



E X T R A G A L E R Í A

MANUEL  
CHAVAJAY



## 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.



View of Manuel Chavajay's studio. San Pedro La Laguna, Sololá, Guatemala.

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

Community Project | San Pedro La Laguna, Sololá, 2024.

# 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





Q'ab'at por el Lago de Atitlán  
Main dock, San Pedro La Laguna  
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





Oq Ximtalı

2017

Video/Performance

02:58 minutes

Ed. 5 + 2 A.P.

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

Series | 2022 - 2023

# 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'osonojoj  
K'olii nat k'asii rumal ru qulaal naquun  
K'oli jar achik' nin jak'ak' tew chawij  
K'oli jar achik' qas xukuk nuna jar ak'uux  
K'oli jar achik' ru jawaxiik na samajij  
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 tzij nu na ja qab'aqil  
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".





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



Exhibition view, *Saq Taq Achik'*. Galería Extra, 2023.



Exhibition view, *Saq Taq Achik'*. Galería Extra, 2023.



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  
2022  
Oil on canvas  
140 cm x 100 cm



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



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

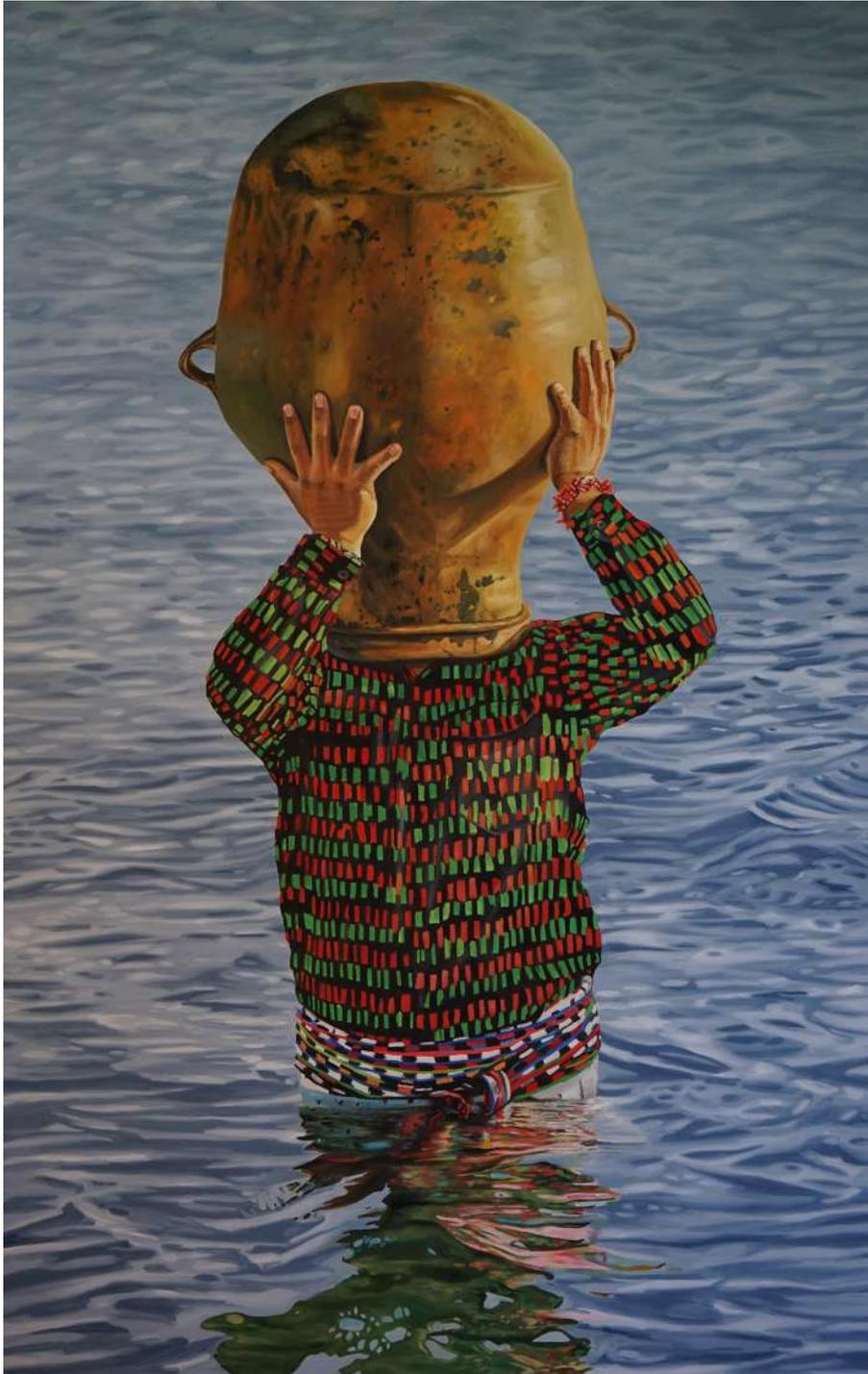


From the series *Saq taq achik'*: Sin título  
2022

Video/performance

1:00 min

[https://drive.google.com/open?id=1aNTYE\\_e7DHeA-IOFuGRldz2MM8mAsz5a&usp=drive\\_fs](https://drive.google.com/open?id=1aNTYE_e7DHeA-IOFuGRldz2MM8mAsz5a&usp=drive_fs)



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



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

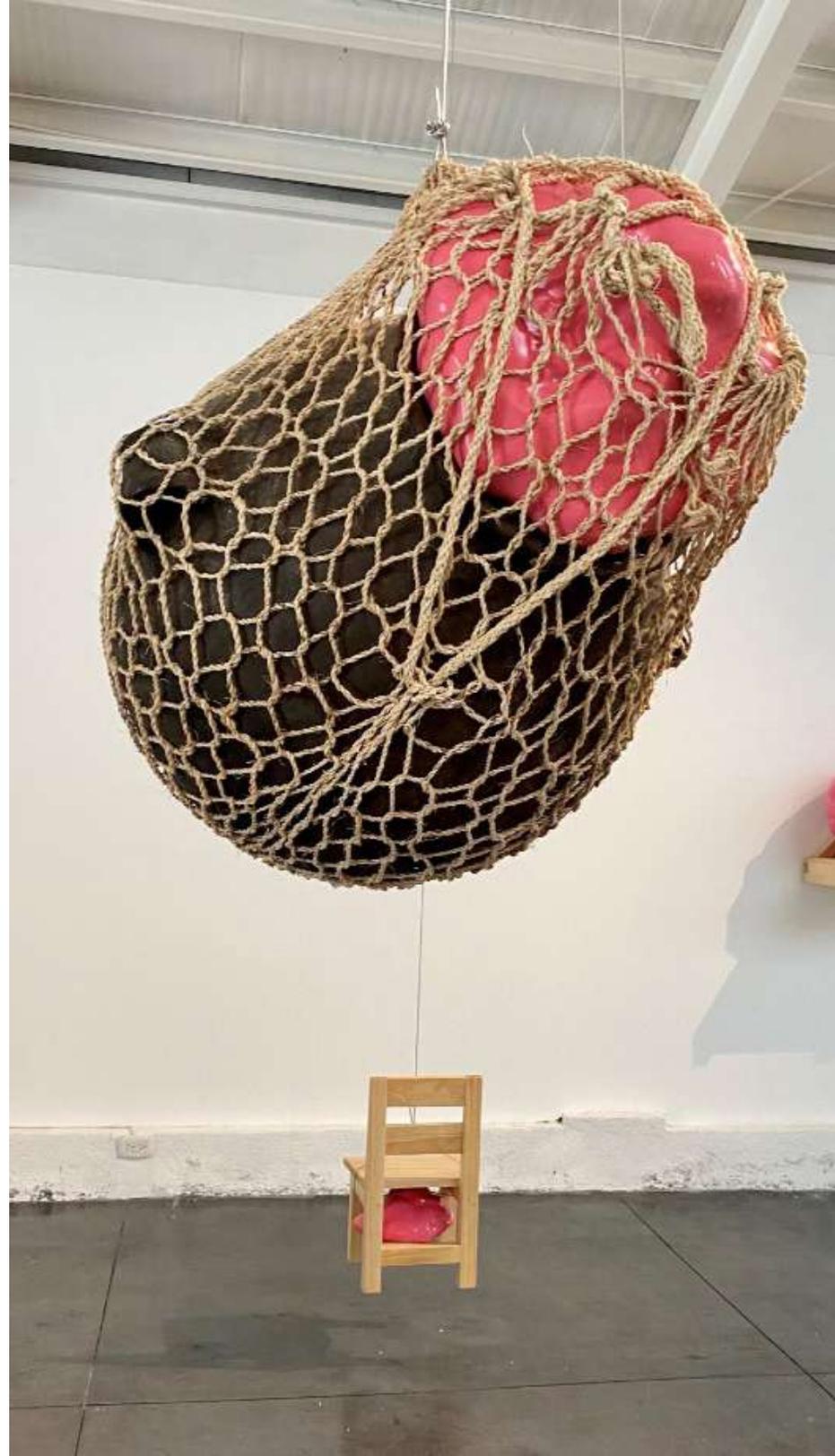
22 Bienal de Arte Paiz | Antigua Guatemala, Guatemala City, 2021.

