

Claudia Andujar and the Yanomami Struggle

English Captions

Claudia Andujar (1931) was raised in Transylvania in a Jewish and Protestant family. As a survivor of the Holocaust, she immigrated to New York in 1946. Nine years later she moved to Brazil, where she started a career as a photographer, bringing attention to vulnerable communities. In 1971, Andujar traveled to the Yanomami region for the first time, an encounter that has developed into a lifelong commitment to its people.

The first part of this exhibition presents a segment of Yanomami culture and its cosmovision through Andujar's photographic work from the 1970s and the visionary words of Kopenawa, as well as drawings and films created by Yanomami artists—most of them shown in the US for the first time.

The second part of the exhibition chronicles the threats against the Yanomami people and their land since the 1970s, when they were intensified by Brazil's military dictatorship's plans to exploit Amazonia. This section also recounts the significant efforts taken by both the Yanomami and their supporters to stop the violence and denounce its perpetrators.

Gallery 1A

The Forest of Life

"I would like white people to stop thinking that our forest is dead and placed here without reason. I would like to make them listen to the voice of the *xapiri* spirits who play here incessantly, dancing on their glittering mirrors. Maybe they will want to defend it with us."





Davi Kopenawa

As Davi Kopenawa explains, the Earth-Forest, called *urihi a*, is a living being, whose integrity depends on a harmonious relation between all its living creatures and entities, visible and invisible. In early 1971, Claudia Andujar arrived in the western part of the Yanomami territory on assignment for the Brazilian magazine *Realidade*. The special issue examined Amazonia and the impact of the Brazilian military dictatorship's programs to colonize and exploit the region.

In that same year, Andujar secured a John Simon Guggenheim Memorial Foundation grant that allowed her to quit her magazine job and embark on a long-term project. In December, Andujar arrived to the more isolated area of the Catrimani River basin, where she would return for extended periods until 1977.

Andujar was welcomed by the Yanomami people living around the Catrimani Mission as well as Carlo Zacquini, an Italian Catholic missionary who had been living in the region since 1965 and was an advocate for Indigenous rights. She began photographing and participating in the daily lives and activities of the people, accompanying them on hunting and foraging expeditions. With time, she also began experimenting with various photographic techniques: applying petroleum jelly to the camera lens, using infrared film, or re-photographing her own photos with colored filters. Her intention was to create a visual translation of Yanomami culture based on her initial understandings and feelings.

Throughout this exhibition, Andujar’s early work from the 1970s is juxtaposed with drawings created between 2000 and 2021 by shaman Davi Kopenawa as well as Yanomami artists Joseca Mokahesi (1971) and Ehuana Yaira (1984), alongside new films by Aida Harika (1998), Edmar Tokorino (1986), Morzaniel Iramari (1980), and Roseane Yariana (1999). The combination of historical works by a non-Indigenous photographer and contemporary Yanomami artworks offers multiple perspectives on Yanomami culture and its cosmovision.

