts the ancestral pigment of the mountains, the water, the air and the clouds, and converts it into paint and form. Light is indelible by night as well as by day and this is evident in the volumes of his representations. He creates a new territory of perception where we no longer only see the landscape, but the essence of his gaze and his eternal relationship with his environment.



Detail, from the series *K'o q'ij ne t'i'lto ja juyu' t'aq'aaj*: Sin título (2023).
Burnt motor oil, watercolor, charcoal and embroidery on cotton paper. 170 cm x 107 cm.



From the series *K'o q'iij ne t'i'lto' ja juyu' t'aq'aaj'*: Sin título
2024

Burnt motor oil, watercolor, charcoal and embroidery on cotton paper
170 cm x 107 cm



Exhibition view, *Primavera Silenciosa*. Galería Luciana Brito, 2023.



From the series *K'o q'ijj ne t'i'lto' ja juyu' t'aq'ajj'*: iq' / aire del norte
2024
K'oxaaj (waist loom) cotton thread weave, acrylic, and burnt motor oil
281 cm x 149 cm



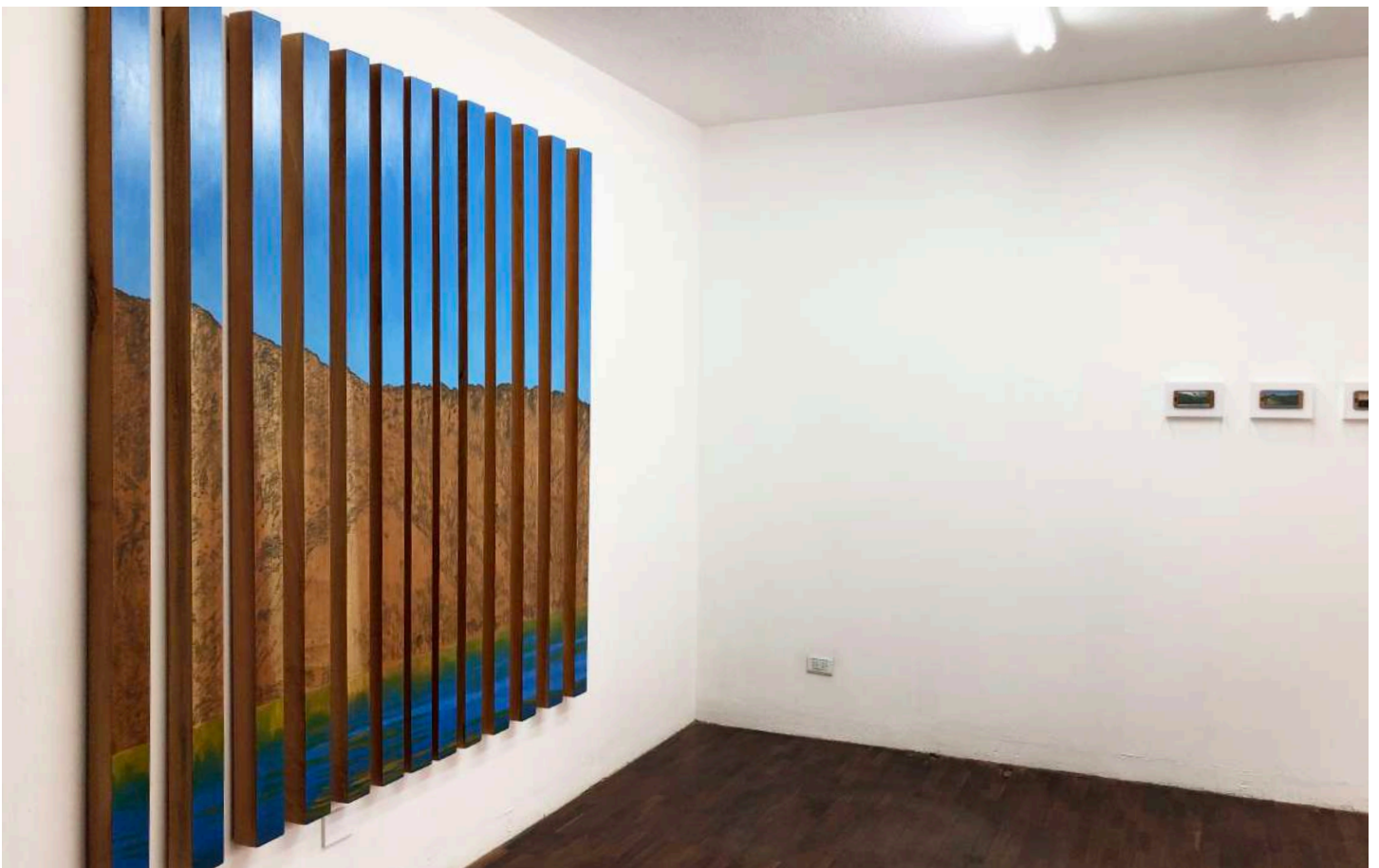
From the series *K'o q'ijj ne t'i'lto' ja juyu' t'aaq'aj'*: Sin título
2023

