The Whitney Museum exhibition Pacha, Llaqt'a, Wasichay: Indigenous Space, Modern Architecture, New Art displays seven Latinx artists’ responses to the built environment through construction, land, and space. Curator Marcela Guerrero has brought together 80 recent works and site-specific installations by William Cordova, Livia Corona Benjamín, Jorge González, Guadalupe Maravilla, Claudia Peña Salinas, Ronny Quevedo, and Clarissa Tossin. The works display a wide range of references, from adaptations of pre-Columbian temples to migration routes.

The title includes three words in Quechua, the most common indigenous language spoken today in the Americas. Each has multiple meanings: Pacha is the universe, time, space, nature, world; llaqt'a, place, country, community, town; and wasichay, to build or construct a house.

Clarissa Tossin’s video, Ch’u Mayaa (Maya Blue) (2017), was shot at Frank Lloyd W House in Los Angeles. Tossin moves figures around the temple-like forms to a sound and pre-Columbian flutes while demonstrating the performative, ceremonial nature of revival architecture. Tossin’s sculptures that surround the video are inspired by relic Theater by Mexican artist Francisco Cornéjo that referenced both Central America and productions.

Ronny Quevedo’s father was a professional soccer player in Ecuador, and his Orders Qorichancha) (2018), Errant Globe (2015), and Ulama, Ule, Olé (2012) use sports as game with imagery of a gym floor, ball courts, and constellations arranged in “maps Spanish colonial invaders and is used to render migratory patterns visible, including family relocated from Ecuador to New York.
In her photogram series, Infinite Rewrite (2018), Livia Corona Benjamín features Me or graneros del pueblo (silos for the people) built during the Compañía Nacional de initiative from 1965-1999. A prototype design by architect Pedro Ramirez Vázquez with local materials. However, the 4,000 silos that were built were abandoned, and the failure. These photos, made with multiple exposures that fracture the image almost like a you'll the structures have since been adapted for other purposes: schools, churches, motels installation uses 12-foot-tall walls and a floor plan that echoes both the silos’ conical plazas.

Ayacbo Guarocoe (2018) by Jorge Gonzalez combined Modernism and Puerto Rican Taino (indigenous Caribbean) vernacular in this site-specific installation of a full-height windowed gallery looking eastward. The accordion roof is the mid-century element while the walls are enea (cattail) and dried clay, used in bohios (huts) and in furniture. He has also made benches specifically for the exhibition.

Another site-specific installation sits on the outdoor fifth-floor terrace called huaca (geometries) (2018), by William Cordova, and uses wood with a stainless-steel gate. I Huantille, a temple from the Ichma culture (1100–1400 AD) in Peru that predates an official heritage site in 2001, the temple was claimed by squatters who improvised scaffolding (the artist grew up nearby). Seen from the balconies above, you can see w “non-monument.”

Claudia Peña Salinas’s installation—composed of Cucuyatl (2017), Tlaloc MNA (201 MNA (2018) and more—refers to and reinterprets archeological objects at the Nation Museum in Mexico City. The layout is based on the mythical Aztec paradise of Tlacocan. Together, these artworks form provocative insights and interpretations of the architec cultural heritage across Mesoamerica and offer tantalizing insights into the contempo indigenous work.