



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 Bienal 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 Gudián (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)



Sin título (hay días que se acercan las montañas y los volcanes), 2025

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), 2025

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



Exhibition view Rupeequul Kaajuleew / Vientre de los Cosmos, Pedro Cera, Lisbon, 2026 | Photo Bruno Lopes



Exhibition view Rupeequul Kaajuleew / Vientre de los Cosmos, Pedro Cera, Lisbon, 2026 | Photo Bruno Lopes



Exhibition view Rupeequul Kaajuleew / Vientre de los Cosmos, Pedro
Cera, Lisbon, 2026 | Photo Bruno Lopes



Untitled (hay días que se acercan las montañas y los volcanes), 2025

oil, and charcoal on canvas

140 × 200 cm



**Untitled (hay días que se acercan las montañas
y los volcanes), 2025**

oil and turpentine on canvas

140 × 100 cm



**Untitled (hay días que se acercan las montañas
y los volcanes), 2025**

oil and petroleum on canvas

140 × 100 cm



Exhibition view Rupeequul Kaajuleew / Vientre de los Cosmos, Pedro Cera, Lisbon, 2026 | Photo Bruno Lopes



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

ceramic, acrylic, spray

40 x 40 x 40 cm



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

ceramic, acrylic, spray

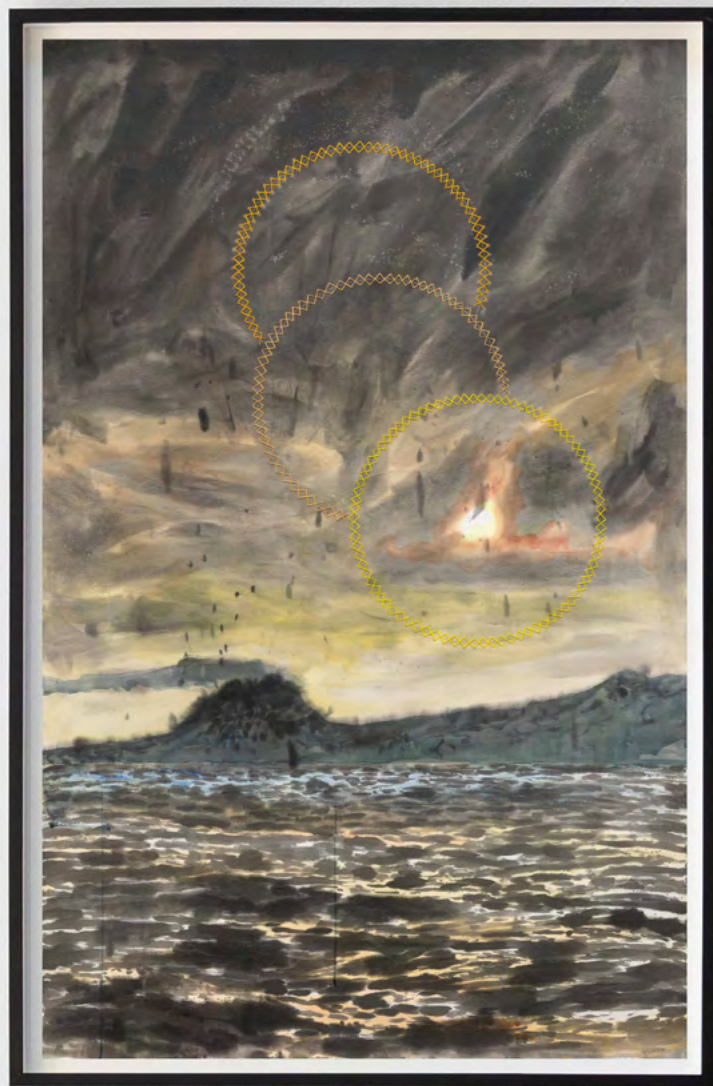
40 x 40 x 40 cm



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

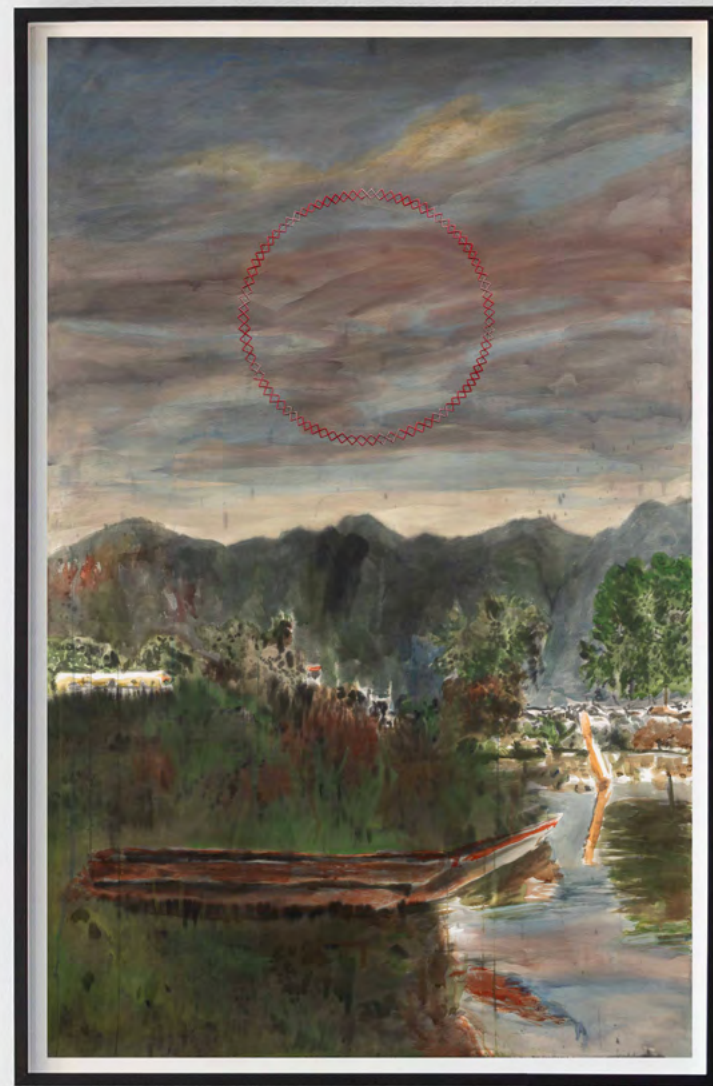
ceramic, acrylic, spray

40 x 40 x 40 cm



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)



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))



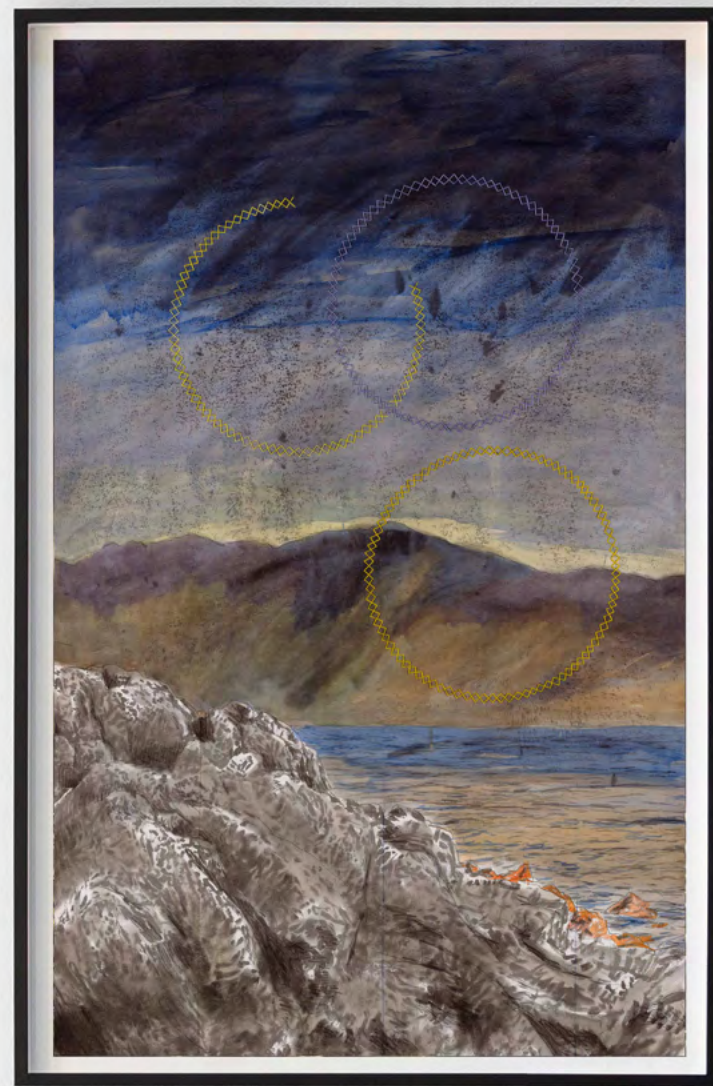
Sin título (hay días que se acercan las montañas y los volcanes), 2024