## 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





Retaal K'aslemaal  
2021

Mixed media intervened with fiberglass and car paint  
Variable dimensions



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

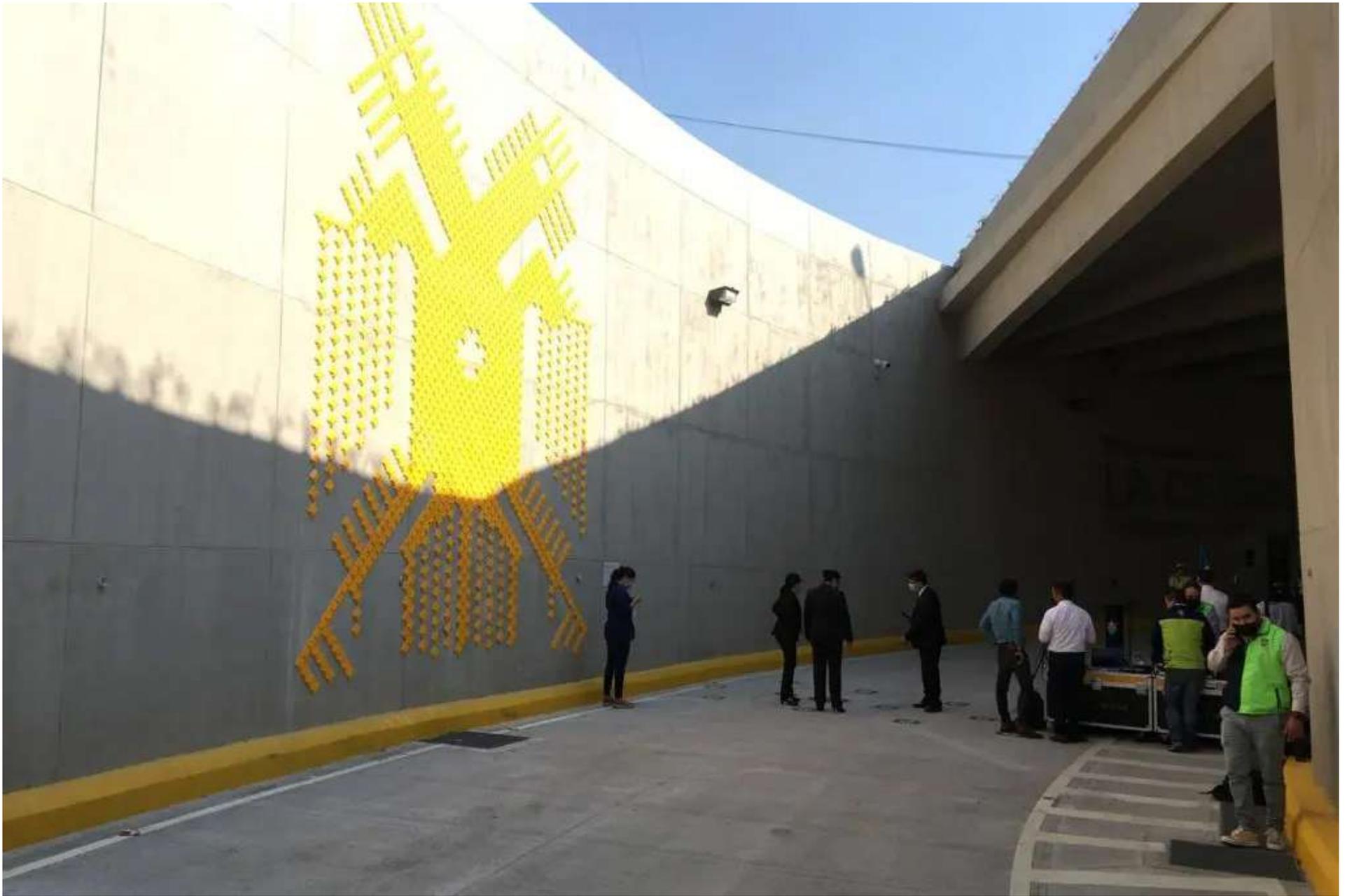


MANUEL CHAVAZAY  
Solista, Guatemala  
Kutz' / Ave mensajera, 2021

INTERVENTION | 2021.

# KUTZ' / AVE MENSAJERA

LA CEIBA UNDERPASS, GUATEMALA CITY.



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

Series | 2019 - 2024

# K'O Q'IIJ NE T'ILTO JA JUYU T'AQ'AJ'

K'o q'iiij 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'iiij  
