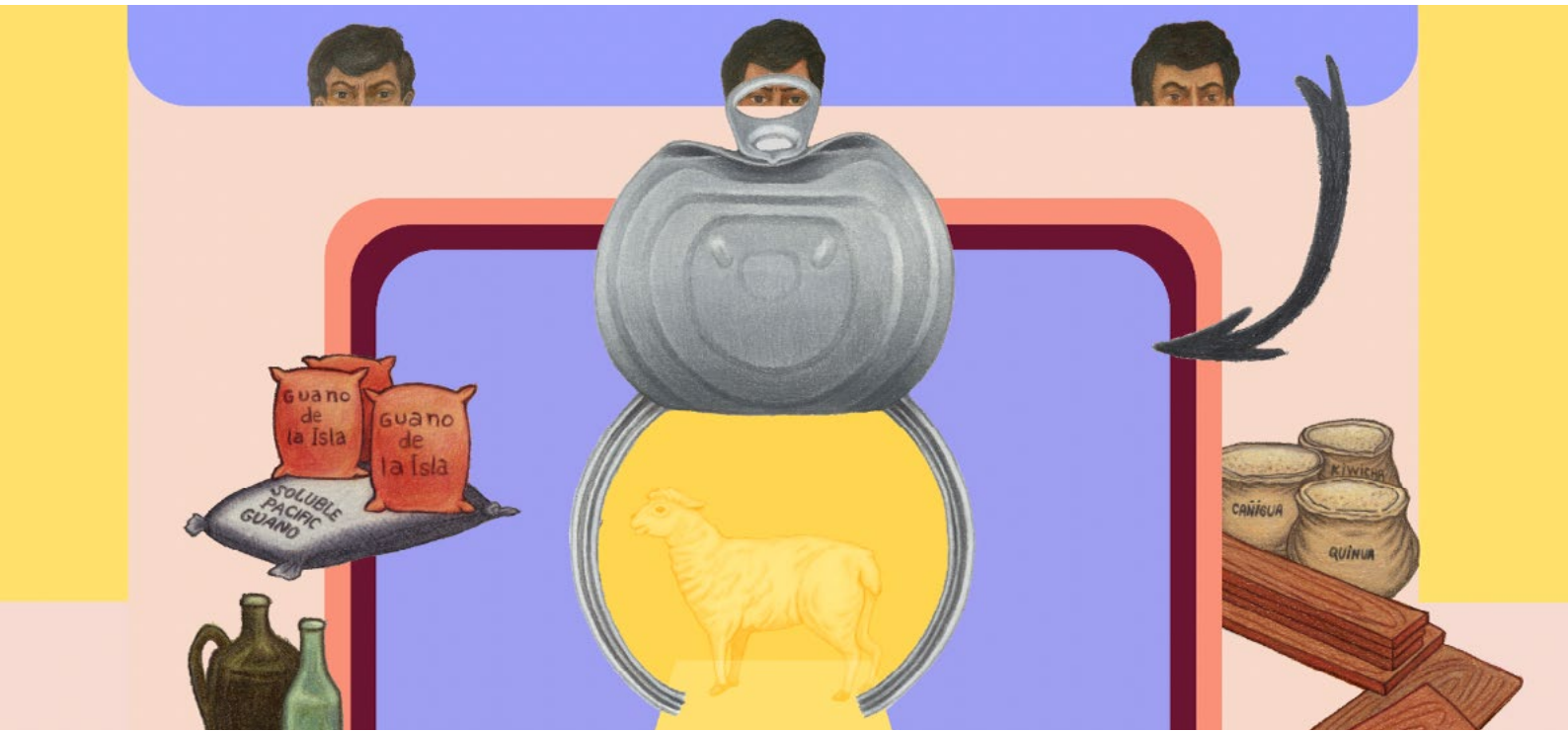


Claudia Martínez Garay, *Conversiones*

Art Basel Unlimited, 2025, Booth U3



Claudia Martínez Garay | *Conversiones*, 2025

GRIMM is pleased to present a new wall-based installation by Claudia Martínez Garay (b. 1983, Ayacucho, Peru) on view at Art Basel Unlimited, 2025, curated by Giovanni Carmine. This will be the largest installation by the artist to date.

Mural work has been part of the artist's practice for several years, with a focus on site-specific commissions. In this case, the wall painting is accompanied by sublimated prints of drawings created by the artist. The 12-meter wide installation is divided into sections, where the limits of depth and dimensions play a central role. It presents a series of imagined spaces—floors, walls, ceilings, skies, and vast voids—that, through free associations and juxtapositions, narrate stories connected to the brown body and its interactions with space, people, and culture. These narratives explore how the brown body collides with, adapts to, or resists the conditions imposed by the world. Martínez Garay invites viewers to immerse themselves in this symbolic and historically layered world.