Burnt motor oil, watercolor, charcoal and embroidery on cotton paper
170 cm x 122 cm



From the series *K'o q'ijj ne t'i'lto' ja juyu' t'aaq'aj'*: Sin título
2023

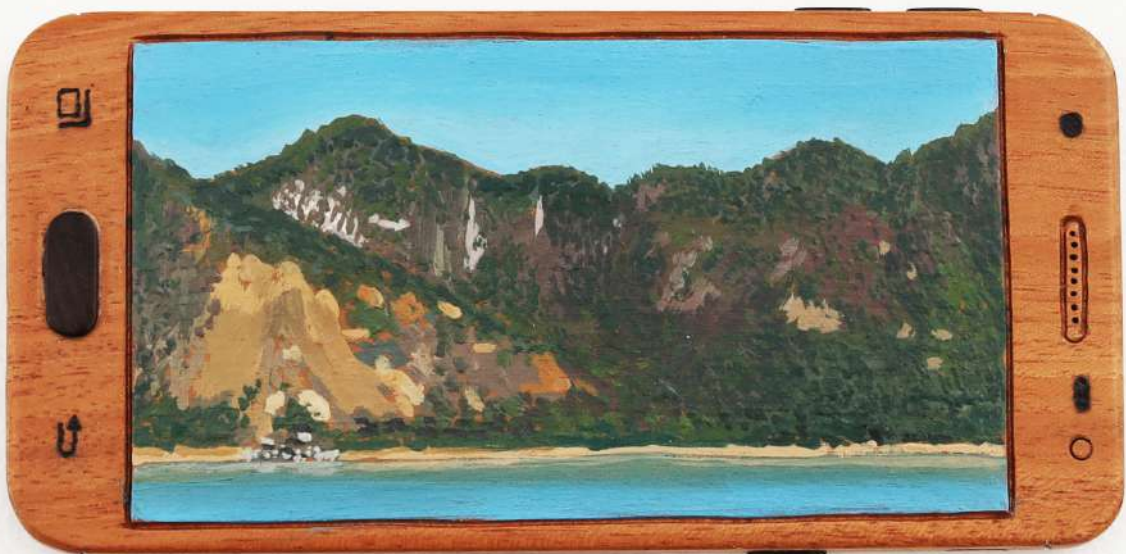
Burnt motor oil, watercolor, charcoal and embroidery on cotton paper
100 cm x 107 cm



Exhibition view, *K'o q'ijj ne t'i'lto' ja juyu' t'aq'aaaj*. Galería Extra, 2019.



From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aaj'*: Sin título
2019
Burnt motor oil on paper
110 cm x 130 cm



From the series *K'o q'ijj ne t'i'lto' ja juyu' t'aaq'aj'*: Sin título
2019
Acrílico on wood
7 cm x 14 cm each

KUKU'

The tinaja was used by my ancestors to carry water from the lake. In the 40s and 50s, plastic was introduced to our communities. I take as a starting point the rapidly vanishing traditions and realities of my culture.

Plastic represents one of the many forms of invasion: not only is the object lost, but with it goes the language, medicine, and other traditions. Currently, when we speak in Tz'utujil, some Spanish words have replaced Tz'utujil terms. Tradition, replaced by plastic.

My internet research has allowed me to discover and be surprised by the technological advances that have surged during our lifetime. Prostheses are printed for patients with amputated limbs, while at the same time, plastic islands are being created in the ocean.