Ja juyu' t'aq'aaj nu kaxri toq k'o muquulii'  
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'iiij  
Ja juyu' t'aq'aaj nu kaxri toq pank'a q'iiij  
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'iiij toq noq'ii k'olli nb'iiij

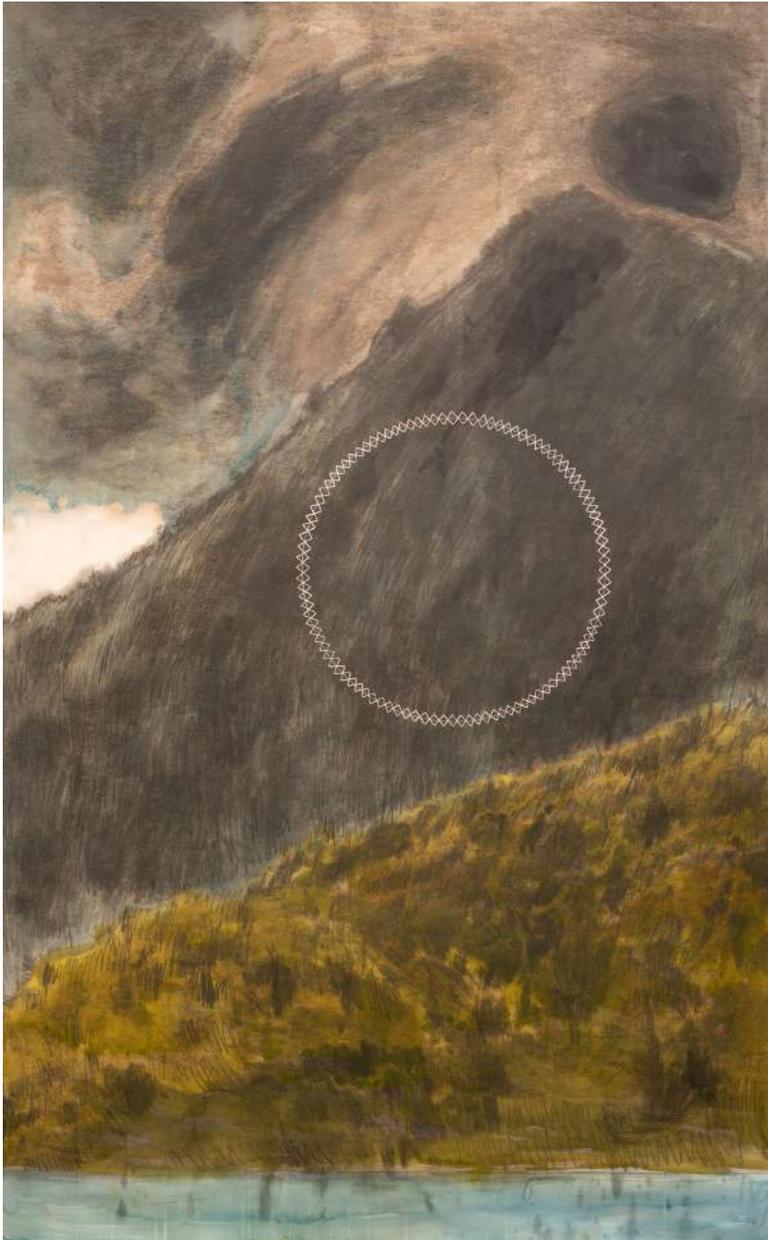
Hay días que Las montañas y los volcanes lloran y nos hablan  
Cuando llueve, las montañas y los volcanes se alejan  
Cuando se despeja el aire, la montañas y los volcanes se acercan  
Es irreal que las montañas y los volcanes se acercan o se alejen  
Esto pasa por que el tiempo va cambiando  
Porque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

