

Every seed is awakened

Claudia Martínez Garay

Exhibition Notes | Sat 24 August – Sun 17 November 2024

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY
01382 432444

Scottish Charity No. SCO26631

Open Wed - Sun 11:00-18:00
Open late Thu 19:00
Admission free

www.dca.org.uk

INTRODUCTION TO THE EXHIBITION

This exhibition marks the first solo exhibition in Scotland by artist Claudia Martínez Garay, bringing together existing works with new commissions in sculpture and print through a production residency with DCA Print Studio.

Martínez Garay is a Peruvian artist who lives and works between Amsterdam and Lima. Her practice encompasses painting, sculpture, printmaking, video, and site-specific installation. The research underpinning her work interrogates European museum collections and histories, and explores her Andean heritage, historical images, propaganda, and sounds from her home nation. The artist's sculptural works frequently reference pre-Columbian knowledge systems, and are often combined within larger installations in dialogue with symbolic elements.

In Gallery 1, Martínez Garay's video animation *Ayataki* (2022-2023) weaves together Peruvian social and political histories in the aftermath of the 1980s internal conflict between the guerilla group Shining Path and state military. This conflict led to forced disappearances, and the mass displacement and migration of families from rural to urban living environments. The animation's backdrop, a reconstructed landscape, references both the repercussions of civil struggle and the reality of resulting vast migrations of people. *Ayataki* features the constant presence of a radio tower: these were often targeted during the war to limit communications through the country, and are now seen as a symbol of the terrors of that era.

The accompanying soundscape combines original music written by the artist interpreting folk songs, alongside audio samples ranging from traditional Andean music to sound footage from the 1970 documentary *El terremoto de Áncash* (*The Ancash Earthquake*). There is also occasional dialogue spoken in Spanish and Quechua, a group of languages spoken by the indigenous Quechua peoples of South America. Combined, the animation and sound create an atmospheric installation, with layers of history and civil unrest hauntingly brought to the fore.

Gallery 2 features three works in risograph made with DCA Print Studio, titled *Intrusos en sus tierras*, *Dueños de sus sombras* and *One by one*. The latter draws from the artist's archival research looking at propaganda materials held by the International Institute of Social History, Amsterdam. The images of propaganda gathered from across the world have been altered by the artist through the use of Artificial Intelligence. In *One by one*, the spherical silhouette of the sun is a constant presence across the work, signalling its rising and setting over nations across the globe, which individually have experienced comparable political struggles and divides across different timescales.

Intrusos en sus tierras is displayed in a bespoke frame mimicking the stepped design of the Chakana Cross: a geometric motif from the Andes which is more than 4000 years old and remains in use today. The prints collectively address the looting of cultural artefacts for Western museum collections, the Spanish colonisation of Peru, extraction of natural resources through trade and indigenous labour, and the wealth accrued by a select few individuals during this period. The figure of the white plantation owner – known as the ‘Patron’ – is a spectre across the suite of prints: their wealth counted out, the brutality of the plantations laid bare, and their hand grasping for cultural artefacts taken from their intended resting place. Figures depicted include Túpac Amaru II, an indigenous leader in the Inca Empire who was executed by the Spanish in 1781, after initially leading the largest uprising in colonial Spanish-American history between 1780-1783.

Martínez Garay’s commissioned mural *Hold Everything Dear* (2024) takes as its starting point a drawing of a female figure being punished for committing adultery, taken from chronicles produced in the 16th century by the indigenous Peruvian nobleman Felipe Guaman Poma de Ayala. His illustrated writings were sent to Spain to denounce the ill-treatment by the Spanish of local peoples of the Andes. Each figure or object is suspended from a rope structure in a manner similar to the decorations of the Yunza celebration ritual found within Peruvian carnivals. The branches of a planted tree are adorned with everyday gifts and colourful ribbons, which are then cut down and collected by participants.