Suspended	
	<p>Claudia Andujar Collective house near the Catholic mission on the Catrimani River. Roraima state, 1976 From infrared film</p> <p>“The forest belongs to Omama; this is why it has a very long breath of life, which we call <i>urihi a wixia</i>. This is what keeps up its breathing. On the contrary, humans’ breath of life is very short. If it is not destroyed, the forest never dies. It is not like humans’ bodies. It does not rot and disappear. It always becomes new again. When we are sick, we sometimes borrow the forest’s breath of life. This is what the shamans do. The forest breathes, but the white people do not notice. They do not think that it is alive.” Davi Kopenawa</p>
	<p>Claudia Andujar Susí Korihana thëri and Mariazinha Korihana thëri in the flooded forest. Catrimani, 1974</p> <p>“The forest is alive. It can only die if the white people persist in destroying it. If they succeed, the rivers will disappear underground, the soil will crumble, the trees will shrivel up, and the stones will crack in the heat. The dried-up earth will become empty and silent. The <i>xapiri</i> spirits who come down from the mountains to play on their mirrors in the forest will escape far away. Their shaman fathers will no longer be able to call them and make them dance to protect us. They will be powerless to repel the epidemic fumes which devour us. They will no longer be able to hold back the evil beings who will turn the forest to chaos. We will die one after the other, the white people as well as us. All the shamans will finally perish. Then, if none of them survive to hold it up, the sky will fall.” Davi Kopenawa</p>
	<p>Claudia Andujar Roraima state, 1972–1976 From infrared film</p> <p>Susí Korihana thëri. Catrimani, 1972–1974 From infrared film</p> <p>“In the beginning, no human beings lived there yet. Omama and his brother Yoasi lived there alone. There were no women yet. The two brothers met the first woman much later, when Omama fished Tëpërëriski’s daughter out of a big river. Omama copulated in the fold of his brother’s knee. With time, the latter’s calf became pregnant and this is how Omama first had a son.” Davi Kopenawa</p>
	<p>Claudia Andujar At the hunting camp, Catrimani, 1974 2 photographs</p> <p>“The <i>xapiri</i> are the images of the <i>yarori</i> ancestors who turned into animals in the beginning of time. This is their real name. You call them ‘spirits,’ but they are other. They came into existence when the forest was still young. The shaman elders have always made them dance and we continue to do like them to this day. When the sun rises in the sky’s chest, the <i>xapiri</i> sleep.” Davi Kopenawa</p>



Davi Kopenawa

“*Urihi*, the earth-forest drawn by the demiurge Omama. The earth’s heart is at the center. The upper branches are the languages of Indigenous peoples and their *xapiri*. The left branch shows the land divided by the non-Indigenous peoples. To the left, the forest and rivers. The earth roots are seen below,” 1993

“The demiurge Omama and his evil brother Yoasi. Omama is painted with annatto. Yoasi was born ill, with white stains on his skin. The white men from the city descend from Yoasi, some destroy the earth in search of gold, they bring heavy machinery to destroy our land,” 2003

“The earth-forest hurt by the non-Indigenous. A road cuts through it. Settlements and wounds done by the search for minerals, precious stones, and oil can be seen,” 2003

Felt pen on paper

Exhibition copies

Collection Bruce Albert

Davi Kopenawa (Mõra mahi araopë community, Marakana region, ca. 1956) is a shaman and the main spokesperson for the Brazilian Yanomami, advocating for their rights and territory. His mother died from a measles epidemic brought to his community by the evangelic American New Tribes missionaries, who also gave him his Christian name Davi. Kopenawa (whose chosen Yanomami name derives from the kopena wasp) left the Yanomami territory to work for non-Indigenous people in his youth. At the age of 15, he started to work for the Brazilian Fundação Nacional do Índio (today known as Fundação Nacional dos Povos Indígenas, FUNAI), a federal agency for Indigenous people, as a guide and translator. Since the 1980s, Kopenawa has been traveling the world to advocate for the legal recognition of the Yanomami territory and the protection of his people. He is one of the most important Indigenous leaders in Latin America. His words gained a new international audience with the publication of the seminal *La chute du ciel. Paroles d’un chaman Yanomami* (co-authored with anthropologist Bruce Albert, Plon/Collection Terre Humaine, 2010), for which he developed these drawings. His words from the book appear throughout this exhibition.



Davi Kopenawa

“The house of the *xapiri*, located in the sky’s chest, is sustained by pillars. Each *xapiri* rests in his hammock,” 2003

“*Xapiri*’s presentation dance and chant. They come from the other world with their arrows, machetes, toucan adornments, and palm leaves,” 2003

“The house of the *xapiri* is suspended from the sky as is the moon. At the bottom, the *xapiri* guardians. At the top, two *xapiri* monkeys watch for the enemies and the *xawara* epidemic fumes to warn the *xapiri* who are resting in their hammocks,” 2003

Felt pen on paper

Exhibition copies

Collection Bruce Albert

“Shamans always want to expand their ‘spirit house’. If they remained too narrow and low, it would not be possible for them to heal anybody. Only those who have a very tall ‘spirit house’ know how to fight the evil beings of sickness, for their *xapiri* are numerous and powerful.”