— Manuel Chavajay

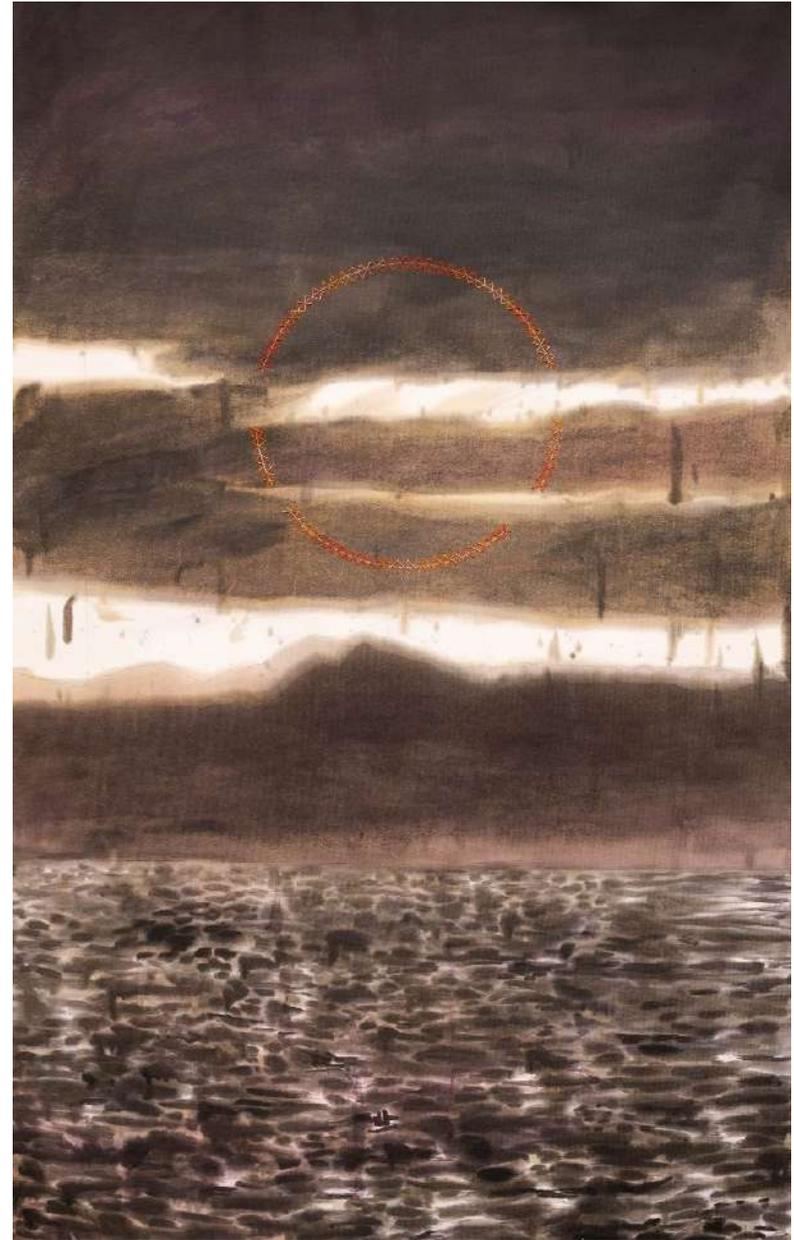
Manuel Chavajay is his own landscape. He is as much the dream of the landscape of Atitlán as the landscape is the dream of himself. The landscape is immanent and inexhaustible, extending itself permanently in the impermanence of its infinite transformation.

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.





From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aaq'*: Sin título  
2024  
Burnt motor oil, watercolor, charcoal and embroidery on cotton  
paper  
170 cm x 107 cm



From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aaq'*: 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.