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



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)



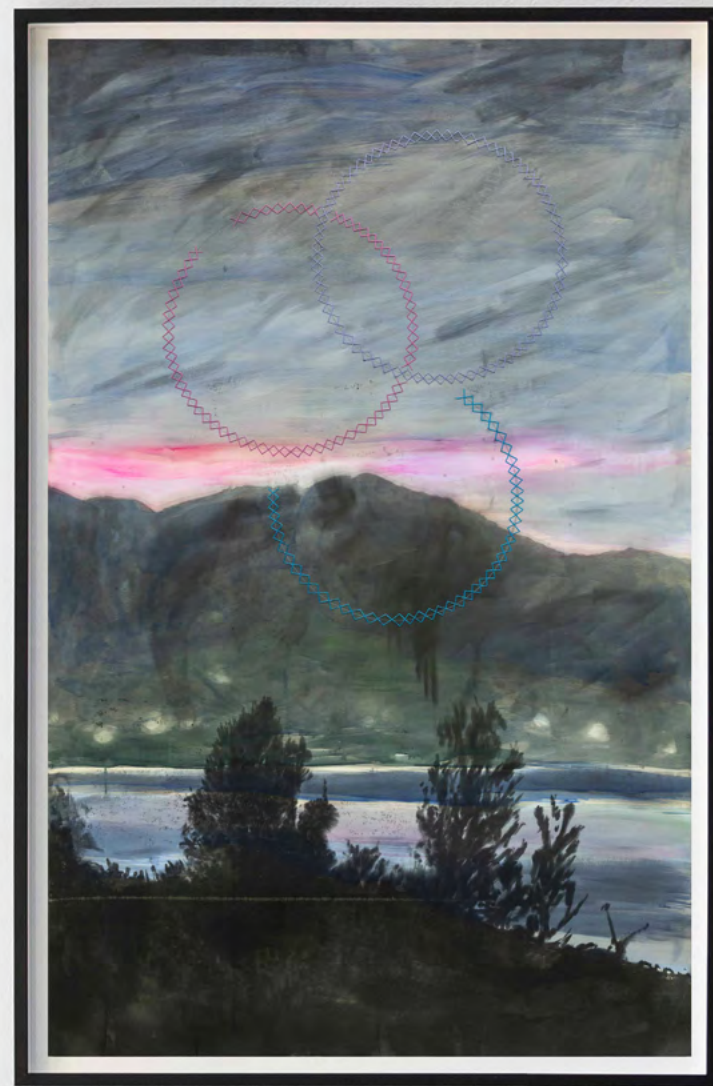
Sin título (hay días que se acercan las montañas y los volcanes), 2024

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



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)



Ch'umil kaj / estrellas en la vía láctea

ceramic, acrylic, spray

49 x 400 x 40 cm





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/m2,
fabric 500 cm Ø + 3 photographs 61,5 × 91,5 cm each | variable dimensions



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



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 qattee ruach'ulew nu tz'ijoni / La Madre Tierra habla* at Pedro Cera, Madrid, 2024



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)

