



Manuel Chavajay

Manuel Chavajay (San Pedro La Laguna, Guatemala, 1982. Lives in San Pedro La Laguna) is a Tz'utujil Maya artist who has sought in his practice to construct images, actions, and objects that provide poetic forms of denunciation and advocacy for his culture. His personal history, like that of a large percentage of Guatemala's inhabitants, is marked by the violence of the armed conflict, of which he and his family were direct victims. Like other indigenous artists of his generation, Chavajay regards contemporary art as a space for healing. His work references the wisdom of practices and spirituality linked to the Mayan worldview: a profound connection with nature, life, and the energy present in things, reflecting a way of thinking and living that survives despite the material and symbolic threats of the globalized world.

In recent years, his works have been exhibited in institutions and exhibitions such as: Manifesta 15, Barcelona, Spain; the 35 Biennal São Paulo, Brazil; 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), and La Bienal de Artes Visuales del Istmo Centroamericano (Guatemala, Nicaragua, Costa Rica, Panama, and El Salvador). His works are part of collections in institutions such as Museo Ortiz Gurdián (León, Nicaragua), Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain), Banco Interamericano de Desarrollo (USA), National Museum of Ottawa (Canada), as well as private collections.

#### **Ru K'uux Kaaj / corazón del cosmo, 2023**

terracotta, acrylic, spray  
40 x 40 x 40 cm





**Ru K'uux Kaaj / corazón del cosmo, 2023**  
(detail)



**Tz'aqool B'itolol / materia y energía, 2024**

ceramic, acrylic, spray  
40 x 40 x 40 cm

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**Tz'aqool B'itolol / materia y energía, 2024**

ceramic, acrylic, spray  
40 x 40 x 40 cm

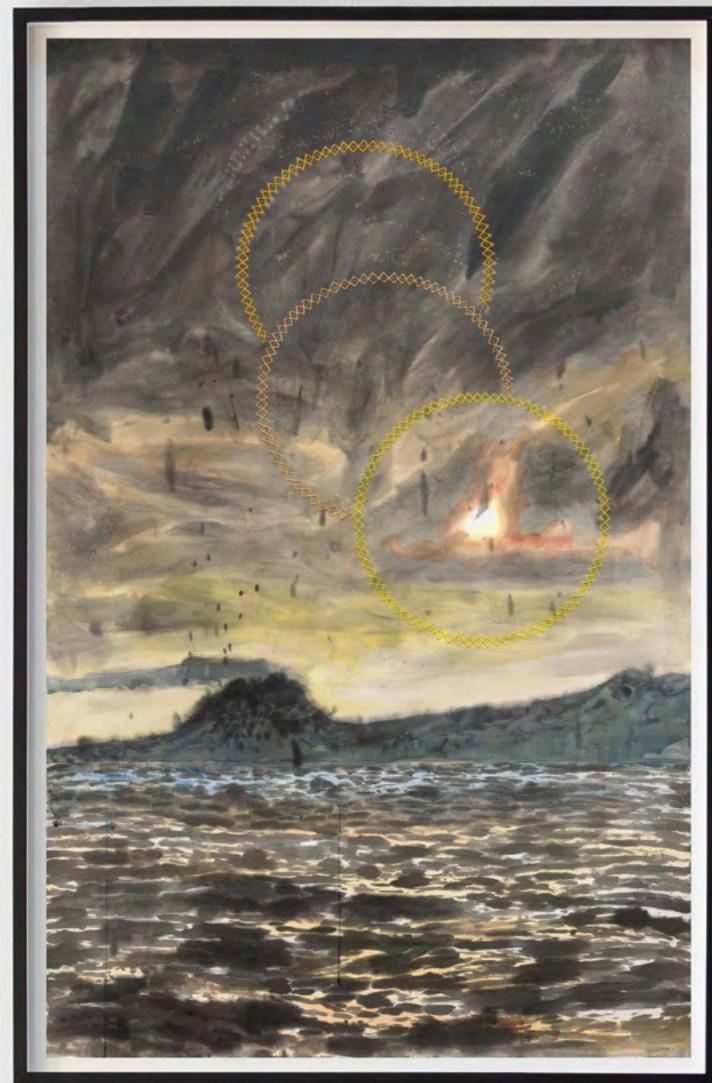
[www.pedrocera.com](http://www.pedrocera.com)



**Tz'aqool B'itolol / materia y energía, 2024**

ceramic, acrylic, spray  
40 x 40 x 40 cm

[www.pedrocera.com](http://www.pedrocera.com)



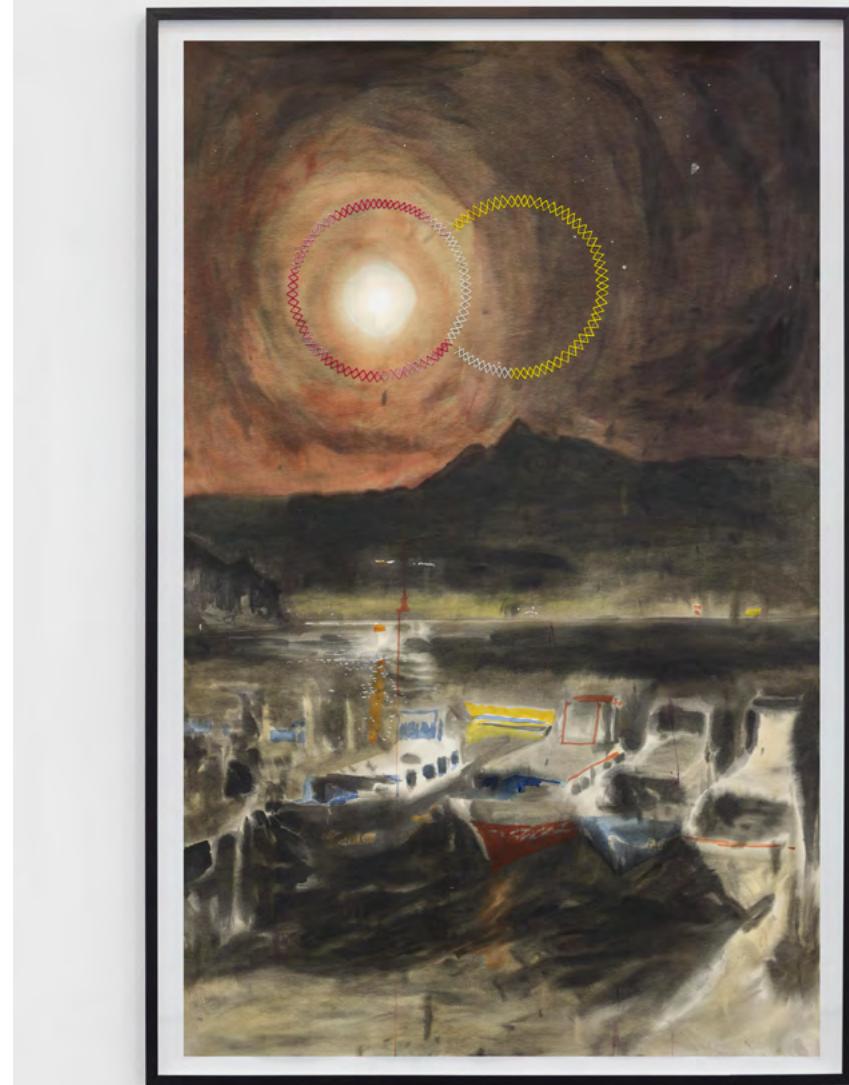
**Sin título (hay días que se acercan las montañas y los volcanes), 2024**  
burned oil from marine and land engine,  
watercolor and embroidery on cotton paper  
182 × 119 cm (framed)



**Sin título (hay días que se acercan las montañas y los volcanes), 2024**  
burned oil from marine and land engine,  
watercolor and embroidery on cotton paper  
182 × 119 cm (framed)