Reflecting the artist’s continued exploration of oppression and gender within a patriarchal system, the mural’s central female figure sustains a balance amid tensions between the individual elements, while the threat of violence lurks in close range. Martínez Garay’s work consistently draws from multiple time periods and sources: examples in the mural include the enduring Andean symbol of the condor, and two Peruvian soft drinks: ‘Inca cola’ and ‘Kola Escocesa.’

These new commissions sit alongside the installation *¡Kachkaniraqkun! / ¡Somos aún! / ¡We are, still!* (2018) which encompasses freestanding paintings, geometric forms, and ceramic works. The work is part of the artist’s broader enquiry into the life of cultural artefacts, questioning how they are created, preserved and circulated. The artist strives in this work to understand the layers of influences and ideologies imposed upon Peru as a geographical territory, spanning Pre-Inca and multiple religions.

Conceived in 2020, *Pacha* – Martínez Garay’s ongoing series of tuftings – is named after the concept of the undivided unity of time and space in Andean cosmology. Time is understood within three domains (past, present and future); and across three planes (upper, present and under worlds). The artist’s work unites complex elements from these knowledge systems with more contemporary points of reference, allowing her to relate to, and learn from, history.

GLOSSARY

Andean heritage: referring to the indigenous peoples, cultures and civilisations of the countries and regions around the Andes mountain range, which runs for almost 4500 miles down the west coast of South America. This vast area spans several countries, including parts of modern-day Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile and Argentina.

Cosmology: a term often used in the fields of science, religion and philosophy. Cosmology is a set of beliefs, processes or knowledge which investigate and try to explain the origin, evolution and nature of the universe, including concepts of space and time.

Cosmovision: the Cosmovision, in Andean cosmology, is a way of perceiving and experiencing reality common to indigenous cultures in the Andes. It is a holistic view of the universe which incorporates spirituality and fosters reciprocal, equal relationships between humans and all aspects of the natural world.

Cultural artefact: any item created by humans that gives an insight into the people and culture in the society in which it was created. Cultural artefacts can be ancient or contemporary, and range from tangible objects such as tombs and cave paintings to intangible items such as the internet or a mobile phone app.

Guerilla warfare: military tactics carried out by small groups not belonging to official state or authority bodies. Attacks carried out by these groups are sudden, irregular and politically motivated.

Indigenous: this refers to people who originate from a particular place rather than those who have moved there, or alternatively, to plants and animals naturally occurring in a region.

Knowledge systems: these are complex, constantly evolving, interconnected networks of understanding, know-how, practices and beliefs relating to the relationships between all living beings, human and non-human, and their environments. Indigenous and local knowledge systems, such as the Andean Cosmovision, are ways of knowing the world embedded in land and ecology and hold a huge, diverse array of information spanning traditional knowledge, spirituality, science and culture.

Patriarchal: an ideology, social structure or practice in which men hold the majority of power and use it to dominate, oppress and exploit women.

Pre-Inca: the Inca civilisation was the largest Pre-Columbian civilisation in the Americas, dominant from the 12th-16th centuries. The Pre-Inca period, lasting between 2500 BC and 1200 AD, saw the rise and fall of a number of other civilisations in Latin America, including the Nazca, Moche, Chavin, and Paracas cultures. The term Pre-Columbian relates to the history and cultures of the Americas before the arrival of Columbus in 1492.

Propaganda: the distribution of information primarily used to persuade an audience or push a particular agenda, particularly for a political purpose. The information in propaganda is especially biased and may contain facts, rumours, half-truths or outright lies.

Risograph: a digital printmaking technique which, like screenprinting, involves dividing an image into singular layers of colour for printing. Risograph machines were invented in Japan and look like photocopiers, but instead use stencils and soy-based inks to create vibrant, tactile prints at a low cost.

Shining Path: a far-left Peruvian political party and guerrilla group founded in 1969 which employs communist ideology and violent terrorism, whose activity has declined since the 1990s.