Davi Kopenawa


Claudia Andujar

At the hunting camp, the tree trunks feed the fire whose smoke preserves the game. Catrimani, 1974
3 photographs









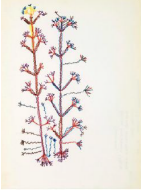


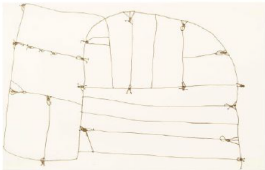


“When he arrives at the chosen resting place, he builds a forest shelter. He sleeps under this roof, which becomes his home. The shelter is erected collectively in around an hour. First, the men use their machetes to clear away the vines and branches. Then they hang their hammocks from the trees, in the same triangular position as in the *yano*, or communal house. Using vines, they bind three tree trunks on which they place branches in the form of crosses to hold up the roof, made of large leaves from wild banana trees, for protection from the rain.”

Claudia Andujar

	<p>Claudia Andujar Mirrors, acquired from missionaries since the sixties, help with traditional body painting. Catrimani, 1974 3 photographs</p> <p>“They are painting themselves with annatto dye and genipap, to look beautiful. The women in the city are always dressing up, doing their nails, putting lipstick on, their beaks become red. This is different, it is natural.” Davi Kopenawa</p>
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Wall

	<p>Claudia Andujar Rita Korihana thëri, 1971–1972</p>
	<p>Claudia Andujar Mariazinha Korihana thëri in the flooded forest. Catrimani, 1974</p> <p>“The light meter stopped working because of the humidity. I had to photograph with a wide-angle lens and 3200 ASA film all day. Normally, the forest is already dark, but when it’s foggy and it rains, it’s even darker.” Claudia Andujar</p>
	<p>Claudia Andujar Tree with fungus. Roraima state, 1974–1976 From infrared film</p>
	<p>“We Yanomami are the sons of Omama, our creator. We form a community of hunter-gatherers and swidden horticulturalists that inhabits the tropical forest. Our land spans the territory of Amazonas and Roraima states in Brazil, with approximately 96,650 km². We also have relatives in Venezuela. Our people live in the region between the Orinoco and Amazonas Rivers. Our population in Brazil and Venezuela is estimated to be 54,000 people. In Brazil, we are approximately 29,000 Yanomami, distributed in 366 communities. The linguists classify among us five subgroups who speak languages from the same family (Ninam, Sanõma, Yanomam, Yanomami and Yãroamë). We recognize ourselves as a linguistic and cultural group of nine of these Yanomami languages plus the Ye’kwana language, also present in our territory.” Hutukara Associação Yanomami</p>
	<p>Claudia Andujar On the way to the hunting expedition. Catrimani, 1974</p>
	<p>Aida Harika, Edmar Tokorino, Roseane Yariana <i>Yuri u xëatima thë</i> [The Fishing with Timbó], 2023 Video 10’ Editing: Aida Harika, Edmar Tokorino, Roseane Yariana, Rodrigo Ribeiro-Andrade, Julia Faraco, Carlos Eduardo Ceccon Translation: Ana Maria Machado, Richard Duque, Corrado Dalmonego, Marcelo Silva, Morzaniel Iramari Production: Eryk Rocha, Gabriela Carneiro da Cunha, Aruac Filmes Co-production: Hutukara Associação Yanomami Associate production: Gata Maior Filmes Courtesy of Aida Harika, Edmar Tokorino, Roseane Yariana, Aruac Filmes</p>