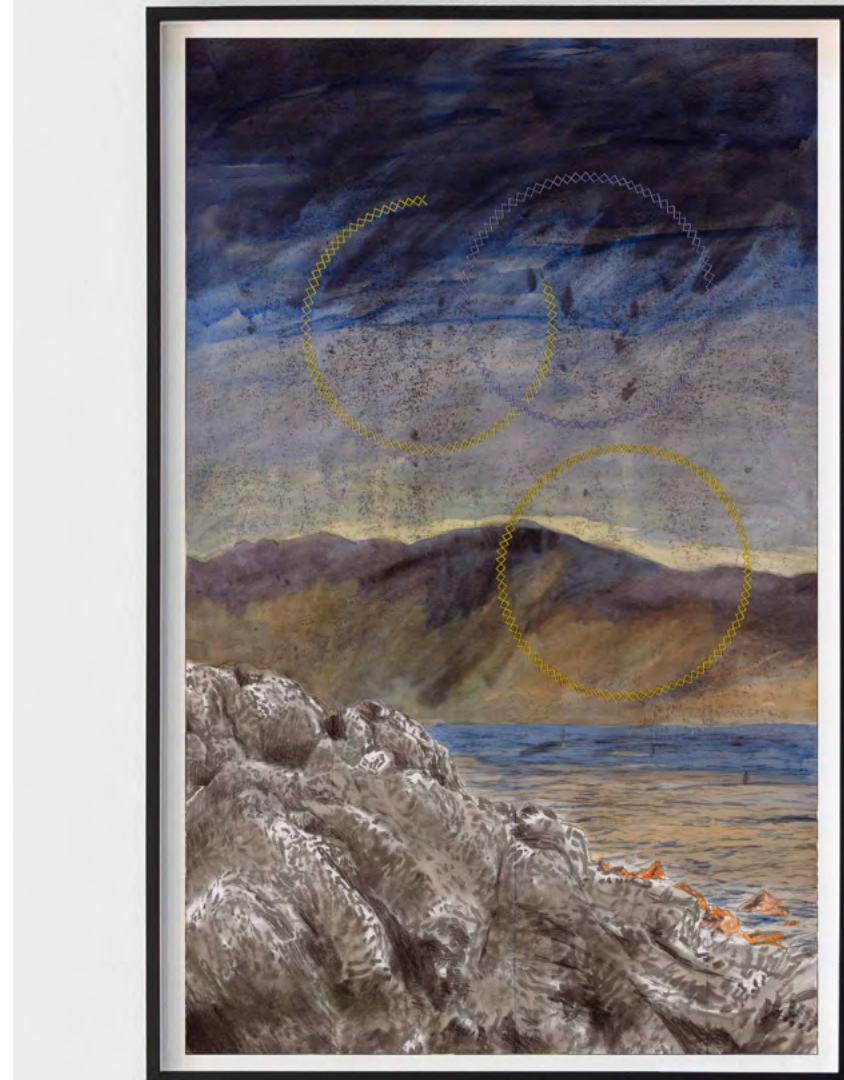
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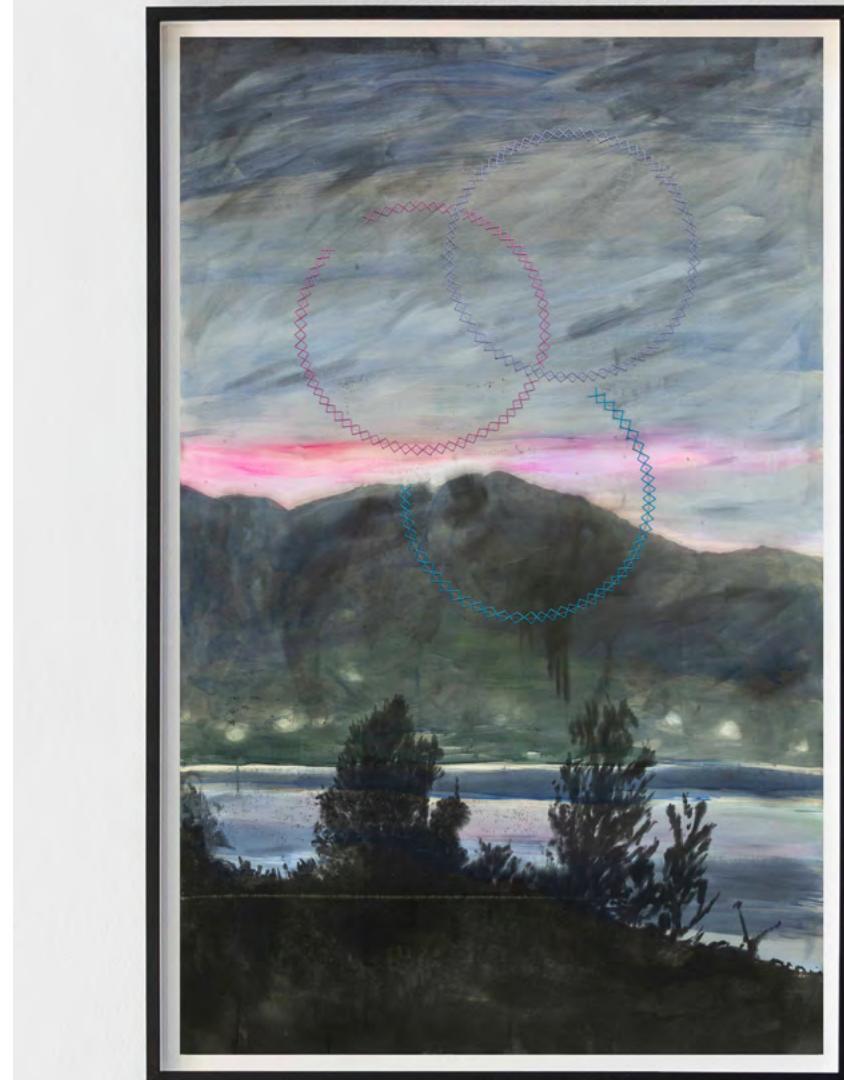
**Sin título (hay días que se acercan las montañas y los volcanes), 2024**  
burned oil from marine and land engine,  
watercolor and embroidery on cotton paper  
182 × 119 cm (framed)



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watercolor and embroidery on cotton paper  
182 × 119 cm (framed)



**Sin título (hay días que se acercan las montañas y los volcanes), 2024**  
burned oil from marine and land engine,  
watercolor and embroidery on cotton paper  
182 × 119 cm (framed)



**Ch'umil kaj / estrellas en la via láctea**

ceramic, acrylic, spray

49 x 400 x 40 cm

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Installation view *Manuel Chavajay: Q'Ab'At por el Lago de Atitlán* at Lago de Atitlán, San Pedro La Laguna, Guatemala, 2024



Installation view *Manuel Chavajay: Q'Ab'At por el Lago de Atitlán* at Lago de Atitlán, San Pedro La Laguna, Guatemala, 2024



**Ru sook jab' / nido de lluvia, 2023**

burned oil from marine engine on canvas + inkjet print with pigment inks on Fine Art Cotton Matt Smooth paper 300 g/m<sup>2</sup>,  
fabric 500 cm Ø + 3 photographs 61,5 x 91,5 cm each | variable dimensions

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Exhibition view *Ja qathee ruach'ulew nu tz'ijoni / La Madre Tierra habla* at Pedro Cera, Madrid, 2024

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**Kukuu / tinaja de barro y neumatico, 2024**  
ceramic and tire  
35,5 × 42 × 32,5 cm