— Manuel Chavajay





From the series *Kuku'*
2017
Terracotta and plastic
31 cm x 33 cm x 28 cm



From the series *Kuku'*
2017
Terracotta
29 cm x 33 cm x 25 cm



Exhibition view, *Cosmopolis #1.5: Enlarged Intelligence*.
Mao Jihong Arts Foundation / Centre Pompidou. 2018.

RU MUJAAL' YA'

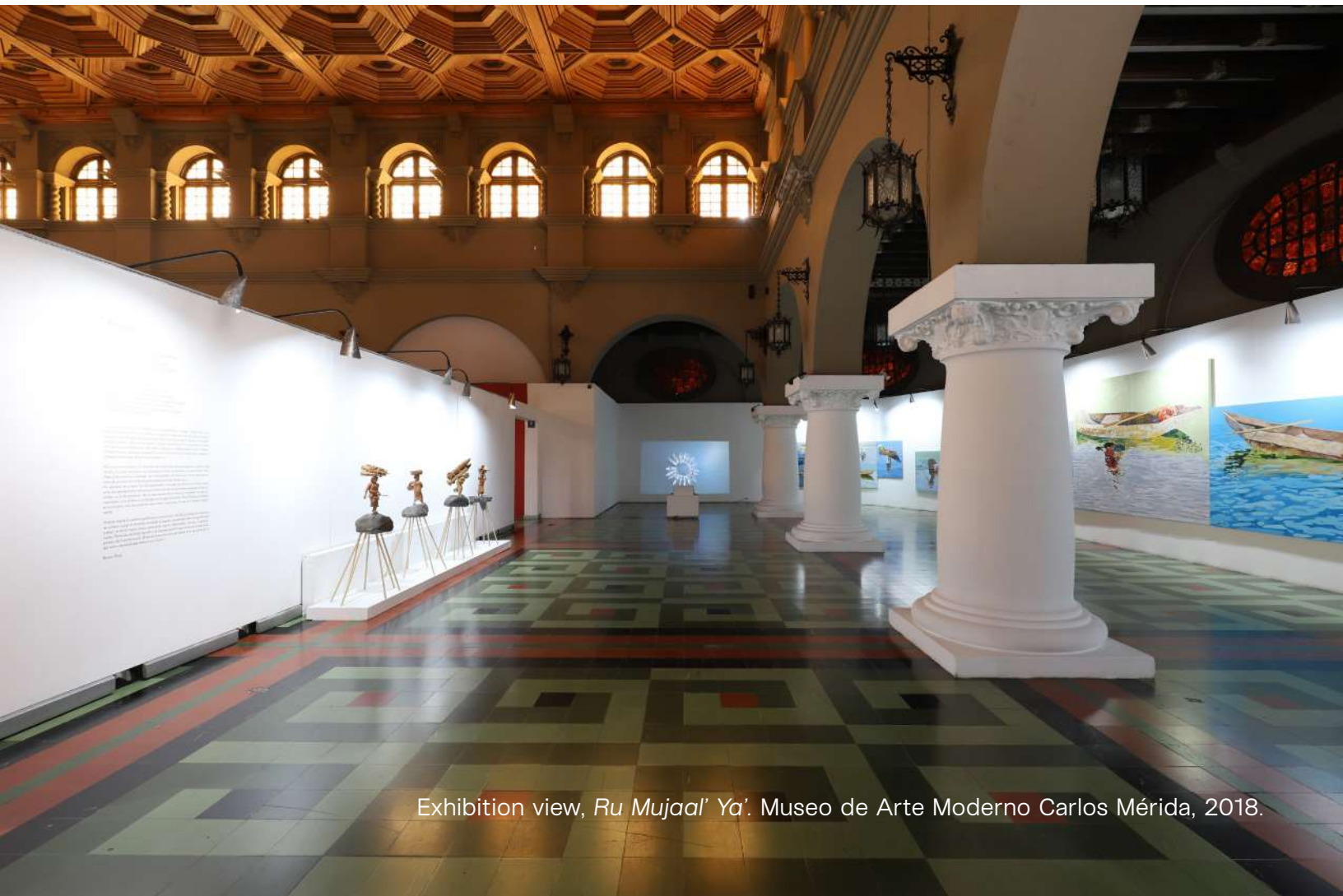
Ru mujaal' Ya'

Ja rija, kebinkan chi ja qa K'aslemaal' xa kani parwi ya'
kowi ni maqotata toq noq jiiq' qaj
Ja rojooj maxko nqapaq' qii trij ja ruwachuleew
xar wari tur qa ka chiqe chi xa noq q'axeel chuwach
maqaxiinta, looq' qa naa'
in looq qanaa' qii o'jooj.