	<p>Two young Yanomami filmmakers describe the practice of fishing with timbó, a vine traditionally used to stun fish. The combination of voices and perspectives in the film suggests the re-enchantment of images as a way of storytelling.</p> <p>Yanomami filmmakers Aida Harika (Watoriki, 1998) and Edmar Tokorino (Watoriki, 1986) live in the village of Watoriki. They are part of a Yanomami media collective initiated in 2018 by Hutukara Associação Yanomami, with support from Instituto Socioambiental. Since 2021, Harika and Tokorino have participated in several workshops to produce videos and short films, reflecting a growing interest in media technologies in their community. The first two short films they co-directed are shown here for the first time. Roseane Yariana (Watoriki, 1999) was also part of the audiovisual workshop in 2018. She lives in Buriti village and is the daughter of artist Joseca Mokahezi, whose work is also included in this exhibition. The three filmmakers participated in the filming of the feature <i>The Falling Sky</i> (to be released), directed by Eryk Rocha and Gabriela Carneiro da Cunha and based on the book by Davi Kopenawa and Bruce Albert.</p>
	<p>Orlando Naki uxima <i>Maõkori (Strychnos guianensis)</i>, a poisonous plant formerly used to make poison for war arrowheads, 1977 Felt pen on paper Exhibition copy Collection Claudia Andujar</p>
	<p>Claudia Andujar Apião Korihana thëri feathers his arrow with a red-billed curassow feather in a hammock made from tree bark in the collective hunting camp. Catrimani, 1974</p>
	<p>Claudia Andujar Apião Korihana thëri prepares the tip of an arrow made from the arm bone of a monkey in the collective hunting camp. Catrimani, 1974</p>
	<p>André Taniki The beginning of the world. The <i>xapiri</i> and their paths in the sky, 1977 Collection Claudia Andujar Felt pen on paper Exhibition copy Collection Claudia Andujar</p>
	<p>Claudia Andujar Spider monkey. Catrimani, 1972</p>
	<p>Claudia Andujar Catrimani, 1972–1976 From infrared film</p>

Suspended



Claudia Andujar

Smoked spider monkey is one of the preferred types of game to give to guests at the end of a ritual. Catrimani, 1974

“The monkey is our favorite. White people don’t eat it. They think it resembles a child, a person. Since the Creator created it, we have to eat it. People from the cities are afraid to eat monkeys. You say that we are savages, you think we are monkeys. You are too, because you are hairy, bearded. Man was once an ape.”
Davi Kopenawa



Claudia Andujar

Candinha Korihana thëri and Mariazinha Korihana thëri clean a red-billed curassow, whose plumage is used to feather arrows. Catrimani, 1974

“I find myself during long treks through the forest. I remember the sweat dripping from my nose, burning my eyes. We walked for hours. Men, women, children, newborn babies on their mothers’ backs, a nocturnal monkey clinging to a woman’s hair, the hammocks, the pots, the essentials: everything on the move. The forest to the Yanomami is like a city to us. He knows every crossing, dealing with them the way we cross streets.”
Claudia Andujar



Claudia Andujar

Susi Korihana thëri and Juliana Paxokasi thëri make baskets from palm fronds to transport game. Catrimani, 1974
3 photographs

“I didn’t know how far we would go because I didn’t know how to ask. We went for a distance that took half an hour of walking. There, we saw this large entire animal, killed by Machadão with a bow and arrow. The idea was to cut it up right there, and the Yanomami made baskets of wild banana leaves, woven on the spot.”
Claudia Andujar



Claudia Andujar

A youth in a barkcloth hammock. Catrimani, 1974
3 photographs

“At night, the *yano* [collective house] is like the uterus of a pregnant woman: warm and safe. It is round like the mother and contains life. Outside is darkness, cold, and danger. Inside, the community is protected and comforted by the fire.”
Claudia Andujar