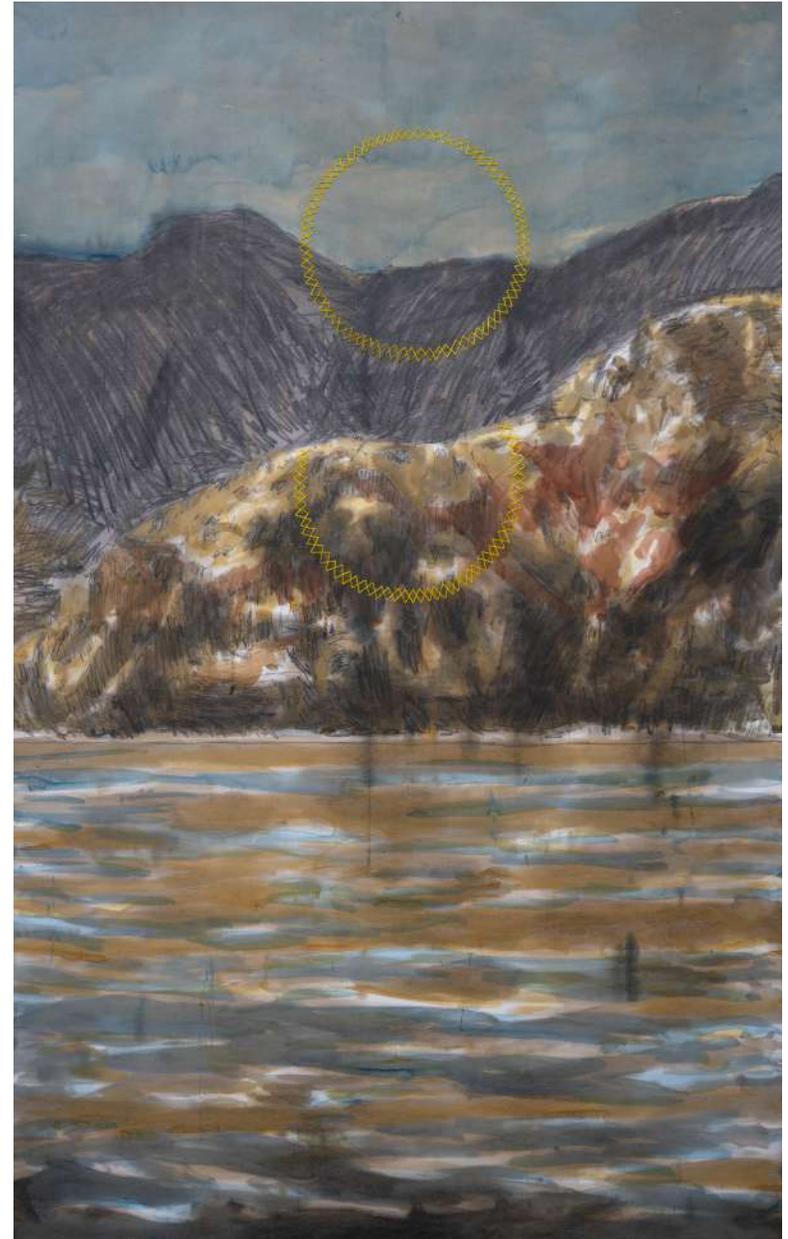
From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aaaj': iq' / aire del norte*  
2024  
K'oxaaj (backstrap loom) cotton thread weave, acrylic, and burnt motor oil  
281 cm x 149 cm



Exhibition view, Manuel Chavajay solo presentation at Art Dubai Bawwaba, 2024.