Spanish colonisation of Peru: the Spanish colonisation of the Americas began in 1493, reaching the Inca Empire and present-day Peru in 1532. The resulting decades-long military campaign concluded in 1572 with the capture and execution of Túpac Amaru (1545-1572), who was the last ruler in the Inca Empire. His descendent, born José Gabriel Condorcanqui (1738-1781), took on his name, becoming known as Túpac Amaru II when he led an indigenous rebellion against Spanish rule in the 1780s.

Tufting: a type of textile manufacturing where a thread or cluster of threads is inserted on a base. Carpets and rugs are often created this way, with clusters of yarn pushed through a woven base fabric to create a plush texture.

CONTENT NOTE

Please be aware that the exhibition references modern warfare and Peruvian colonial history, including enslavement and oppression. Please ask a Visitor Assistant if you require assistance.

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find a filmed interview with Martínez Garay, along with a selection of reading materials on the bookshelves chosen by the artist and influential to her thinking, which are listed below.

READING LIST

José María Arguedas, *Deep Rivers*, 1958, translated by Frances Horning Barraclough

John Berger, *Here is Where We Meet*, 2005

Aimé Césaire, *Journal of a Homecoming / Cahier d'un retour au pays natal*, 2017, translated by N. Gregson Davis

Silvia Rivera Cusicanqui, *Ch'ixinakax utxiwa: On Practices and Discourses of Decolonization*, 2020, translated by Molly Geidel

Enrique Dussel, *Ethics of Liberation: In the Age of Globalization and Exclusion*, 2013, translated by Eduardo Mendieta, Camilo Pérez Bustillo, Yolanda Angulo, and Nelson Maldonado-Torres

Frantz Fanon, *The Wretched of the Earth*, 1961, translated by Constance Farrington

Eduardo Galeano, *Mirrors: Stories of Almost Everyone*, 2009, translated by Mark Fried

Eduardo Galeano, *Children of the Days: A Calendar of Human History*, 2012, translated by Mark Fried

Rita Segato, *The Critique of Coloniality: Eight Essays*, 2022, translated by Ramsey McGlazer

MUSIC LIST

The songs and albums listed below have been chosen by Martínez Garay to further contextualise the works in the exhibition. You can listen to the selected music on YouTube and stream it on many other online platforms.

Albums

Rubén Blades, *Siembra* (1978); *Maestra Vida: Segunda Parte* (1980)

Nicomedes Santa Cruz, *Canto Negro* (1968)

Charly García, *Hello! MTV Unplugged* (1995)

Charly García, *obras cumbres* (1999)

Serú Girán, *Peperina* (1981)

Luis Alberto Spinetta, *Para los Árboles* (2003)

Songs

Celia Cruz, *Te Busco* (from the album *Azucar Negra*, 1993)

Victoria Santa Cruz, *Me gritaron Negra!* (1978)

Daniel F, *Los Regalos del Viento* and the full album *Memorias desde Vesania* (2001)

Ibrahim Ferrer, *Silencio* (from the album *Buena Vista Social Club Presents Ibrahim Ferrer*, 1999)

Los Prisioneros, *El Baile de Los Que Sobran* (from the album *Pateando Piedras*, 1986)

Los Prisioneros, *Tren al Sur* (from the album *Corazones*, 1990)

Compay Segundo, *Chan Chan* (1984)

Mercedes Sosa, *Como la cigarra* (from the album *Serenata Para La Tierra De Uno*, 1979)

Mercedes Sosa, *Sólo le pido a Dios* (cover of song by the artist León Geico, 1978)