Joseca Mokahezi

“Thuëyoma, the first woman, wife of the demiurge Omama, and daughter of the master of the waters, Tëpërësiki,” 2003

“Sihiri (Scorpion) shoots Krukuri (Owl) with arrows on top of the mountain where she has been hiding. Krukuri is a jealous hunter, who killed his more talented partner, Kāomari (Hawk),” 2003



“This was a man who became other to kill his wife who was on her first menstruation seclusion. After killing her, he took her to a cave in the mountain where the ghosts live and would eat her,” 2003

Colored pencils and felt pen on paper
Exhibition copies
Collection Bruce Albert

Joseca Mokahehi (Watorikí, 1971) is an employee at Brazil’s Secretaria Especial de Saúde Indígena (SESAI) and an artist. He was the first language scholar, teacher, and health agent of his community. He has produced and illustrated Yanomami-Portuguese publications for educational and health programs. He began drawing and woodcarving in the early 2000s. Not a shaman himself, Mokahehi usually draws the *xapiri* (a shaman’s spirit helpers) in their human and animal forms based on the visions narrated to him by shamans. His drawings depict a story that is invisible to non-shamans with the intention of sharing and promoting the Yanomami cosmovision. Since 2003, Mokahehi’s work has been exhibited in many art institutions in Brazil and abroad. His work has been exhibited by Fondation Cartier pour l’art contemporain in Paris (2012, 2019), Shanghai (2021), London (2022), and Lille (2022). In 2022, his first solo exhibition, *Kami yamaki urhipë* [Our Earth-Land], opened at Museu de Arte de São Paulo. He lives in Watorikí with his wife and five children.



Joseca Mokahehi

“A hunter returning from the forest has his back bitten by the tapir spirit because he ate the forbidden tapir meat during his wife’s menstruation ritual,” 2003

“This Yanomami is sleeping and dreaming that the Watupari (king vulture spirit) is eating his image and body. When he wakes up and goes to work in the forest, he will suddenly die,” 2003

“The dogs of evil spirit Kamakari attack a sick Yanomami woman sitting on a bench,” 2003

Felt pen on paper
Exhibition copies
Collection Bruce Albert

Wall



Claudia Andujar

Girl playing on water. Catrimani, 1974
2 photographs

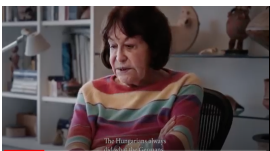


Claudia Andujar

At the Catrimani River, 1976

“I asked: Claudia, what have you done? Is this girl dead or sleeping? I got a little angry with her. When the eye is closed you can’t take a picture, because it’s dead. I think she is sleeping.”
Davi Kopenawa



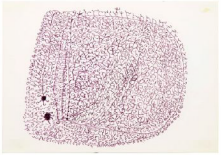


Wall



Mariana Lacerda

Gyuri, 2020
Video
47’

With: Claudia Andujar, Davi Kopenawa, Carlo Zacchini, and Peter Pál Pelbart
Produced by Carol Ferreira, Luiz Barbosa, and Marcia Vaz
Cinematography by Marcelo Lacerda and Pio Figueiroa
Sound editing and soundtrack: O Grivo

	<p>Mariana Lacerda (Recife, 1975) is a filmmaker and documentary maker. Currently, she lives in São Paulo. She made the film <i>Gyuri</i> between 2018 and 2020, together with Claudia Andujar and Peter Pál Pelbart. Among the festivals that have received <i>Gyuri</i> is Puy ta Cuxlejaltic, held in free Zapatista lands at the end of 2019.</p>
	<p>Claudia Andujar A man blowing on the fire. Catrimani, 1972–1976</p>
	<p>Claudia Andujar The Yanomami often burn down a <i>yano</i>, or collective house, when they move, flee an epidemic, or when an important leader passes away. Catrimani, 1972–1976 From infrared film</p>
	<p>Vital Warasi Urihihamë walking (in the forest) and two scorpions, 1976 Felt pen on paper Exhibition copy Collection Claudia Andujar</p>
	<p>Claudia Andujar Cooking and resting inside the collective house. Catrimani, 1972–1974 3 photographs</p>
	<p>Claudia Andujar The Korihana thëri family's collective house. Catrimani, 1972–1976</p> <p>“We understood each other through gestures and mimicry. Answers were in the eyes. I didn’t miss the exchange of words. I wanted to observe, absorb, in order to recreate in the form of images what I was feeling.” Claudia Andujar</p>