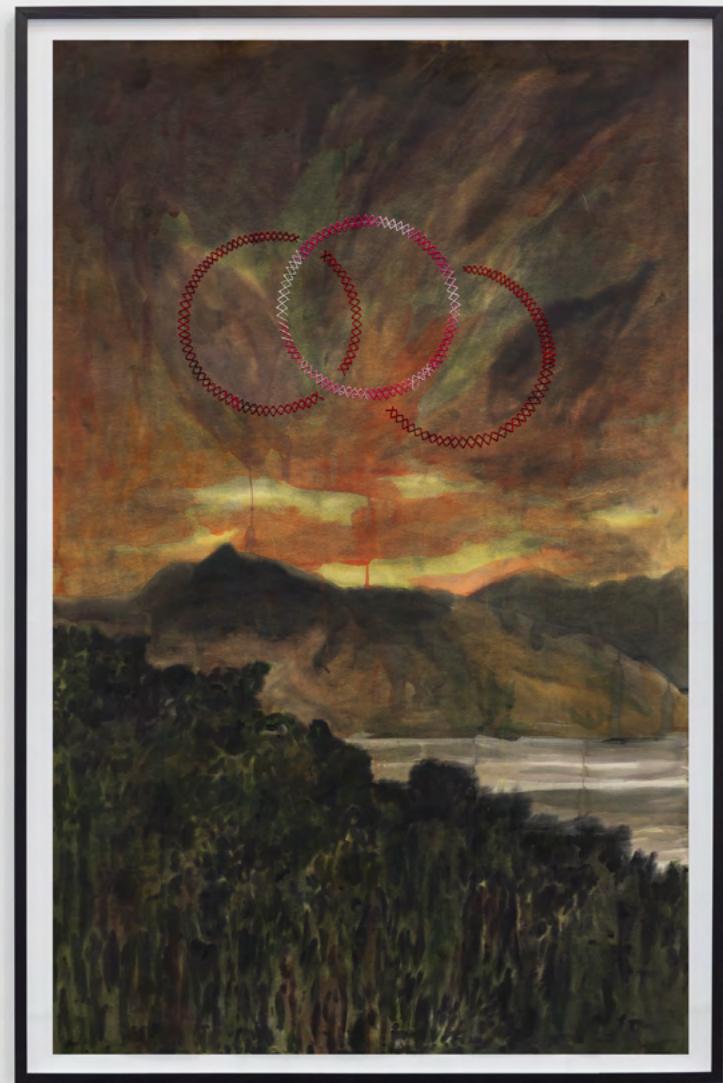


**Kukuu / tinaja de barro y neumatico, 2024**  
ceramic and tire  
29,5 × 38 × 29 cm



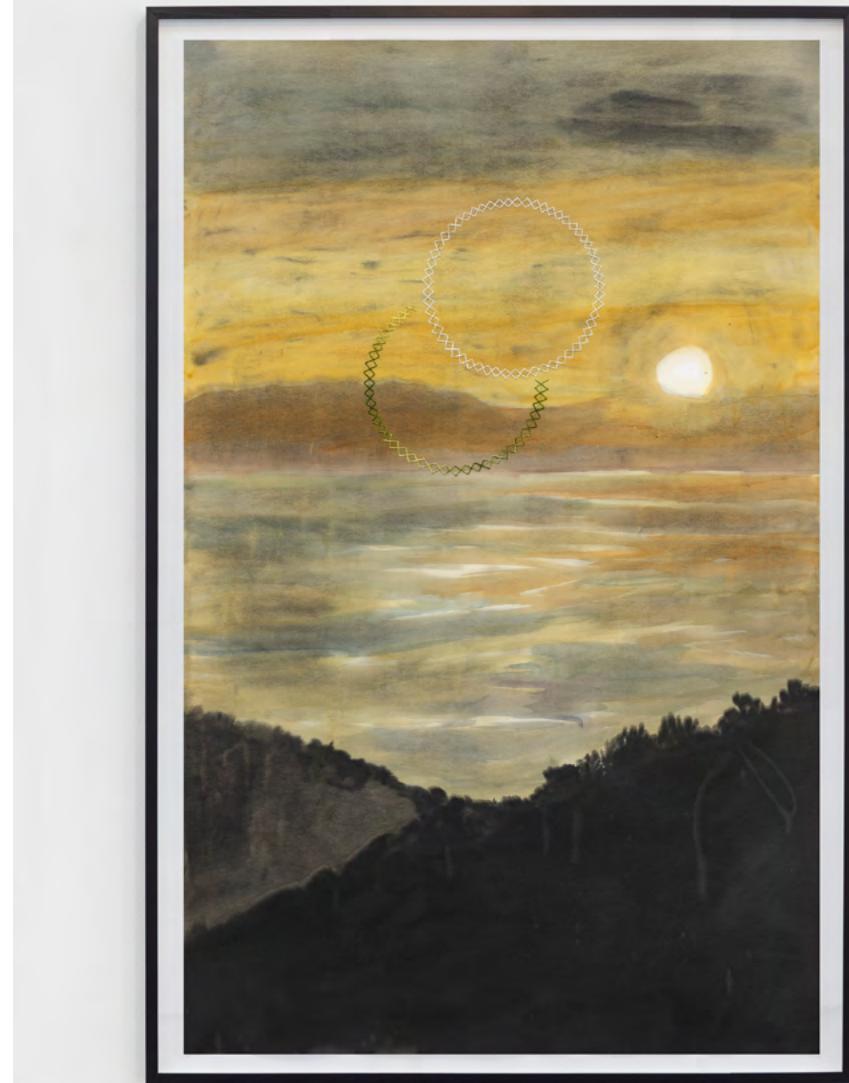
Exhibition view *Ja qathee ruach'ulew nu tz'ijoni / La Madre Tierra habla* at Pedro Cera, Madrid, 2024

[www.pedrocera.com](http://www.pedrocera.com)



**Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2024**

burned oil from marine and land engine, watercolor and embroidery on cotton paper, 182 × 119 cm (framed)



**Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2024**

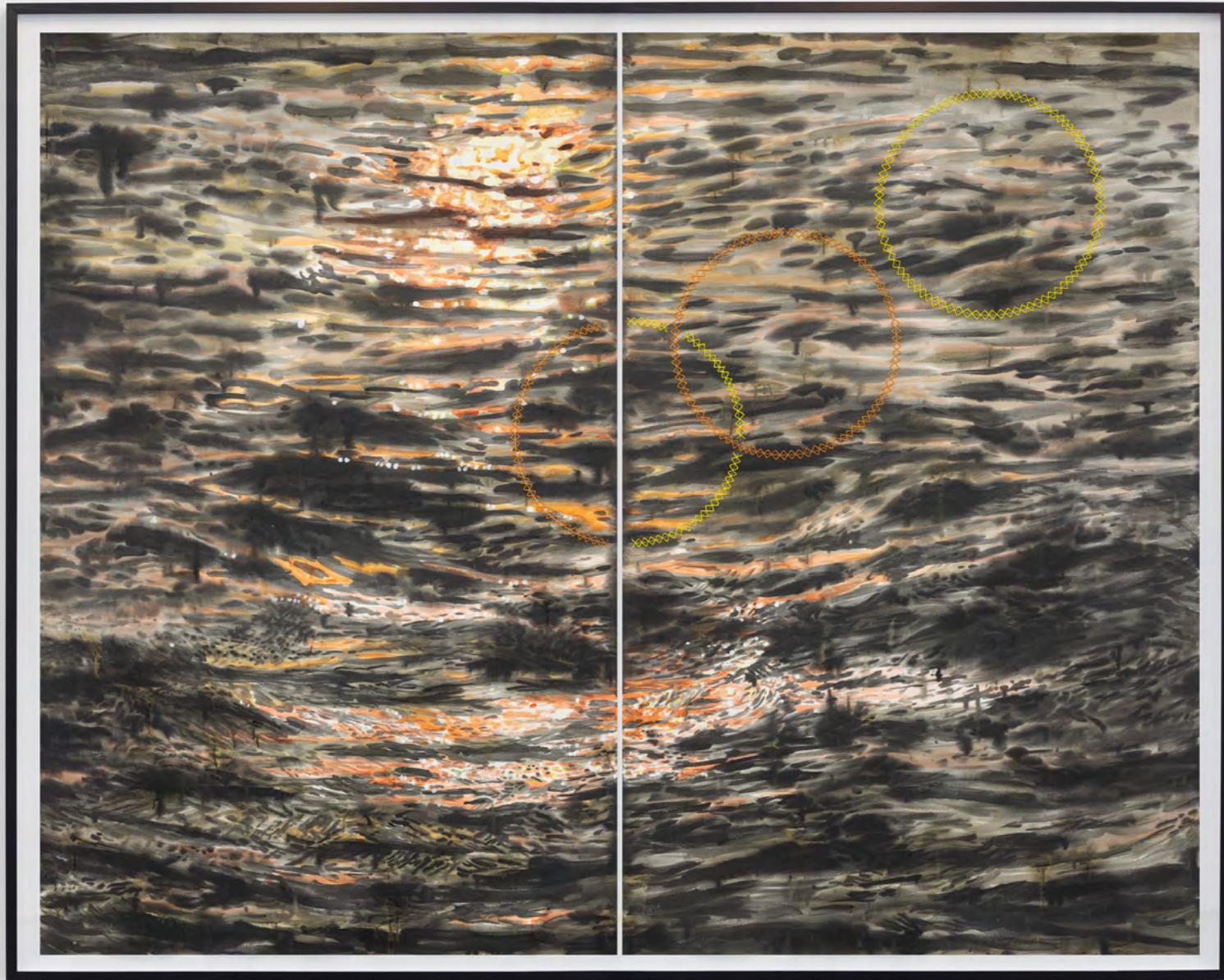
burned oil from marine and land engine, watercolor and embroidery on cotton paper, 182 × 119 cm (framed)

[www.pedrocera.com](http://www.pedrocera.com)



Exhibition view *Ja qathee ruach'ulew nu tz'ijoni / La Madre Tierra habla* at Pedro Cera, Madrid, 2024

[www.pedrocera.com](http://www.pedrocera.com)



**Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2024**

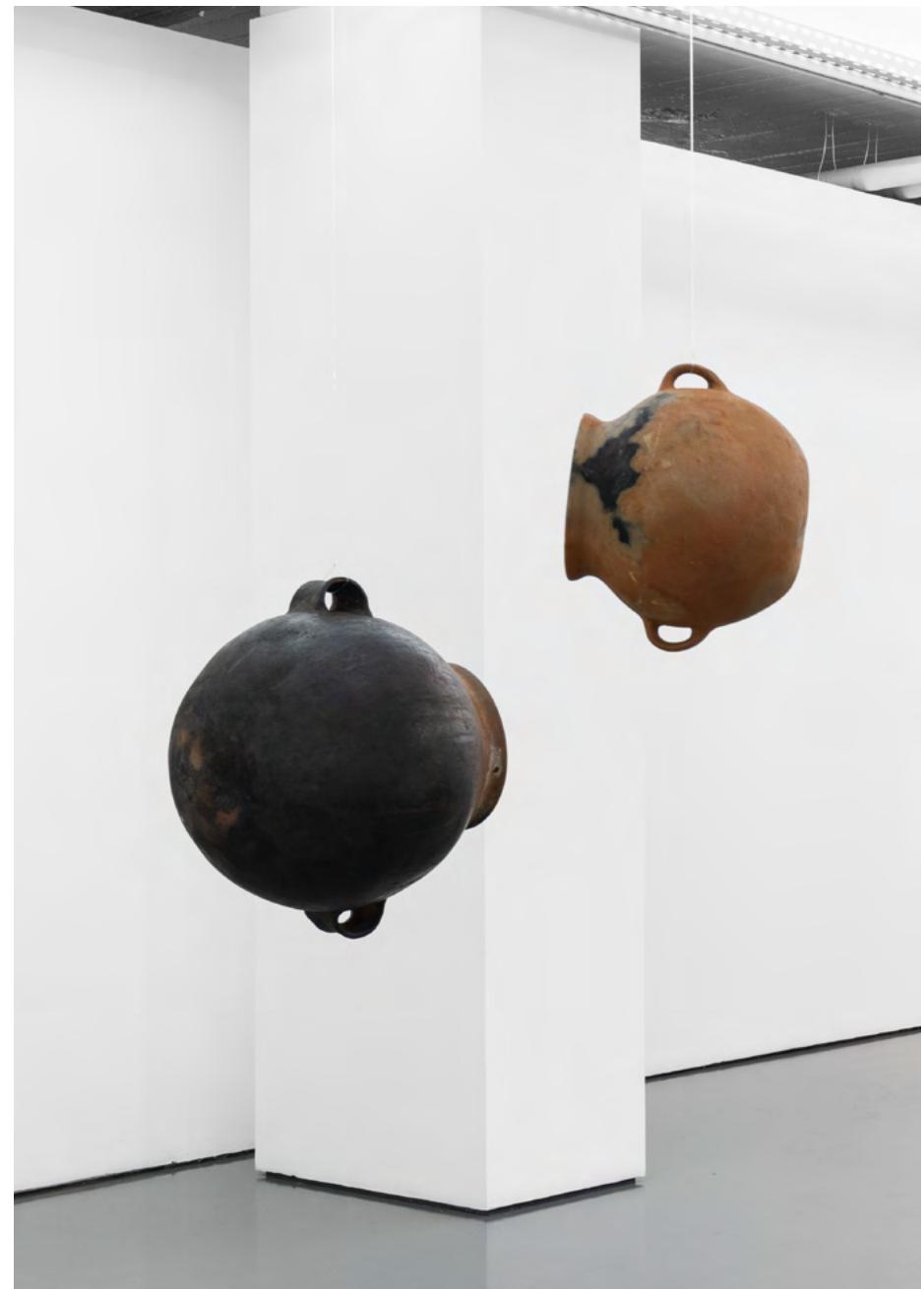
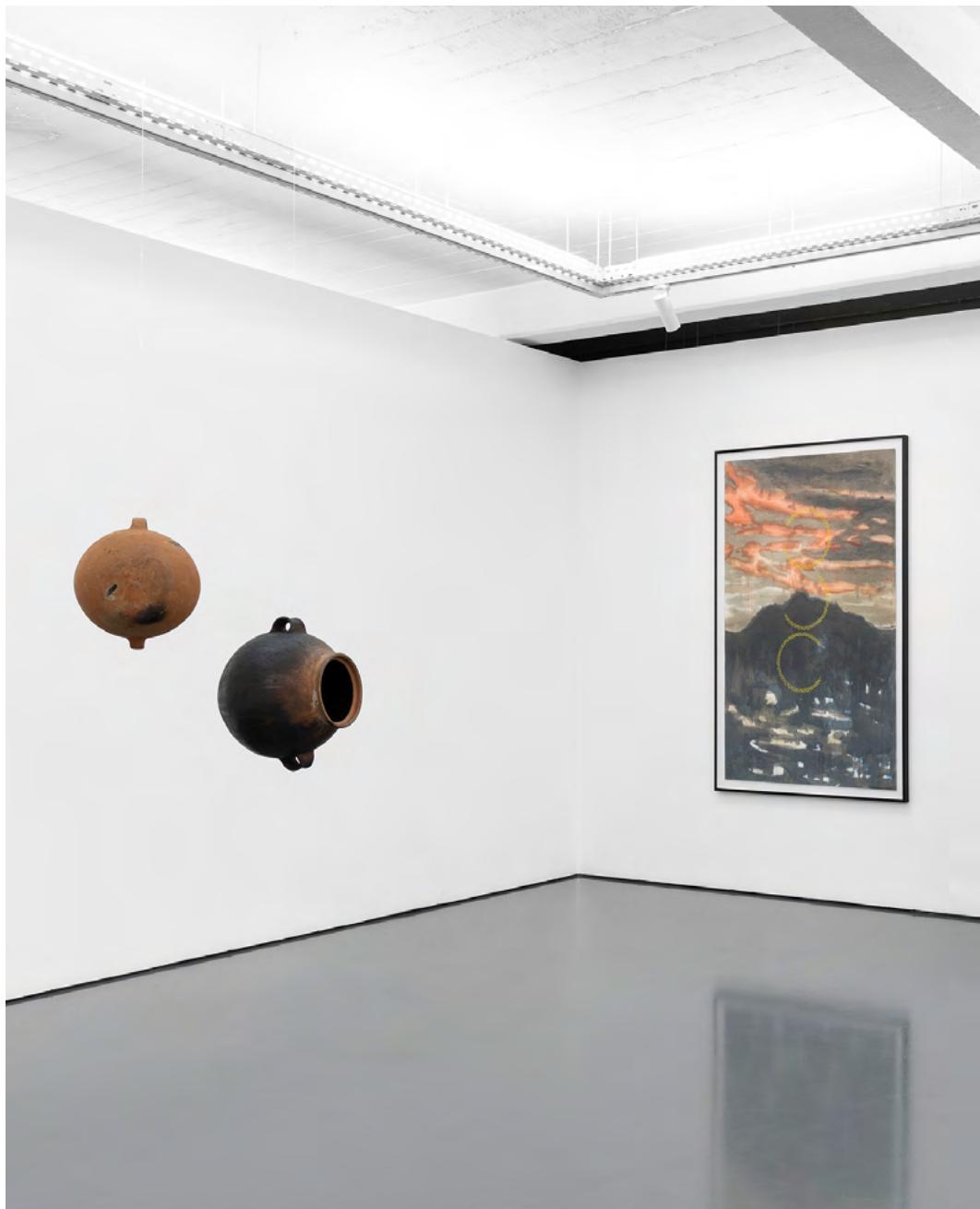
burned oil from marine and land engine, watercolor and embroidery on cotton paper, 182 × 228 cm (framed)