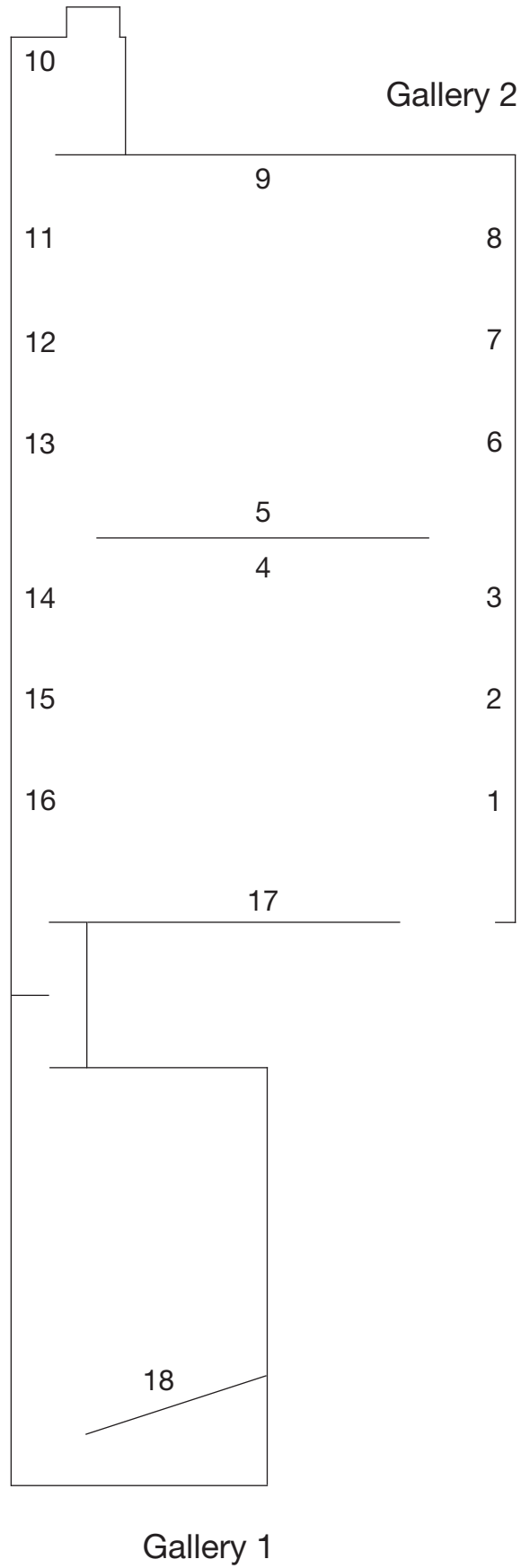
Mercedes Sosa, *Todo cambia* (from the album, *¿Será Posible El Sur?*, 1984)

Luis Alberto Spinetta ft. Charly García, *Rezo por vos* (from the album *Privé*, 1986)

Atahualpa Yupanqui, *Duerme negrito* (folkloric lullaby, unknown)

Raúl García Zárate, *Adiós Pueblo de Ayacucho* (1966)

EXHIBITION FLOOR PLAN



Gallery 2

1. *Chunka Kimsayuq Pacha*, 2022
Tufting

2. *Chunka Suqtayuq Pacha*, 2022
Tufting

3. *Chunka Pacha*, 2022
Tufting

4. *Hold Everything Dear*, 2024
Sublimation prints on aluminium and
painted mural

5. *One by one*, 2024
Risographs on 200gsm Fedrigoni
Arena Natural paper, wood

6. *Chunka Pichqayuq Pacha*, 2022
Tufting

7. *Chunka Iskayniyuq Pacha*, 2022
Tufting

8. *Chunka Hukniyuq Pacha*, 2022
Tufting

9. *¡Kachkaniraqkun! / ¡Somos aún! /
¡We are, still!*, 2018
Fired clay, bricks, metal, iron, painting
with acrylic and clay on panel

10. *Dueños de sus sombras*, 2024
Risograph on 140gsm Fedrigoni Arena
Natural paper

11. *Chunka Tawayuq Pacha*, 2022
Tufting

12. *Kimsa Pacha*, 2020
Tufting

13. *Pichqa Pacha*, 2020
Tufting

14. *Suqta Pacha*, 2020
Tufting
Courtesy of AkzoNobel Art Foundation

15. *Tawa Pacha*, 2020
Tufting

16. *Huk Pacha*, 2020
Tufting
Courtesy of KPMG Art Collection (NL)