Gallery 1B

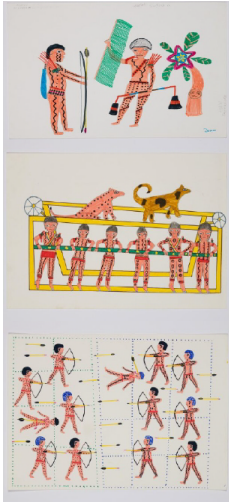
The Intimacy of The Household

The large communal houses in the Catrimani region are called *yano*. A *yano* can have different shapes and accommodate dozens of families. They are the heart of each community. The photographs Claudia Andujar took in these wide, shadowy spaces depict family routines and day-to-day life with intimacy. They also move away from traditional documentation in their hope to transcend direct reality and create a visual translation of the invisible and spiritual elements of Yanomami life. In the photos, a worn-out

roof made of palm leaves seems to glitter like a starry night sky; a young man by the fire resembles an ancestral deity enveloped in smoke; and a curious child embraced by sunlight glows like a spiritual being.

Almost 40 years after Andujar took these photos, Yanomami teacher and artist Ehuana Yaira studied and depicted the activities of women inside and outside the *yanó*. Her feminine large-scale figures speak to the centrality of women’s roles in their communities.

Suspended	
	<p>Claudia Andujar Hekasi Rainathauxi thëri and a friend. Catrimani, 1974</p> <p>“We generously barter our goods in order to spread friendship among ourselves. If it were not so, we would be like the white people who constantly mistreat each other because of their merchandise.” Davi Kopenawa</p>
	<p>Claudia Andujar Children from the collective house on the Jundiá River, a tributary of the Catrimani River. Catrimani, 1974</p> <p>“The kids are curious to look at the camera, to see how it works. What’s inside? Is <i>napë</i> [the white people] there?” Davi Kopenawa</p>
	<p>Joseca Mokahehi “This is a sky beyond the sky we see, that’s why it is transparent. It is a new sky in formation, where only king vulture spirits live,” 2003</p> <p>“Above, far away, on the back of the sky, live the ghosts of our dead, who are many. With them also lives Yāpirari, the spirit of the monkey. When the dead arrive in the sky, the ghosts sing to welcome them. Then the thunders make their thunderous voices heard and the <i>xapiri</i> answer to them,” 2003</p> <p>“This is the ground level where we live; you can see our houses. Here live our shamans, who clean the earth-forest when it is contaminated by the <i>xawara</i> epidemic fumes. After killing the epidemic fumes, they dump their remains in the world below, where the voracious beings we call the <i>Ão patari</i> live,” 2003</p> <p>“Here, in the world below, live <i>Ão patari</i> beings, ancestors who died when the first sky fell. They look like humans but have turned into others. They are very hungry for flesh. That is why the shamans throw to them the remains of the spirits of the epidemic fumes and of the evil beings that they kill,” 2003</p> <p>Pencils and felt pen on paper Exhibition copies Collection Bruce Albert</p>
	<p>Joseca Mokahehi “Yāpirari, spirit of the lightning monkey, holds Yarimari, spirit of the thunder, so he can calm down,” 2003</p> <p>“Portrait of three evil <i>xapiri</i>: Ara poko, very dangerous, with all his weapons; Suhu with his head full of lice; and Taprayoma, spirit of the itchy plant,” 2003</p> <p>“This is how the women <i>xapiri</i> are when they come down to visit us, at the moment when we want to become shamans. They come down from very far away in a sort of</p>



airplane, very fast. They hold on to big steel bars so that they don't fall, and they are guarded by dogs," 2003