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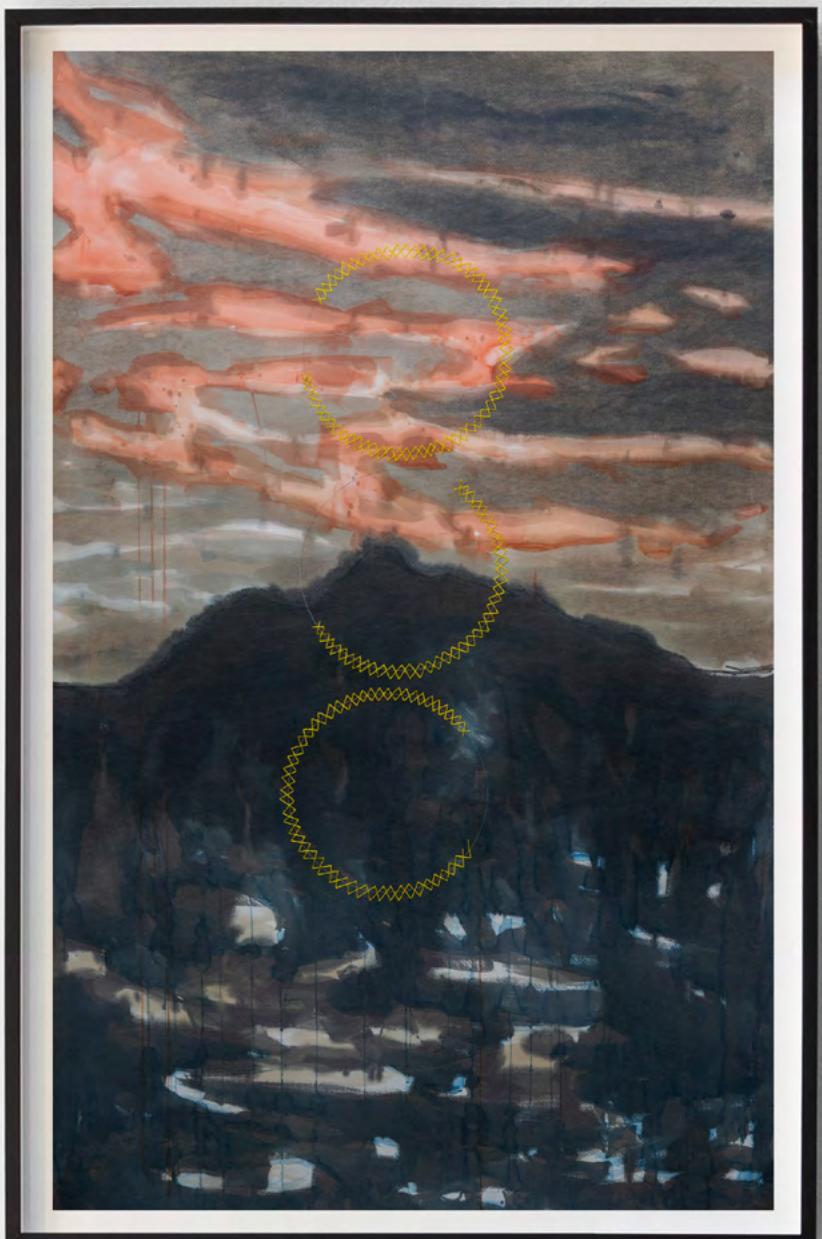
Exhibition view *Ja qathee ruach'ulew nu tz'ijoni / La Madre Tierra habla* at Pedro Cera, Madrid, 2024

[www.pedrocera.com](http://www.pedrocera.com)



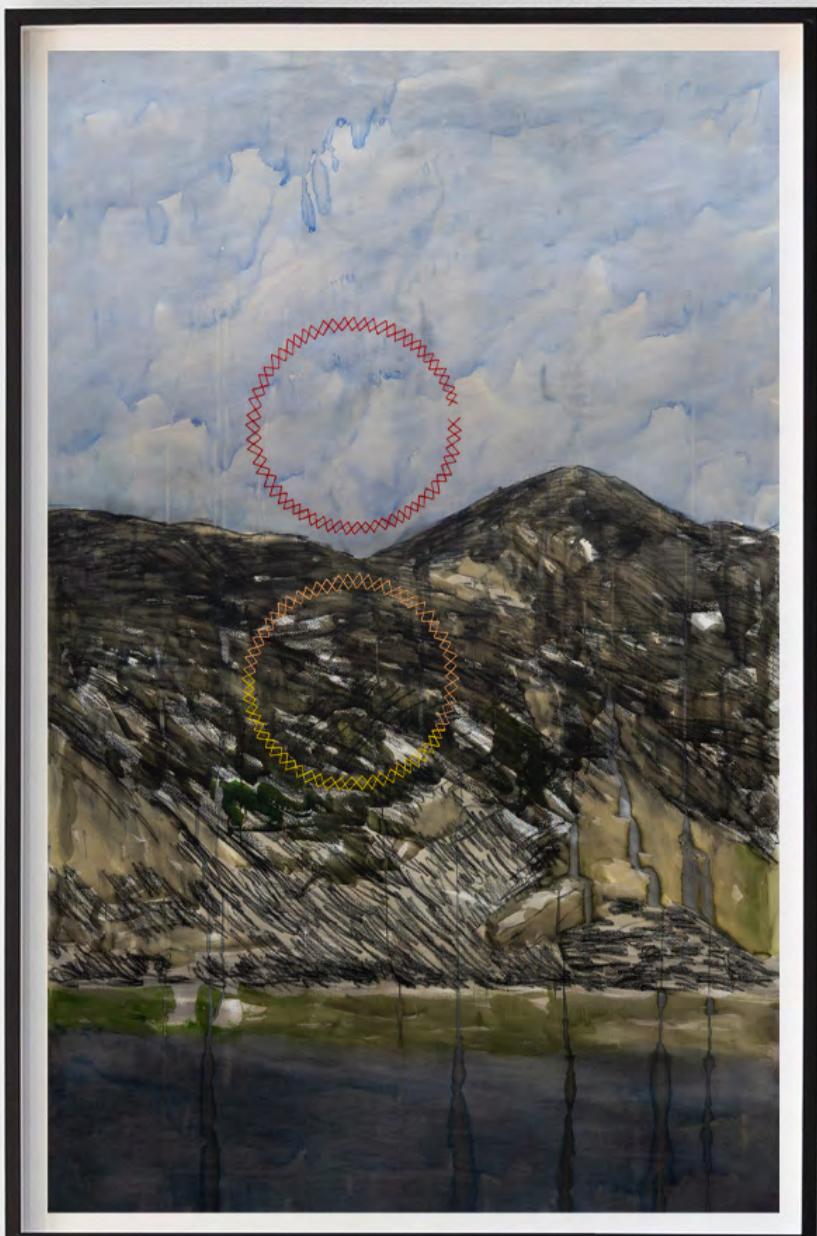
Exhibition view *Bodies of Resistance* at Pedro Cera, Lisbon, 2023

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**Untitled, 2023**

burned oil from marine and land engine,  
watercolor and embroidery on cotton  
170 × 107 cm



**Untitled, 2023**

burned oil from marine and land engine,  
watercolor and embroidery on cotton  
170 × 107 cm

[www.pedrocera.com](http://www.pedrocera.com)



**Untitled, 2023**

burned oil from marine and land engine,  
watercolor and embroidery on cotton

107 × 95 cm

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## Political Resistance and Tz'Utujil Ancestrality

Artishock, October 19, 2023

Cristian Toj

[...]Another industrial by-product that Chavajay resignifies from a critical perspective comes from the action of displacement itself and is recovered in the form of oil and burned oil. Although the topography of the community is rugged and sinuous, the local inhabitants have developed mobilization mechanisms that preserve the geography and life of the area. An example is the wooden cayucos that they use to move through the lake and that the artist uses in several of his paintings and performances.

Nature conservation is a practice that the inhabitants of the lake have been able to maintain and transmit for generations, resulting in one of the most iconic and overexploited landscapes by the country's tourist institutions. With the increase in tourism, mobilization has been severely affected, resulting in the arrival of means of transport such as tuktuks or motorboats, whose waste contributes to the pollution of the lake and destroys the idyllic landscape that visitors want to experience.

For the series K'o q'iij ne t'i'lto' ja juyu' t'aq'aaj (There are days when mountains and volcanoes are approaching), Manuel collects the waste from the engines that flood San Pedro la Laguna. For the artist, oil and motor oil are the blood of Mother Nature that sprouts when her bowels are opened violently by human greed and ambition.

That is why, in a poetic and renewing gesture, the artist impregnates his canvases with this waste, thus evoking the daily landscapes of Lake Atitlán. These new territories work as offerings, whose intention is to return to nature the vital energy that has been taken from it.