El reflejo nos habla.

Nuestros sabios abuelos y abuelas visualizan,
que nuestra vida es como caminar encima “del lago”, tenemos que tener
cuidado en ahogarnos o que nos ahoguen.
Arman guerras, pelean por tierras, matan por dinero,
tenemos que tener pesente que aquí solo somos pasajeros.
Respetemos nuestra madre tierra.

— Manuel Chavajay



Exhibition view, *Ru Mujaal' Ya'*. Museo de Arte Moderno Carlos Mérida, 2018.



From the series *Los desaparecidos*
2017 - 2018
Oil on canvas
65 cm x 115 cm



From the series *Los desaparecidos*
2017 - 2018
Oil on canvas
100 cm x 100 cm



Exhibition view, *Ru Mujaal' Ya'*. Museo de Arte Moderno Carlos Mérida, 2018.



From the series *Los desaparecidos*
2017 - 2018
Wood and stone
116 cm x 72 cm



From the series *Los desaparecidos*
2017 - 2018
Wood and stone
113 cm x 47 cm



From the series *Los desaparecidos*
2017 - 2018
Wood and stone
113 cm x 61 cm

KAB'AWIL

The Ancestral Poetic / Spiritual Connections

Rajawalaq' / the great grandfathers, authorities of the night, protective, wander along the paths leading to the lake guided by dogs and tecolotes. Wisdoms merge and creatures discover their gifts. The midwife, the bonesetter, the healer and the timer... ancestral practices, spiritual connections that Manuel Chavajay presents in the exhibition Kab'awil.

Processes such as talking to the mountain, recognizing that the stone has life, that the plant has life, that the tree has life, that the weaving connects with ancestral thought, with the *Rujawal Ya'* / the spirit of the lake. Thought must connect. We beings are *Oqximtalí* / tied up, unable against each other when, from fragmentariness, each one wishes to move his oars in different directions.

However, through the process of creation Manuel is healing. Healing wounds from that moment when his mother put him under the bed due to a riot in the village, when he was only 3 months old, or that moment when his father was kidnapped and tortured when he was 9 years old. All this based on processes that nurture, on processes from spirituality and resistance.

And then, Manuel creates, creates ancestral ties through his works, through his *Naqunn* / Objects; he weaves memories with the *Lu'uj Ya'* [oars that] skim the lake; he bursts in with painting, the *Chumanee* / Restorer, the whitewasher who is also a painter, like Manuel who unconsciously sees himself reflected in him. In order to find the *Kab'awil*, those opposing forces that complement each other, that coexist and that present the ancestral poetics in the face of the globalized world.

— Juan Pablo González



Exhibition view, *Kab'awil*. Galería Extra, 2017.



Sib'
2017
Motorcycle rearview mirrors and text in tz'utujul
Variable dimensions



From the series *Q'ab'at: Rajwal qa tit qa mama'*
2017
Acrylic on wooden oars
190 cm x 20 cm each



From the series *Q'ab'at: Rujawal ya'*
2016
Perraje, acrylic on wooden oar
200 cm x 71 cm



From the series *Q'aq Tiaq*
Diptych
2017
Burnt motor oil and blood
40 cm x 56 cm each

MANUEL CHAVAJAY & REBECCA WILCOX: THIS MIGHT BE A PLACE FOR HUMMINGBIRDS

My ancestors used different techniques to document their experiences and their wisdom; to document the relationship they have with nature and with animals such as the dog, the snake, the monkey, rodents etc.

Manifestation of divine beings that are part of the designs of our ceramics, of the Border that has been created in the course of history. I continue to tell the story on ceramics, as my ancestors did, but I choose to center violence because it is what we experience daily.