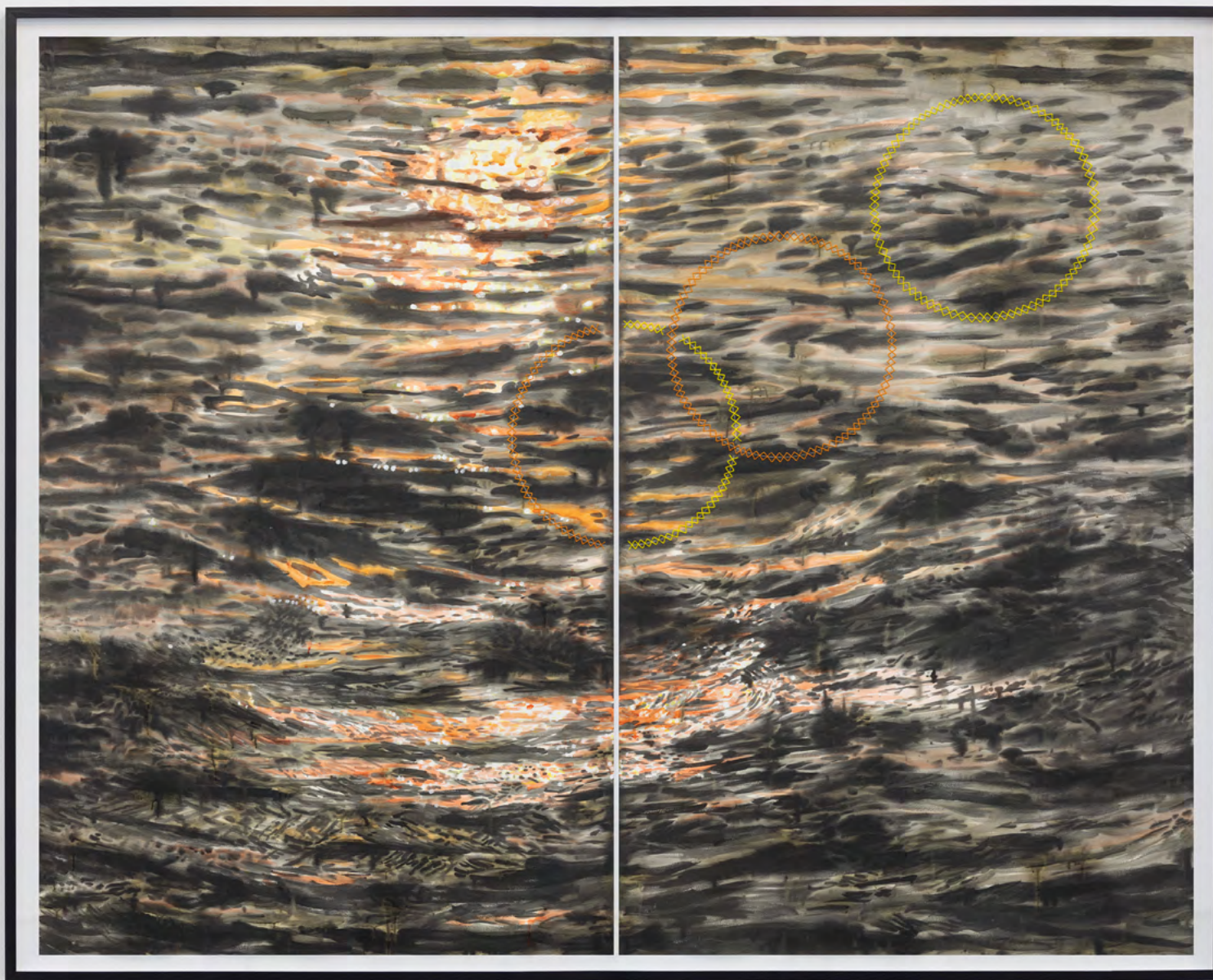


Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2024

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



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

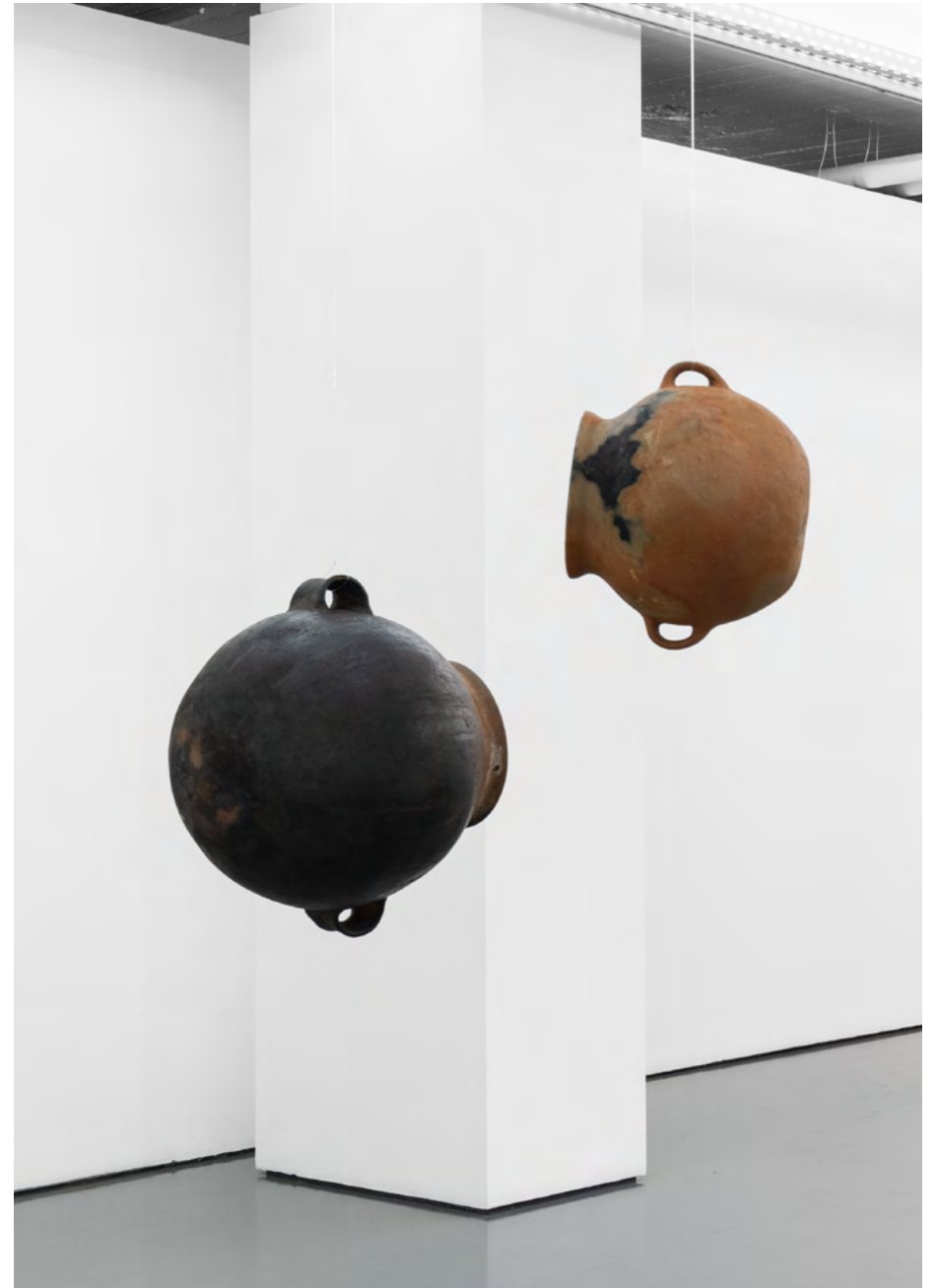


Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2024

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



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



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



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



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'iiij ne t'i'ito' 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



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 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.



Oq ximtali / Nos tienen amarados, 2017-2023

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



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



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



ljatz / Semillas , 2022

inkjet print on cotton paper

92 × 61 cm (each)



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



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 × 56 × 54 cm



Kukuu' , 2015-2017
terracotta and plastic
variable dimensions



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



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



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)



Sib', 2017

motorcycle rearviews and text in Tz'Utujil
variable dimensions



Q'aq Tiaq, 2017
oil, blood
45 x 61 cm (each)



Tz'il / Basura, 2016

video, terracotta pans, water, variable dimensions



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



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



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 *Manuel Chavajay: Xojowi ja qa tee ruachulew*, ICA Miami, Miami, USA
Rupeequul Kaajuleew / Vientre de los Cosmos, Pedro Cera, Lisbon
- 2025 Colectivo Tz'aqat: *Ja toq a majon waiim ma utz ta nab'ij 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'ito' 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 *Historias Latinoamericanas*, MASP, São Paulo, Brazil (upcoming)