Although the panorama is adverse due to the lack of public policies that stop the devastation of natural resources and the cornering of the population in their own territory, and despite the fetishistic use of Mayan spirituality, the tz'utujil people have been able to maintain spaces of cultural and political resistance by merging political action, the practice of ancestral spirituality

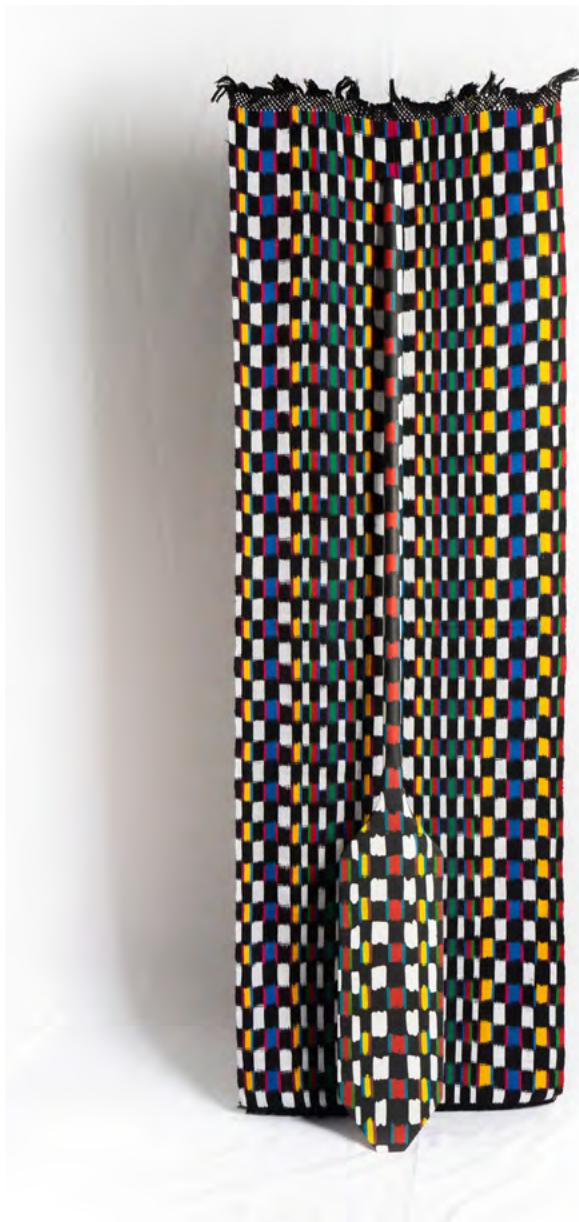
and the rescue of the mother tongue. This establishes "a syntagmatic surface of the present where you can see phrases of the deep pre-Hispanic past that are what feed the resistance" [...]



Untitled, 2023

detail

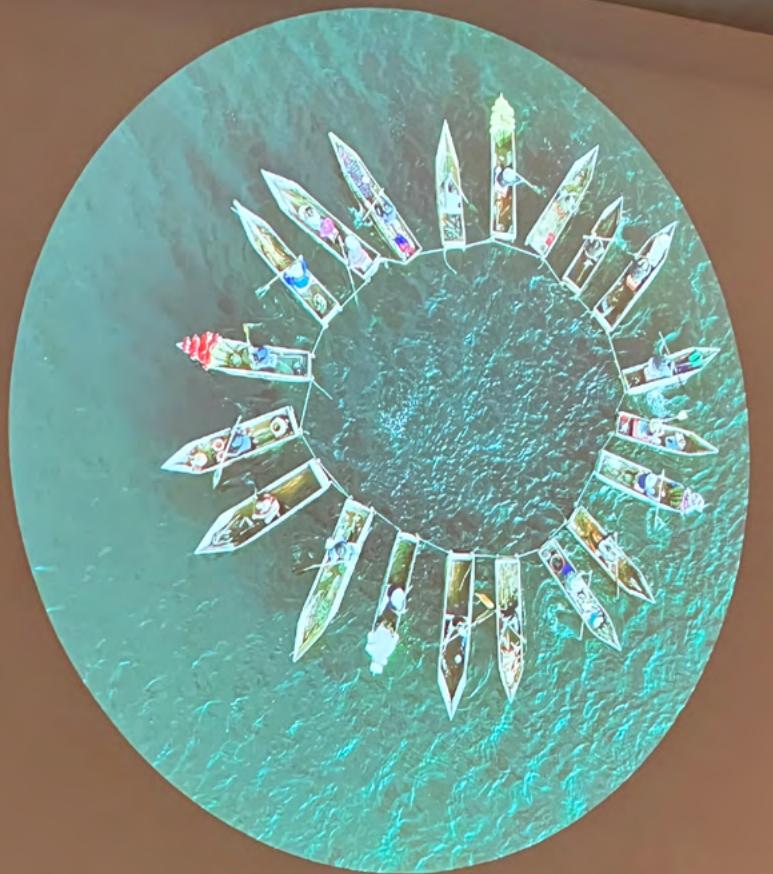
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**Imox / Lago, 2023**

wooden oars, acrylic, textile  
variable dimensions





**Manuel Chavajay**

**35th Bienal de São Paulo: choreographies of the impossible**

**September 6 - December 10, 2023**

**Rossina Cazali**

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 Ximtali* (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 Ximtali*, 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 Ximtali* 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.



**Oq ximtali / Nos tienen amarados, 2017-2023**

video performance, 4' 56" ([watch video here](#))

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Exhibition view '35th Bienal de São Paulo' at Sesc Campinas, Campinas, Brazil, 2024 (Traveling exhibitions)

Photo Natt Fejfar



Exhibition view '35th Bienal de São Paulo' at Fundação Bienal de São Paulo, Brazil, 2024 (Traveling exhibitions)

Photo Natt Fejfar



Exhibition view '35th Bienal de São Paulo' at Fundação Bienal de São Paulo, Brazil, 2024 (Traveling exhibitions)

Photo Natt Fejfar



Exhibition view *Saq taq Achik'* at EXTRA, Ciudad de Guatemala, 2022 | Image courtesy of the artist and Josué Samol

[www.pedrocera.com](http://www.pedrocera.com)

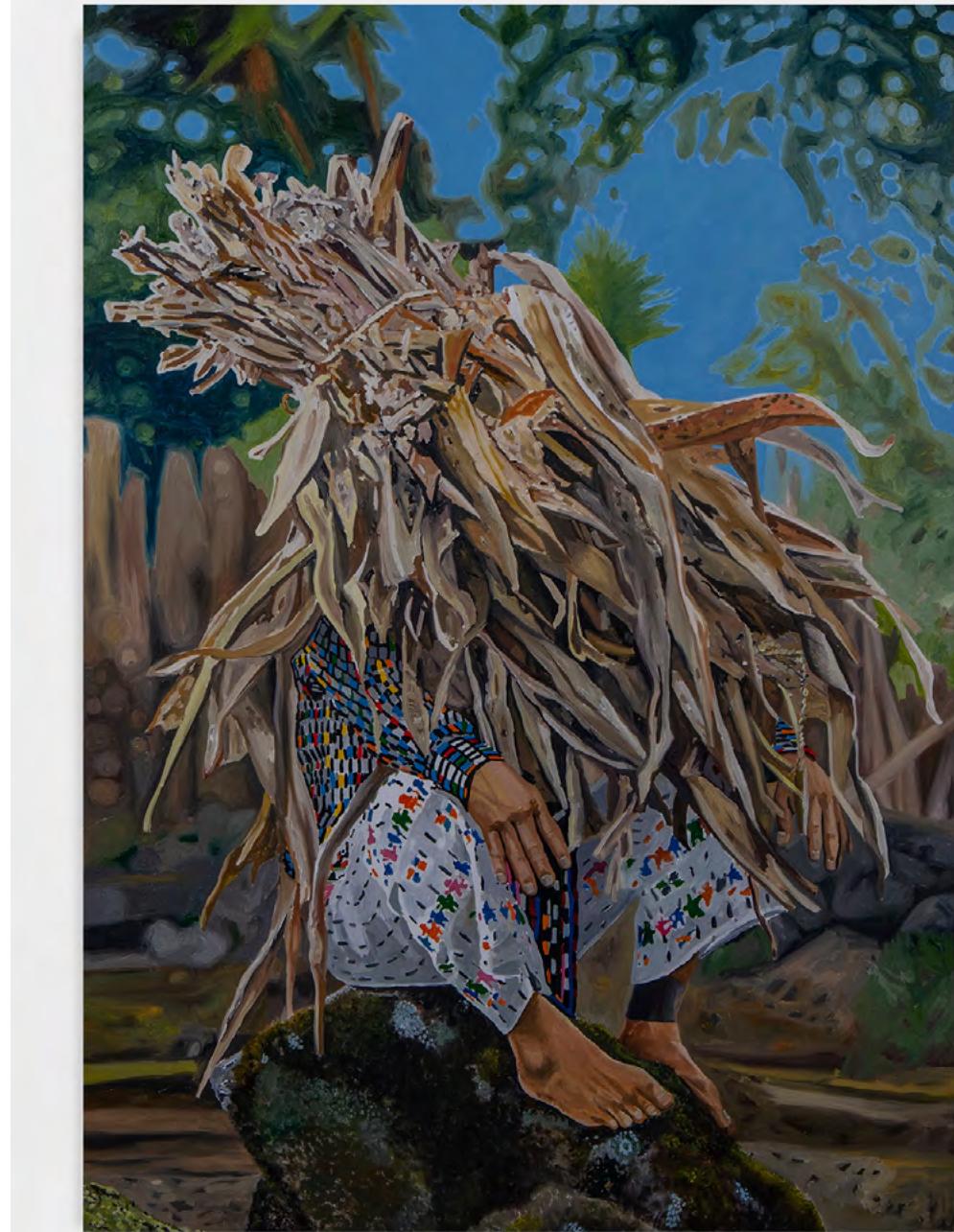


**Untitled (Saq Taq Achik')**, 2022  
oil on canvas  
140 × 10 cm

**Untitled (Saq Taq Achik')**, 2022

oil on canvas

140 × 10 cm





Exhibition view *Saq taq Achik'* at EXTRA, Ciudad de Guatemala, 2022 | Image courtesy of the artist and Josué Samol