— Manuel Chavajay

The title refers to the poetic English translation of San Pedro de Laguna, a small village in Guatemala where Manuel Chavajay works and lives. The Spanish name is in turn derived from the local Mayan Tz'utujil language, in effect offering three moments of translation, each encapsulating different forms of exoticism, language and visual heritage.

[...] Rebecca Wilcox will explore the spaces and durations in which language and experience coalesce. Manuel Chavajay is an active painter and sculptor. Dealing with local histories of indigenous struggle, he set up a collective that depicts these memories as murals around shops, both uncovering suppressed stories as well as conserving the original language of Tz'utujil, in which many of the texts of the murals appear.

For this show, both artists will exhibit existing work and produce newly commissioned responses that help both of them consider questions of community and approach the translation of urgent issues that arise from societies in Scotland and Guatemala. At such a moment, how successfully can language operate in an arena where potentially violent ideas are being expressed? In an effort to offer a 'trans-literal' approach to their concerns and backgrounds, the two artists speculate on how and in which way we can look and speak outwards.

— Pablo José Ramírez and Remco de Blaaij



Detail, *Ch'ab'aaq* (2014).
Acrylic on terracotta, variable dimensions.



From the series *Ch'ab'aq*
2014
Acrylic on terracotta
Variable dimensions



From the series *Iq'am*: Sin título
2015
Watercolor on paper
170 cm x 104 cm



From the series *Ch'ab'aq*
2014
Acrylic on terracotta
Variable dimensions



Exhibition view, *This Might Be a Place for Humming Birds*. CCA Glasgow, 2015.
Images courtesy of CCA Glasgow.



From the series *Ch'ab'aq*
2014
Acrylic on terracotta
Variable dimensions



From the series *Iq'am*
2015
Burnt motor oil on paper
170 cm x 104 cm

Serie | 2015

RUK'IK'EEL JA AJQ'



From the series *Ruk'ik'eel ja ajq'*
2015
Pig blood on watercolor paper
56 cm x 76 cm



From the series *Ruk'ikeel ja ajq'*
2015
Pig blood on watercolor paper
56 cm x 76 cm



From the series *Ruk'ik'eel ja ajq'*
2015
Pig blood on watercolor paper
56 cm x 76 cm

XULAMBAAL

Juan Velásquez Méndez, 37, was shot and killed while riding his motorcycle. The attack took place after two men on another motorcycle caught up with him, one of whom drew a pistol and shot him several times. Wounded, Velásquez Méndez fell off the motorcycle and tried to escape to safety. Witnesses corroborated this, but after the attack, neither perpetrator was identified nor indicted. Velásquez Méndez had one wound in the neck, two in the back and two in the abdomen. This is the result of the violent history that we face from day to day.

Xulambaal is a recreation of this text, carved on *jícaras*.

The zoomorphic bases of the *jícaras* are typically used for communication with otherworldly energies in ceremonies. Three Heads of Tzi is the Mayan coyote guard dog, a wild canine Nagual of terrestrial authority that goes from the beach to the mountain. He transcends from ancestral moral essence to natural justice.

— Manuel Chavajay



Xulambaal
2014
Carved *jícaras* on plaster bases
Variable dimensions

VIAJE AL PARAÍSO

Playing with reflections, the alterations of perception and the exploration of the possibilities of painting are the main elements of this work. Although it also relies on other mediums, its formal solutions are basically pictorial and push the limits of representation.

— Manuel Chavajay



Viaje al paraíso
2009
Acrylic on wooden oars
200 cm x 20 cm each

JIKONRIIL' / TENSIÓN



Jikanriil' / Tensión

2017

Video/Performance

03:00 minutes

Ed. 5 + 2 A.P.

https://drive.google.com/file/d/1VMbDHA897fNY8RIS2dc1pW6iWck_hNa2/view?usp=drive_link

TZ'IL



Tz'il
2016
Installation
Video, *Xalteem*, water
Varying dimensions
https://drive.google.com/file/d/1kHAqzxTR7orDU3BDuf7cea77FBZBBsvW/view?usp=drive_link

SIK CH'AOOJ



Sik Ch'aooj

2015

Video/Performance

05:00 minutes

Ed. 5 + 2 A.P.