The drawing style references schoolbooks, the works of chroniclers, myths, and stories that are ingrained in our ways of thinking and understanding the world. Within each space, there are clues to recent history—touching on themes like immigration, syncretism, modernity as an inseparable element of colonization, and the clichés and fixed ideas about the place that brown identities are expected to occupy in society. Each space represents a 'season,' not in the literal sense of climate or the seasons of the year, but rather as different historical periods.

Though these moments belong to the past, they remain relevant in the present, as the understanding of diverse cultures outside the Western hegemony continues to be marked by ignorance, and many prejudices have yet to be overcome. Martínez Garay uses symmetry throughout the composition, while recurring blue areas evoke the ocean, the sky, or a sense of void; references to the sea as a colonial route, once used by explorers to 'discover' and claim new lands. Within this layered narrative, symbolic elements appear: the Bible, the wheel, and the watch stand as emblems of what was historically framed as civilization. In contrast, elements such as the Andean anteater, the condor, and bean sprouts reflect a lucid Andean perspective, offering a counterpoint rooted in Indigenous worldviews and lived knowledge.

The visual structures present geometries that reveal different spaces: the top of a mountain, a room without a roof, a room without walls, a cloister, etc. Navigating these different geometric demarcations, we encounter figures that are symbolic and modest in their simplicity. These figures break through and traverse these planes of reality, often disregarding the physical constraints of the objects they represent, moving against weight, gravity, and logic. The interpretation of these figures remains quite open, depending on the cultural background of the viewer. *Conversiones* highlights how historical moments remain relevant today, revealing how ignorance has shaped the misperceptions of non-Western cultures.

not for publication

For more information, interviews, and royalty-free image requests, please contact our Amsterdam office:
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Claudia Martínez Garay in her studio in Amsterdam (NL), 2023
Photo: Jonathan de Waart

About Art Basel Unlimited

Unlimited is Art Basel's pioneering exhibition platform for projects that transcend the classical art fair stand. It provides exhibitors the opportunity to present monumental installations, colossal sculptures, boundless wall paintings, comprehensive photo series, expansive video projections, and live performances. The works may be created in situ, especially for Unlimited. Works are selected by the Art Basel in Basel Selection Committee, and curator Giovanni Carmine is responsible for their presentation. The infrastructure is then adapted to the needs of each work of art, and the overall layout is planned by the curator in consultation with the galleries. Displayed in a 16,000-square-meter hall, contemporary works and historical projects in this sector are exhibited and sold under optimal conditions.

About the gallery

GRIMM is an international contemporary art gallery representing 37 artists, with locations in Amsterdam (NL), London (UK) and New York, NY (US). Since its establishment in 2005, it has been the gallery's mission to represent and support emerging and mid-career artists who work in a diverse range of media. In addition to the exhibitions that the gallery programs internationally, GRIMM maintains a publication series that offers further critical insights into its artists' practices.

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.

Recent solo exhibitions include: *Every seed is awakened*, Dundee Contemporary Arts (UK) in 2024; *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.

Selected group exhibitions include: Sharjah Biennial 16: *to carry*, Sharjah Art Foundation (AE); *The Overture of the Exhibition*, Malmö Kunstmuseum, Malmö (SE); *Tierra de Nadie*, Il Posto, Santiago (CL); *Spray and Stitch: Art with a message*, Centraal Museum, Utrecht (NL) in 2024; *Sediment Spirit*, Sainsbury Centre for Visual Arts, Norwich (UK); *Echoes of Our Stories*, Quinta do Quetzal, Vidigueira (PT) in 2023; *Who Tells a Tale Adds a Tail: Latin America and Contemporary Art*, Denver Art Museum, CO (US); *consume by*, Museum Arnhem, Arnhem (NL) in 2022; *The Faculty of Sensing: Anton Wilhelm Amo*, SAVVY Contemporary, Berlin (DE) in 2021; *1 Million Roses for Angela Davis*, Kunsthalle im Lipsiusbau, Dresden (DE); *Imagined Communities*, 21st Contemporary Art Biennial Sesc_Videobrasil, São Paulo (BR); the 16th Istanbul Biennial titled *The Seventh Continent*, curated by Nicolas Bourriaud, Istanbul (TR) in 2020.

Selected collections include: 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); ING Collection, Amsterdam (NL); Inhotim Institute, Brumadinho (BR); KADIST Collection, Paris (FR) and San Francisco, CA (US); KPMG Art Collection, Amsterdam (NL); Krannert Museum, Champaign, IL (US); 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); National Gallery of Victoria, Melbourne, VIC (AU); Sifang Art Museum, Nanjing (CN); Tanoto Art Foundation (SP) among others.

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