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**Ijatz / Semillas , 2022**

inkjet print on cotton paper

92 x 61 cm (each)



Exhibition view *Saq taq Achik'* at EXTRA, Ciudad de Guatemala, 2022 | Image courtesy of the artist and Josué Samol

[www.pedrocera.com](http://www.pedrocera.com)



Exhibition view *Saq taq Achik'* at EXTRA, Ciudad de Guatemala, 2022 | Image courtesy of the artist and Josué Samol



## IMÁGENES PARA POSPONER EL FIN DEL MUNDO

Exhibition view *Imágenes para posponer el fin del mundo* at Galería de Antiguo Correo, Ciudad de Guatemala, 2022  
Image courtesy of the artist and Josué Samol



Exhibition view *Imágenes para posponer el fin del mundo* at Galería de Antiguo Correo, Ciudad de Guatemala, 2022  
Image courtesy of the artist and Josué Samol



Exhibition view *Imágenes para posponer el fin del mundo* at Galería de Antiguo Correo, Ciudad de Guatemala, 2022  
Image courtesy of the artist and Josué Samol



Exhibition view *Imágenes para posponer el fin del mundo* at Galería de Antiguo Correo, Ciudad de Guatemala, 2022  
Image courtesy of the artist and Josué Samol

## Political Resistance and Tz'utujil Ancestrality

Artishock, October 19, 2023

Cristian Toj

[...]San Pedro la Laguna is a tz'utujil Mayan community with approximately 9,000 inhabitants that receives about 29,000 tourists a year (Herrera Pacheco, 2003). This tourist avalanche has brought with it an increase in the use of plastics and other disposable materials. Much of this waste, not being subject to an adequate treatment plan, ends up in the waters of the lake.

This situation caused alarm in the local inhabitants, who in 2019 decided to ban single-use plastics in the municipality. Although this step is significant, it has not yet been possible to put an end to the pollution of Lake Atitlán.

Precisely from this massive production of waste and pollution arises the raw material that gives body to the thought and work of Manuel Chavajay. One of the works that critically addresses this issue is the series of Kuku vessels. These pieces take one of the traditional domestic elements, the clay vessels, and use them to make evident the processes of industrial invasion that the community has experienced since the 1940s with the arrival of plastic.

The cracks in the clay vessel not only show the material transformation of the object, they also show a process of breaking with traditional practices. These works speak of the abandonment of ancestral knowledge by mechanizing its elaboration, of the secularization of spiritual connections with the object and of the loss of the local language by naming these new objects with names in foreign languages.

The clay vessels have had for the tz'utujil people a purpose that transcends the utilitarian: they are also a crucial element in the processes of physical and energetic healing. One of the medicinal applications is to cure the “fright”; during this ceremony, a grandfather or grandmother of the community whispers the name of the patient inside the vessel, with the purpose of calling the energy that has escaped during a moment of great surprise or impression. Diseases and negative energies are carried in these vessels inside the lake as an offering, requesting the health of the patient. [...]



**Kukuu. No.6, 2022**

terracotta and plastic

76 x 56 x 54 cm

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**Kukuu'** , 2015-2017

terracotta and plastic  
variable dimensions

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Exhibition view *Cosmopolis #1.5: Enlarged Intelligence* at Mao Jihong Arts Foundation (in collaboration with Centre Pompidou),  
Chengdu, China, 2018-2019 | Image courtesy of the artist

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Exhibition view *XXIII Bienal de Arte Paiz* at Fundación Paiz para la Educación y la Cultura, Ciudad de Guatemala, 2021  
Image courtesy of the artist | Photo Byron Mármol



Exhibition view XXIII Bienal de Arte Paiz at Fundación Paiz para la Educación y la Cultura, Ciudad de Guatemala, 2021  
Image courtesy of the artist | Photo Byron Mármol



**Retal k'aslemaal / Huellas en el tiempo, 2020**

ceramic, fiberglass, automotive paint, maguey bow  
variable dimensions

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Exhibition view *Ru Mujaal Ya' (El Reflejo Nos Habla)* at  
Museo Nacional de Arte Moderno Carlos Mérida, Ciudad de Guatemala, 2018



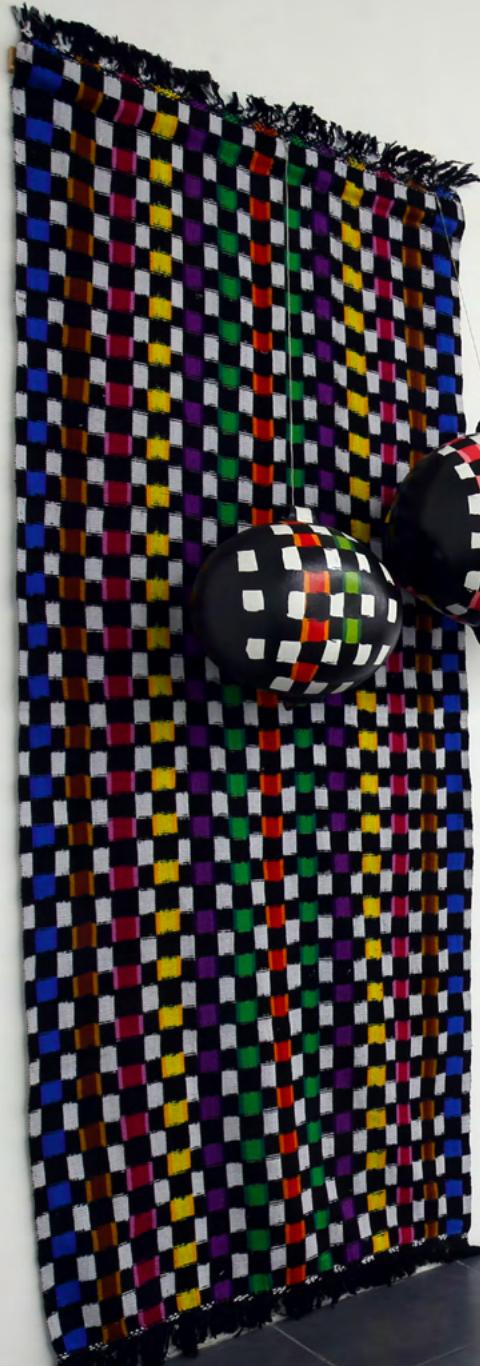
Exhibition view *Ru Mujaal Ya' (El Reflejo Nos Habla)* at  
Museo Nacional de Arte Moderno Carlos Mérida, Ciudad de Guatemala, 2018



Exhibition view *Ru Mujaal Ya' (El Reflejo Nos Habla)* at  
Museo Nacional de Arte Moderno Carlos Mérida, Ciudad de Guatemala, 2018



Exhibition view *Kab'awil* at Extra Galería, Ciudad de Guatemala, 2017  
Images courtesy of the artist and Extra Galería



Exhibition view *Kab'awil* at Extra Galería, Ciudad de Guatemala, 2017  
Images courtesy of the artist and Extra Galería



**Rajawal Qa Tit Qa Mama, 2017**

wooden oars, acrylic

90 × 20 cm (each)

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**Sib', 2017**

motorcycle rearviews and text in Tz'Utujil  
variable dimensions

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**Q'aq Tiaq, 2017**

oil, blood

45 x 61 cm (each)

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**Tz'il / Basura, 2016**

video, terracotta pans, water, variable dimensions

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Exhibition view *This might be a place for humming birds* at  
Centre for Contemporary Arts, Glasgow, Scotland, 2015