https://drive.google.com/file/d/1t3SyYalzD0vOh5lnHAGa_6z_vCX9kTWI/view?usp=drive_link

AWAN



Awan

2015

Video/Performance

04:00 minutos

Ed. 5 + 2 P.A.

https://drive.google.com/file/d/1dGGwGDpaTy-9GL7rcS2AXNleztL5am2B/view?usp=drive_link

SUUTZ'



Suutz'

2015

Video intervención

02:12 minutos

Ed. 5 + 2 P.A.

https://drive.google.com/file/d/1nWa4af39MQwAzgTrQ6r--4lhvxPxDM6z/view?usp=drive_link

RUK'AYEEWAL



Ruk'ayeewal

2015

Video intervention

03:35 minutes

Ed. 5 + 2 A.P.

https://drive.google.com/file/d/1eBYa5ZcJK30m6KW3w76vnEEgjs-hZD2J/view?usp=drive_link

MANUEL CHAVAJAY MORALEZ

San Pedro La Laguna, Sololá, Guatemala. 1982.

SOLO EXHIBITIONS

- 2023 NUNCA LO MISMO. Arte Latinoamericano. ARCO Madrid, Spain.
- 2022 Saq taq achik', Galería Extra, Guatemala City.
- 2022 Salón ACME No.9, Mexico City.
- 2019 Galería MUY, San Cristóbal de las Casas, Mexico.
- 2019 K'o q'iiij ne t'i'lto' ja juyu' t'aq'aaj. Galería Extra, Guatemala City.
- 2018 Ru Muujal' ya'. Museo Nacional de Arte Moderno Carlos Mérida, Guatemala City.
- 2017 KAB'AWIL. Galería Extra, Guatemala City.
- 2015 Sótano 1, Guatemala City.
- 2015 Ruuach'uleew. Escuela Central Humberto Corzo Guzmán, San Pedro La Laguna, Sololá.
- 2014 This Might Be a Place for Hummingbirds. Center for Contemporary Arts, Glasgow, Scotland.
- 2002 Exposición de esculturas. Municipalidad San Pedro la Laguna, Sololá.

GROUP EXHIBITIONS

- 2024 Threads to the South. Institute for Studies on Latin American Art, New York, NY, USA.
- 2023 Bodies of Resistance. Pedro Cera, Lisbon, Portugal.
- 2023 The Great Repair. Akademie der Künste, Berlin, Germany.
- 2023 To Weave the Sky: Textile Abstractions. El Espacio 23, Miami, FL, USA.
- 2023 35th São Paulo Biennial: Coreografías de lo invisible. São Paulo, Brazil.
- 2023 Primavera Silenciosa. Luciana Brito Galería, São Paulo, Brazil.
- 2023 XXIII Bienal de Arte Paiz, Guatemala City and Antigua Guatemala.
- 2022 Cartografía de lo (in)visible. Galería Extra. Guatemala City.
- 2022 Festival Cultural Paseo de la Sexta. Guatemala City.
- 2022 LA IMAGEN QUEMA: perspectivas del videoarte en Guatemala. Centro Cultural de España en Guatemala, Guatemala City.
- 2021 XXII Bienal de Arte Paiz, Guatemala City.
- 2021 Los tormentos de la materia. Galería Extra, Guatemala City.
- 2020 Reactivando videografías. Real Academia de España en Roma, Rome, Italy.
- 2020 Tz'ikin. Kunsthalle Wien Museumplatz 1, Vienna, Austria.
- 2020 Àbadakone / Continuous Fire / Feu continual. National Gallery of Canada, Ottawa, Canada.
- 2020 To Weave Blue. University of Memphis, TN, USA.
- 2019 K'o q'iiij ne t'i'lto' ja juyu' t'aq'aaj. Galería Extra, Guatemala City.
- 2018 Cosmopolis #1.5: Enlarged Intelligence. Co-presented by Mao Jihong Arts Foundation, Centre Pompidou and Chengdu, Chengdu, China.
- 2018 XXI Bienal de Arte Paiz, Guatemala City.
- 2018 Después de mí, el sueño. MANIFIESTO Espacio, Guatemala City.
- 2017 Guatemala from 33,000km: Contemporary Art, 1960 – Present. Museum of Contemporary Art Santa Barbara, Los Angeles, CA, USA.
- 2017 Acts of Aggression. Pollock Gallery, Southern Methodist University, Dallas, TX, USA.
- 2017 Tranzdisplay Gallery, Prague, Czech Republic.
- 2017 Landale Art Center, Houston, TX, USA.
- 2017 Artista Centroamericano, World Bank, Washington DC, USA.
- 2015 Arte 12. Galería Sol Del Río, Guatemala City.
- 2015 10th Curitiba International Biennial. Curitiba, Brazil.
- 2014 XVII Bienal de Arte Paiz, Guatemala City.