17. *Intrusos en sus tierras*, 2024
Risographs on 140gsm Fedrigoni
Arena Natural paper, wood

Gallery 1

18. *Ayataki*, 2022-2023
Video animation and quadraphonic
sound installation
Co-commissioned and co-produced
by Artpace San Antonio, TX and the
Denver Art Museum, CO (US)
14 minutes 40 seconds

DCA would like to thank THE EKARD
COLLECTION for their loan of works
numbered 1, 2, 3, 6, 7, 8, 10, 11, 12
and 14.

ABOUT THE ARTIST

Claudia Martínez Garay (b. 1983 in Ayacucho, Peru) studied printmaking at the Pontificia Universidad Católica of Peru (PE) and was a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam (NL) from 2016 to 2017.

Solo exhibitions include, *Wakchakuna / We Who Share Everything and Nothing*, Nottingham Contemporary (UK) in 2024; *Ghost Kingdom*, GRIMM, New York, NY (US) and *Ayataki*, Artpace, San Antonio, TX (US) in 2022; *Caminos de Liberación*, GRIMM, Amsterdam (NL) in 2021; *Ten Thousand Things*, Sifang Art Museum, Nanjing (CN) in 2020.

Martínez Garay's work can be found in the collections of AkzoNobel Art Foundation, Amsterdam (NL); AMC Art Collection, Amsterdam (NL); Fundación Studie e Recherche Benetton, Treviso (IT); Central Reserve Bank of Peru, Lima (PE); Cisneros Fontanals Art Foundation, Miami, FL (US); Denver Art Museum, CO (US); THE EKARD COLLECTION; Hochschild Collection, Lima (PE); KADIST Collection, Paris (FR) and San Francisco, CA (US); KPMG Art Collection, Amsterdam (NL); LAM museum, Lisse (NL); LOOP Collection, MACBA Museu d'Art Contemporani, Barcelona (ES); Micromuseo al fondo hay sitio, Lima (PE); Museo de Arte de Lima, MALI (PE); Museu Olho Latino, Atibaia (BR); Museum Arnhem (NL); Sifang Art Museum, Nanjing (CN) among others.

ACKNOWLEDGEMENTS

The artist would like to extend her gratitude to Arturo Kameya; Familia Martínez Garay and Familia Yaga; Shimon Kamada; Mirella Moschella; Marianne Peijnenburg; Stephan Kuderna; Xiaoyu Weng; Cheng Cheng; Marcela Guerrero; Raphael Fonseca; Rijksakademie van beeldende kunsten; Artpace, San Antonio, TX (US); Denver Art Museum (US); and Sifang Art Museum, Nanjing (CN).

At DCA, the artist would like to acknowledge the support of the Exhibitions and Print Studio teams, with special thanks to Beth Bate, Tiffany Boyle, Adrian Murray, Marion Ferguson, Katie Ravenscraig and Scott Hudson. For their work in the installation of the exhibition, we thank Anton Beaver, Mickey Fenton, Marc Johnston, Tanith Marron, Jessie Giovane Staniland and Larissa Thiel.

The artist and DCA thank GRIMM Amsterdam | New York | London, especially Lorenza Brancadoro and Sebastiaan Brandsen for their support.

For their loans to the exhibition, we thank GRIMM; AkzoNobel Art Foundation; THE EKARD COLLECTION; and KPMG Art Collection (NL).

TALKS AND EVENTS

All events in the exhibitions programme are Donate What You Can. If you would like to donate to support DCA's artistic programme, please select a ticket option from £2-£8; otherwise please select £0 for a free ticket.

For more information and to book tickets visit www.dca.org.uk

Meet the Artist

Fri 23 August, 18:30–19:00

Gallery 2

Please book in advance

Join Claudia Martínez Garay and Tiffany Boyle, DCA's Head of Exhibitions, for an introduction to, and discussion of, *Every seed is awakened* ahead of its official opening.