Paisajes interiores, territorios (in)visibles: trayectorias en la experimentación del videoarte centroamericano, 1960s–2010s, Museo de Arte y Diseño Contemporáneo (MADC), San José, Costa Rica (upcoming)

Illinois State Museum, Springfield, USA (upcoming)

Haunted by Waters - Into Nature Biennial, Onlanden, the Netherlands

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

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

Video 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 Künste, Berlin

35ª Bienal de São Paulo: Coreografías 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

	<i>Los tormentos de la materia</i> , Galería Extra, Ciudad de Guatemala.	2009	<i>Exposición itinerante, Bolivia, Ecuador, Colombia, Guatemala y Estados Unidos</i> , ITD, Amherst, USA
2020	<i>Reactivando Videografías</i> , Real Academia de España, Roma		<i>Pintura el Proyecto Incompleto, Artistas Latinoamericanos</i> , Centro de Formación de la Cooperación Española, Ciudad de Guatemala
	<i>Tz'ikin</i> , Kunsthalle Wien Museumplatz 1, Vienna		<i>Morfo</i> , CREA project, Ciudad de Guatemala
	<i>Àbadakone Continuous Fire Feu continuel</i> , National Gallery of Canada, Ottawa, Canada		Collective exhibition, Galería Libélula, Ciudad de Guatemala
2018	<i>Cosmopolis #1.5: Enlarged Intelligence</i> , Centre Pompidou and Chengdu, Chengdu, China	2006	<i>Photography exhibition</i> , XV Bienal Arte Paíz, Ciudad de Guatemala
	XXI Bienal de Arte Paiz, Ciudad de Guatemala	2004	<i>Manos libres de armas, manos libres de violencia</i> . Palacio Nacional de la Cultura, Ciudad de Guatemala
	<i>Después de mi el sueño</i> , Manifesto Espacio, Ciudad de Guatemala		
2017	<i>Guatemala from 33,000 km: Contemporary Art, 1960 – Present</i> , MCA museo of contemporay art Santa Barbara, USA		Awards (selection)
	<i>Acts of Agrecion</i> , University's Pollock Gallery, Dallas, USA	2024	El Espacio 23, Miami, USA
	<i>Meeting the Universe</i> , Tranzdisplay Gallery, Prague	2023	Selection for Residence at Swiss Intitute / Contemporary Art, New York
	<i>One Stone and the Rain</i> , Landale Art Center, Houston, USA	2018	Honorary mention at the JUANNIO Latin American auction
	<i>Ni estudia Ni trabaja</i> , World Bank, Dc. Artista Centoamericanos, Washington	2017	Honorary mention at the JUANNIO Latin American auction
2016	<i>Group Show</i> , Galeria Idyllwild Arts, Southern California, USA	2013	Honorary mention at the JUANNIO Latin American auction
2015	<i>Arte 12</i> , Galeria SOL DEL RIO, Ciudad de Guatemala	2008	Honorary mention at competition for painting helvetas
	<i>Curitiba Biennal</i> , Curitiba, Brazil		Selected by ITD for Artist exchange program between artists from the US and Latin America
2014	XVII Bienal de Arte Paiz, Ciudad de Guatemala		
	<i>Estados De Excepcion</i> , Sala de Exposición de Arte Actual, Quito, Ecuador		Public Collections (selection)
2013	<i>Cinco días (puertas abiertas) Arte Contemporáneo Producido En Guatemala</i> . Centro cultural de España, Lima		KADIST, San Francisco, USA
	<i>Estados de Excepción</i> , Ciudad de la Imaginación, Xela, Quetzaltenango, Guatemala		Denver Art Museum, Denver, USA
2012	XVIII Bienal de Arte Paiz, Ciudad de Guatemala		El Museo del Barrio, New York, USA
2010	<i>HO REVOLUCION</i> , Galeria kilometro Cero, Palacio Nacional de la Cultura, Ciudad de Guatemala		Colección Banco de España, Madrid, Spain
	XVII Bienal de Arte Paiz, Ciudad de Guatemala		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 Gurián, Nicaragua

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