- 2014 Estados de Excepción. Galería FLACSO, Quito, Ecuador
- 2013 Cinco días (Puertas abiertas): Arte contemporáneo producido en Guatemala. Centro Cultural de España en Guatemala, Guatemala City.
- 2010 7th Biennial of Visual Arts of the Central American Isthmus, BAVIC, Managua, Nicaragua.
- 2012 XVIII Bienal de Arte Paiz, Guatemala City.
- 2010 OH! REVOLUCION. Galería kilómetro Cero, Palacio Nacional de la Cultura, Guatemala City.
- 2010 XVII Bienal de Arte Paiz, Guatemala City.
- 2010 SALPICA, Nacul Center Gallery supported by ITD Amherst, Amherst, MA, Estados Unidos.
- 2009 Galería Libélula, Antigua Guatemala.
- 2006 Exposición de fotografía. XV Bienal Arte Paiz, Guatemala City.
- 2004 Manos libres de armas, manos libres de violencia. Palacio Nacional de la Cultura, Guatemala City.

PUBLIC WORKS

- 2023 Q'ab'at por el Lago de Atitlán. Sculpture, Embarcadero Principal de San Pedro La Laguna, Sololá.
- 2021 Kab'awil. Mural, "La Ceiba" Overpass, Guatemala City.

PROJECTS

- 2004 - 2016 Sponsor for modern art in Maya communities, in collaboration with Canal Cultural Collective.
- 2013 Art Director, interventions in public spaces in San Pedro La Laguna, Sololá.
- 2012 Development Director, Maya Stela project. Museo Tz'unun Ya', San Pedro La Laguna, Sololá.
- 2011 - 2010 Environmental Project: Interpretative paths around the Atitlán lake basin.
- 2007 Art Director, Short Film: Fantasía Violenta.
- 2006 - 2012 Art Director, sculptures, murals and museography, Museo Tz'unun Ya', San Pedro La Laguna, Sololá.
- 2006 Make-up Director, Film: El Mito del Tiempo.
- 2003 Creative Director and Instructor, Architecture department at Universidad Mariano Gálvez. Guatemala City.

AWARDS AND RESIDENCIES

- 2023 Clarice Oliveira Tavares Residency. Swiss Institute, New York, NY, USA.
- 2018 Honorary mention, Juannio Latin American Art Auction, Guatemala City.
- 2017 Third place, Juannio Latin American Art Auction, Guatemala City.
- 2013 Second place, Juannio Latin American Art Auction, Guatemala City.
- 2010 Selected artist, 7th Biennial of Visual Arts of the Central American Isthmus, BAVIC, Managua, Nicaragua.
- 2008 Honorary mention, Helvetia Painting Contest. Guatemala City.
- 2008 Selected artist, SALPICA: A Dialogue between Visual Artists from Latin America and the United States, supported by ITD Amherst.

COLLECTIONS

- Kadist Collection, San Francisco, CA, USA.
- El Museo del Barrio, New York, NY, USA.

Colección Banco de España, Madrid, Spain.

Art in Embassies, US Embassy in Guatemala Permanent Collection, Guatemala City.

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

National Gallery of Canada, Ottawa, Canada.

El Espacio 23, Miami, FL, USA.

Fundación Nacional para las Bellas Artes y la Cultura (FUNBA), Antigua Guatemala.

Centro de Arte Fundación Ortiz Gurdian, Nicaragua.

Colección de Arte del Banco Internacional de Desarrollo, New York, NY, USA.

E X T R A G A L E R Í A

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