[www.pedrocera.com](http://www.pedrocera.com)



Exhibition view *This might be a place for humming birds at*  
Centre for Contemporary Arts, Glasgow, Scotland, 2015

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**Ch'ab'aq / Interpretacion Ch'ab'aq: es cuando la tierra hace contacto con el agua y suelta su aroma de frescura, 2014**  
terracotta, acrylic



**Ch'ab'aq / Interpretacion Ch'ab'aq: es cuando la tierra hace contacto con el agua y suelta su aroma de frescura, 2014**  
terracotta, acrylic



**Ch'ab'aq / Interpretacion Ch'ab'aq: es cuando la tierra hace contacto con  
el agua y suelta su aroma de frescura, 2014**  
terracotta, acrylic

Manuel Chavajay Moralez

Born in San Pedro La Laguna, Guatemala, 1982

Lives and works in San Pedro La Laguna, Guatemala

#### Solo Exhibitions (selection)

2026 *Rupeequul Kaajuleew / Vientre de los Cosmos*, Pedro Cera, Lisbon  
2025 *Colectivo Tz'aqat: Ja toq a majon waiim ma utz ta nab'iij ja ra wachiik'*,  
Casa del Lago, UNAM, Ciudad de México  
2024 *Ja qattee ruach'ulew nu tz'ijoni / La Madre Tierra habla*, Pedro Cera,  
Madrid  
*Q'Ab'At por el Lago "Un homenaje a la ingeniería ancestral"*, Lago de  
Atitlán, San Pedro La Laguna, Guatemala  
2023 *Nunca lo mismo: Arte latinoamericano*, ARCO, Madrid  
2022 *Saq Taq Acchik'*, Galería EXTRA, GuatemalaSalón ACME Mexico D.F and  
Galería Galería MUY, San Cristóbal de las Casas, Mexico  
2019 *K'o q'ij ne t'i'lto' ja juyu' t'aq'aaj*, Galería EXTRA, Ciudad de Guatemala  
2018 *Ru Muujal' ya'/ El reflejo nos habla*, Museo Nacional De Arte Moderno,  
Carlos Merida, Guatemala  
2017 *Kab'awil*, Galería EXTRA, Ciudad de Guatemala  
2015 *Manuel Chavajay*, Sótano 1, Ciudad de Guatemala  
*Ruuach'uleew*, Escuela Central Humberto Corzo Guzmán, San Pedro La  
Laguna, Guatemala  
2014 Center for Contemporary Arts, Glasgow, Scotland

#### Group Exhibitions (selection)

2026 *Haunted by Waters - Into Nature* Biennial, Onlanden, the Netherlands  
(upcoming)

Illinois State Museum, Springfield, USA (upcoming)

Lawndale Art Center, Houston, USA (upcoming)

*Mud + Corn + Stone + Blue*, Blaffer Art Museum, Houston, USA

2025 *BiAM 2025 – Bienal Internacional de Arte de Antioquía Medellín*,  
Colombia

*Vídeo Centroamericano*, CGAC, Santiago de Compostela, Spain

*Desde Wallmapu al Nunatsiavut: Indigenous Film Festival*, Headquarters  
of the Alliance Française of Buenos Aires, Argentina

*Mud + Corn + Stone + Blue*, College of Wooster Art Museum, Ohio, USA  
*Jangueando. Recent Acquisitions 2021-2025*, El Museo del Barrio, New  
York, USA

2024 *Manifesta 15*, Barcelona, Spain  
*Cordillera*, Galería Extra, Ciudad de Guatemala  
*Mud + Corn + Stone + Blue*, Rubin Center for the Visual Arts, University  
of Texas, El Paso, USA

*Threads to the South*, Institute for Studies on Latin American Art  
(ISLAA), New York, USA

2023 *Bodies of Resistance*, Galería Pedro Cera, Lisbon  
*To Weave the Sky: Textile Abstractions*, El Espacio 23, Miami, USA  
*Rprimabera Silenciosa*, Galería Luciana, Brito, Brazil

*The Great Repair*, Architecture of Territory, Akademie der Kunste, Berlin  
*35ª Bienal de São Paulo: Coreografias de lo invisible*, São Paulo, Brazil  
*Tiempo Circular*, Tanya Brillembourg Art, Miami, USA

2022 *Festival Cultural paseo de la sexta*, Ciudad de Guatemala  
*LA IMAGEN QUEMA perspectivas del video arte*, Centro Cultural de  
España en Guatemala, Ciudad de Guatemala

2021 *XXII Bienal de Arte Paiz*, Ciudad de Guatemala  
*Los tormentos de la materia*, Galería Extra, Ciudad de Guatemala.

2020 *Reactivando Videografías*, Real Academia de España, Roma  
*Tz'ikin*, Kunsthalle Wien Museumplatz 1, Vienna  
*Àbadakone Continuous Fire Feu continuel*, National Gallery of Canada,

	Ottawa, Canada		
2018	<i>Cosmopolis #1.5: Enlarged Intelligence</i> , Centre Pompidou and Chengdu, Chengdu, China		<i>Morfo</i> , CREA project, Ciudad de Guatemala
	XXI Bienal de Arte Paiz, Ciudad de Guatemala		Collective exhibition, Galería Libélula, Ciudad de Guatemala
	<i>Después de mi el sueño</i> , Manifesto Espacio, Ciudad de Guatemala		<i>Photography exhibition</i> , XV Bienal Arte Paiz, Ciudad de Guatemala
2017	<i>Guatemala from 33,000 km: Contemporary Art, 1960 – Present</i> , MCA museo of contemporay art Santa Barbara, USA		<i>Manos libres de armas, manos libres de violencia</i> . Palacio Nacional de la Cultura, Ciudad de Guatemala
	<i>Acts of Agrecion</i> , University's Pollock Gallery, Dallas, USA		
	<i>Meeting the Universe</i> , Tranzdisplay Gallery, Prague		
	<i>One Stone and the Rain</i> , Landale Art Center, Houston, USA		
	<i>Ni estudia Ni trabaja</i> , World Bank, Dc. Artista Centroamericanos, Washington		
2016	<i>Group Show</i> , Galeria Idyllwild Arts, Southern California, USA		
2015	<i>Arte 12</i> , Galeria SOL DEL RIO, Ciudad de Guatemala		
	<i>Curitiva Biennal</i> , Brazil		
2014	<i>XVII Bienal de Arte Paiz</i> , Ciudad de Guatemala		
	<i>Estados De Excepcion</i> , Sala de Exposición de Arte Actual, Quito, Ecuador		
2013	<i>Cinco días (puertas abiertas) Arte Contemporáneo Producido En Guatemala</i> . Centro cultural de España, Lima		
	<i>Estados de Excepción</i> , Ciudad de la Imaginación, Xela, Quetzaltenango, Guatemala		
2012	<i>XVIII Bienal de Arte Paiz</i> , Ciudad de Guatemala		
2010	<i>HO REVOLUCION</i> , Galeria kilometro Cero, Palacio Nacional de la Cultura, Ciudad de Guatemala		
	<i>XVII Bienal de Arte Paiz</i> , Ciudad de Guatemala		
2009	<i>Exposición itinerante, Bolivia, Ecuador, Colombia, Guatemala y Estados Unidos</i> , ITD, Amherst, USA		
	<i>Pintura el Proyecto Incompleto, Artistas Latinoamericanos</i> , Centro de Formación de la Cooperación Española, Ciudad de Guatemala		
			<b>Awards (selection)</b>
		2006	<i>El Espacio 23</i> , Miami, USA
		2004	Selection for Residence at Swiss Intitute / Contemporary Art, New York
		2018	Honorary mention at the JUANNIO Latin American auction
		2017	Honorary mention at the JUANNIO Latin American auction
		2013	Honorary mention at the JUANNIO Latin American auction
		2008	Honorary mention at competition for painting helvetas Selected by ITD for Artist exchange program between artists from the US and Latin America
			<b>Public Collections (selection)</b>
			KADIST, San Francisco, USA
			Denver Art Museum, Denver, USA
			El Museo del Barrio, New York, USA
			Colección Banco de España, Madrid, Spain
			Art in Embassies Permanent Collection of the US Embassy, Guatemala City
			Museo Nacional Centro de Arte Reina Sofia, Madrid
			National Gallery of Canada, Ottawa, Canada
			Pérez Museum, Miami, USA
			Fundación Nacional para las Bellas Arte y la Cultura FUNBA, Antigua Guatemala
			Centro de arte Fundación Ortiz Gurdián, Nicaragua
			Colección de Arte del Banco Internacional de Desarrollo, New York, USA