Guest Speaker: Professor Natalia Sobrevilla Perea

Thu 19 September 18:00–19:30

Gallery 2

Join us for an evening discussion centred around Martínez Garay's work, and its weaving of the socio-political history of Peru with her indigenous heritage. The artist grew up during the internal conflict between the terrorist group Shining Path and the Peruvian military and state forces. Prof. Natalia Sobrevilla Perea will discuss the evolution of the Peruvian nation state post-independence to the present day.

Prof. Sobrevilla Perea teaches Latin American history and politics at the University of Kent, and in 2011 published her monograph *The Caudillo of the Andes: Andres de Santa Cruz* with Cambridge University Press. Supported through a Humboldt Fellowship with the Free University of Berlin 2014-15, she is currently writing a publication on the history of the army and origins of the state in Peru from 1800 to 1860.

She has contributed to the creation of the digital collection of The Place of Memory, Tolerance and Social Inclusion in Lima, Peru (LUM), the digitalisation of newspapers with the support of the British Library Endangered Programme, and is a regular contributor on issues of history and archives in the press, and publishes a bi-monthly column in Peru's prestigious newspaper *El Comercio*.

In the Evening There is Feeling: Reading *Deep Rivers* by José María Arguedas

Thu 7 November, 18:00–19:30

Create Space

Please book in advance

For this session, led by DCA's Exhibitions team, we will consider one of the artist's selected books: *Deep Rivers* by José Maria Arguedas, a bilingual writer and one of the most notable figures of 20th century Peruvian literature.

Considered one of the author's masterpieces, the novel was published in 1958 and has been

significant in thinking through the relationship between indigenous people and the nation state in the political struggles. The novel follows teenage protagonist Ernesto, who as a boarding pupil in a religious school, begins to find the politics of the time arriving on his doorstep, forcing him to choose his own path and side.

Digital copies of selected excerpts from the book will be sent out to all participants after they have booked a place.

ARTIST'S CHOICE SCREENINGS

The following films have been selected by Martínez Garay to accompany her exhibition. Please see our website for prices and to book tickets.

Aguirre, the Wrath of God

Cinema

Sun 25 August, 15:45

One of the legendary Werner Herzog's most celebrated films, *Aguirre, the Wrath of God* is a descent into the Amazonian jungle with a typically wild-eyed and ferocious central performance from Klaus Kinski.

A *Heart of Darkness*-style odyssey into the natural world, it was filmed on location in the Peruvian rainforest. Like Coppola's *Apocalypse Now*, the behind-the-scenes stories are almost as famous as the film itself; a notoriously difficult production in punishing conditions exacerbated by Herzog and Kinski's infamously volatile working relationship.

Loosely based on historical events, this 16th century tale of rampaging ego and violently destructive colonial folly mirrors its own inception and remains startlingly prescient more than 50 years later.

Director: Werner Herzog / West Germany / Mexico / 1972 / 1h35m / PG

The Milk of Sorrow

Cinema

Tue 24 September, 20:30

Fausta is suffering from a rare disease called the Milk of Sorrow, which is transmitted through the breast milk of pregnant women who were abused or raped during or soon after pregnancy. While living in constant fear and confusion due to this disease, she must face the sudden death of her mother. She chooses to take drastic measures to avoid following in her mother's footsteps.

Director: Claudia Llosa / Spain / Peru / 2009 / 1h35m / 15

Blood of the Condor

Cinema

Tue 05 November, 18:15

This rarely-screened film from 1960s Bolivia tells the story of an indigenous community who turn against a group of foreigners called the 'Progress Corps' when it transpires that under the guise of development, the foreigners have been forcibly sterilising the peasant women.

The story of the film was based on accounts from indigenous people told to the film's director, Jorge Sanjinés. The film however, provoked such a reaction in the Bolivian public, that it has been credited as one of the major factors which led to the expulsion of the real-life American 'Peace Corps' from the country shortly afterwards.