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 122 cm



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 122 cm



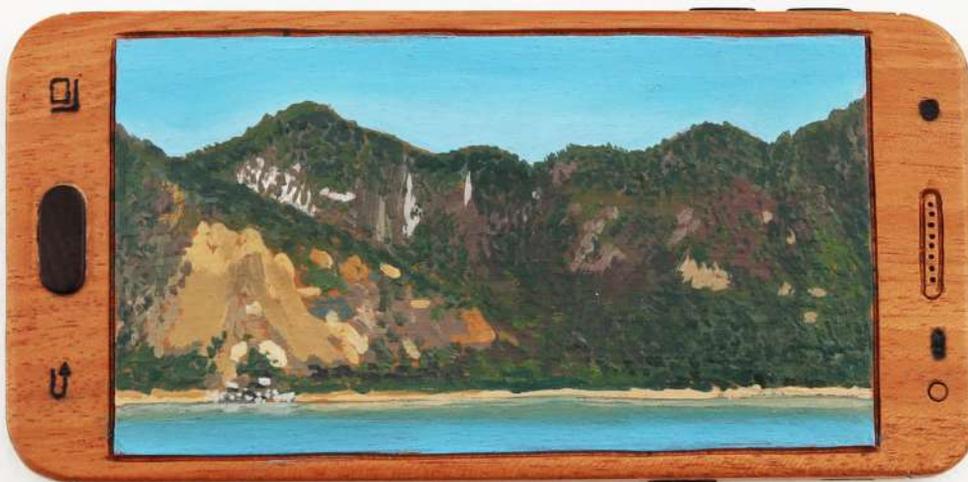
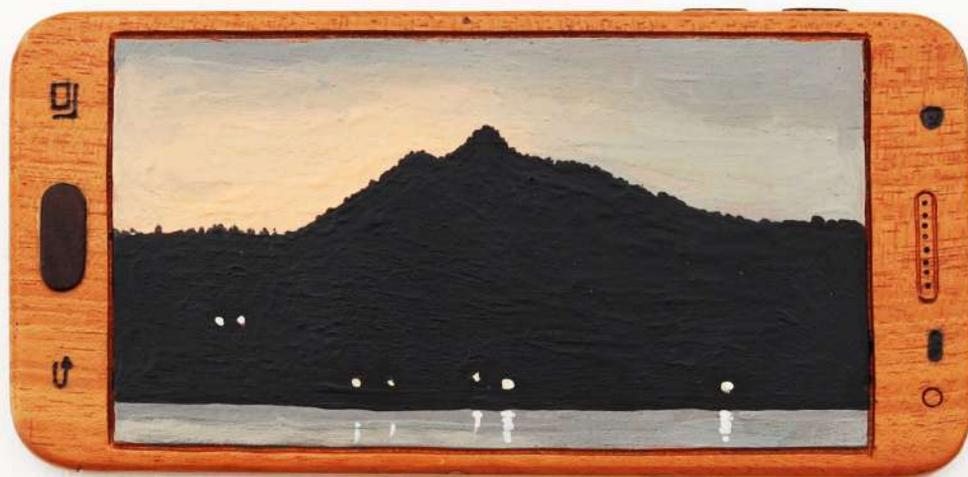
From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aa'*: Sin título  
2023  
Burnt motor oil, watercolor, charcoal and embroidery on cotton paper  
100 cm x 107 cm



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



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



From the series *K'o q'ij ne t'i'lto' ja juyu' t'aq'aa'*: Sin título  
2019  
Acrylic on wood  
7 cm x 14 cm each



**Museo de Arte Moderno Carlos Mérida | Guatemala City, 2018.**

## 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  
Clay and plastic  
31 cm x 33 cm x 28 cm



From the series *Kuku'*  
2017  
Clay and plastic  
29 cm x 33 cm x 25 cm



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

Museo de Arte Moderno Carlos Mérida | Guatemala City, 2018.

# RU MUJJAAL' 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.

The reflection speaks to us. Our wise elders see that life is like walking upon the lake—we must be careful not to drown or be pulled under. They wage wars, fight over land, and take lives for money, but we must remember that we are only travelers in this world. Let us honor and respect our Mother Earth.

— Manuel Chavajay





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



Vistas de sala, *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



**Galería Extra | Guatemala City, 2017.**

## KAB'AWIL

*La poética ancestral / conexiones espirituales*

*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 Oqxintali / 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



Sib'  
2017  
Motorcycle rearview mirrors and text in tz'utujil  
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*  
Díptico  
2017  
Burnt motor oil and blood  
40 cm x 56 cm each

Centre for Contemporary Arts Glasgow | Glasgow, Scotland, 2015.

# 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 & Remco de Blaaij



From the series *Ch'ab'iq*  
2014  
Acrylic on clay body  
Variable dimensions



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



From the series *Ch'ab'iq*  
2014  
Acrylic on clay body  
Variable dimensions



From the series *Ch'ab'iq*  
2014  
Acrylic on clay body  
Variable dimensions



Exhibition view, *This Might Be a Place for Humming Birds* en el CCA Glasgow, 2015.  
Image courtesy of the CCA Glasgow.