Director: Jorge Sanjinés / Bolivia / 1969 / 1h10m / 15

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

Free, drop in

Children must be accompanied
by an adult

Drop in to have a go at DIY art making activities which will be exploring Peruvian patterns, symbols and ideas with guanacos and cichona trees.

Create Space is a comfortable and imaginative space in which people of all ages can see, think, make and do together. The space includes displays, child-safe materials and art activity sheets inspired by the current exhibition plus an invitation to display what you make on the wall.

Our art library for children is also there for you to browse and the Play Box has a small safe play space for very wee ones and their grown-ups.

Create Space is occasionally closed for workshops: please check our website for full opening hours.

Family Art Lab

Sun 15 September, 11:00–13:00

Sun 20 October, 11:00–13:00

Sun 10 November, 11:00–13:00

Donate What You Can: £0-£8

Please book a ticket for everyone who is coming along, adults and children.

Suitable for ages 3+ accompanied
by an adult

Family Art Labs, held in Create Space, offer relaxed time and space to get making as a family, with creative activities and techniques presented by local artists. Try to come for the start and introduction, then you can stay as long as you like or leave when you feel you need to.

You can expect a gallery visit, lots of different materials and we will be exploring ideas and imagery from the exhibition including symbols for your country, Peruvian patterns and all things alpaca. We look forward to sharing and making with you!

Messy Play for 0-3s

Tue 24 September, 10:30–11:30

Fri 27 September, 13:00–14:00

Sun 29 September, 10:00–11:00

Donate What You Can: £0-£8

Please book a ticket for everyone who is coming along, adults and children

Suitable for ages 0-3 accompanied
by an adult

Join our Art at the Start team in Create Space for messy, sensory and creative sessions for little ones. Sessions will be inspired by the exhibition with activities designed to engage our youngest visitors together with their big people.

You can expect an art activity, a sensory play activity and lots of ideas for things to do at home or out and about. Each session will be led by an art therapist and an artist tutor as part of our Art at the Start programme with the University of Dundee.

AUDIO DESCRIPTIONS

Listen to audio descriptions written by artist and visual describer Juliana Capes as she describes key works in the exhibition.

With more than 15 years' experience providing audio descriptions and interpretation for galleries across Scotland, Capes has developed a poetic and emotional describing style which expands on and illuminates artworks in new ways, particularly for audiences who are blind, have low vision or sensory impairments.

This audio tour will move through Martínez Garay's exhibition, offering visual descriptions of selected artworks on display. Capes will spend time elaborating on the exhibition to encourage slow looking, listening and contemplation.

The tour is accessible on your own device through the Bloomberg Connects app and DCA's SoundCloud which you can access by scanning the QR code below.



LARGE PRINT, AUDIO & BRAILLE

Large print, audio and braille versions of this leaflet are available, please ask a Visitor Assistant for more information.

BLOOMBERG CONNECTS

The Bloomberg Connects app is available for download from Google Play, the App Store, and via the QR codes at the entrances to our galleries. On it, alongside our content you'll find free digital guides to cultural organisations around the world.

Offering a new way to explore our exhibitions programme, the app allows you to listen to our exhibition notes, watch exclusive artist interviews, and find out what's on.

Please see our website and the Bloomberg Connects app for further details. For assistance locating these recordings, please speak to one of our Visitor Assistants.

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, X and Instagram. Share your thoughts on the exhibition using **#helloDCA**.

SUPPORT DCA

Our exhibitions are always free to access, but DCA is a charity and donations are welcome and appreciated. You can tap to donate at one of the contactless points in our building or donate online at dca.org.uk/support/donate-to-dca
Thank you for your support!



This leaflet is printed on recycled paper. DCA is proud to be an Active Member of the Gallery Climate Coalition: for more information about our work to reduce carbon emissions, visit our website.