From the series *Ch'ab'iaq*  
2014  
Acrylic on clay body  
Variable dimensions



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



SERIES | 2014

# RUK'IK'EEL JA AJQ

PAISAJE CON SANGRE / LANDSCAPE WITH BLOOD



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



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



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

Work | 2014

# 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





Xulmbaal  
2014  
Carved jícaras on plaster bases  
Variable dimensions



17 BIENAL DEL ARTE PAIZ | GUATEMALA CITY, 2010

# VIAJE AL PARAÍSO



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



**VIDEO WORKS**



Jikonriil' / Tensión

2017

Video/Performance

03:00 minutes

Ed. 5 + 2 A.P.

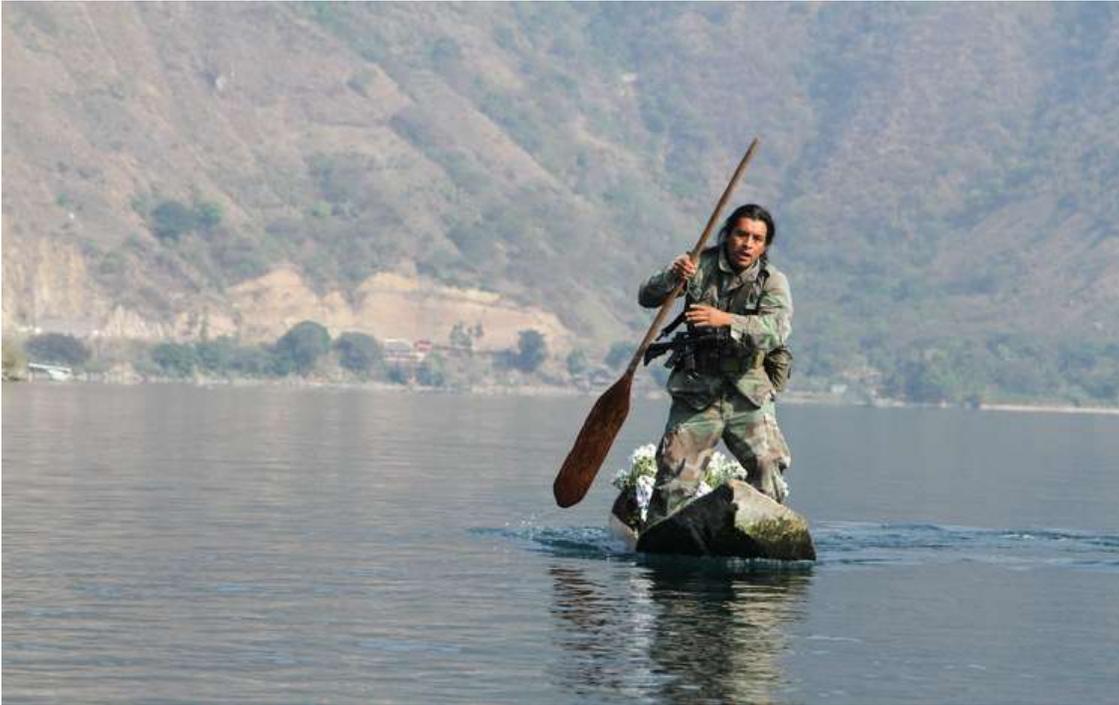
<https://drive.google.com/file/d/1VMbDHA897fN->



Tz'il  
2016  
Video/installation  
Video, Xalteem, water  
Variable dimensions  
<https://drive.google.com/file/d/1kHAqzxTR7or->



Suutz'  
2015  
Video/intervención  
02:12 minutes  
Ed. 5 + 2 A.P.  
<https://drive.google.com/file/d/1nWa4af39M->



Sik Ch'aoj

2015

Video/Performance

05:00 minutes

Ed. 5 + 2 A.P.

<https://drive.google.com/file/d/1t3SyYalzD0vOh5l->



Awan  
2015  
Video/Performance  
04:00 minutes  
Ed. 5 + 2 A.P.  
<https://drive.google.com/file/d/1dGGwGDpa->



Ruk'ayeewal

2015

Video/intervention

03:35 minutes

Ed. 5 + 2 A.P.

<https://drive.google.com/file/d/1eBYa5Zc->

E X T R A G A L E R Í A

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