"This is a war between the *xapiri*. When enemy shamans send their evil *xapiri* to kill a child in a distant house, the shamans of that house also send their spirits to fight them. When the *xapiri* shoot arrows at each other like this, it's very dangerous! But this is how the child can finally heal," 2003

Felt pen on paper
Exhibition copies
Collection Bruce Albert



Claudia Andujar
Catrimani, 1974

"Omama's image tells us: 'Open your gardens without making them go too far. Cut up the wood of fallen trunks for the fires to warm you and cook your food. Do not cut the trees just to eat their fruit. Do not damage the forest for no reason. Once it is destroyed, no other will replace it! Its richness will escape forever and you will not be able to live on this land anymore'."

Davi Kopenawa



Claudia Andujar
A man examines the straightness of his arrow. Catrimani, 1974



Claudia Andujar
A youth in a traditional cotton hammock. Catrimani, 1974

"Photography is a process of discovering the other and, through the other, oneself. Intrinsicly, that is why the photographer seeks and discovers new worlds but, in the end, always shows what is inside himself."

Claudia Andujar



Claudia Andujar
Barriga Korihana thëri and his wife Teresa Rainathauxi thëri. Catrimani, 1974



Claudia Andujar
Deep sleep, Catrimani, 1974

"The spirits' day is our night, which is why they seize us by surprise, during our sleep. This is our way of learning. We shamans possess the spirits' value of dream inside ourselves. It is they who allow us to dream so far away. This is why their images constantly dance by our side when we sleep."

Davi Kopenawa



Claudia Andujar
Teo Xaxanapi thëri lit by firelight. Catrimani, 1974

"In the time of our ancestors, the white people were very far away from us. They had not yet brought measles, coughing disease, and malaria into our forest. Our people were not sick as often as we are today. They were in good health most of the time and when they died their ghosts were not tainted with the fumes of epidemics."

Davi Kopenawa

	<p>Claudia Andujar Inside a collective house near the Catrimani River, 1974</p> <p>“When I was a child, I always flew when I dreamed, very high in the sky’s chest or very far in the depths of the waters. This is why I later asked my stepfather to make me drink the <i>yākoana</i>. I did not become a shaman without a reason! I was always curious to know the <i>xapiri</i> better, for the images and the songs of dreams they send us are very beautiful.” Davi Kopenawa</p>
	<p>Claudia Andujar Xirixana Xaxanapi thëri mixes plantain soup in a hollowed-out tree trunk. Catrimani, 1974</p> <p>“We must defend our forest to be able to eat manioc and plantain bananas when our stomach is empty. We must also protect its watercourses to be able to drink and fish. In the past, we were not forced to talk about the forest with anger because we did not know all these white people: land and tree eaters. Our thoughts were calm.” Davi Kopenawa</p>
	<p>Claudia Andujar Xirixana Xaxanapi thëri mashes plantains cooked in an aluminum pot. Catrimani, 1974</p> <p>“A good harvest precedes every <i>reahu</i>. To prepare for the feast, the men make plantain soup in a hollowed-out tree trunk that can hold up to 200 liters.” Davi Kopenawa</p>
	<p>Claudia Andujar Little girl with pearls, Catrimani, 1972–1976</p> <p>“The <i>xapiri</i> slowly follow each other down these paths suspended in the heights. We see them sparkling in a kind of moonlight, their feathery adornments swaying, floating gently to the rhythm of their steps. Their images are so beautiful! Some of their trails are very wide, like your roads at night, crisscrossed by cars’ headlights, and the most dazzling are those of the oldest spirits.” Davi Kopenawa</p>
	<p>Ehuana Yaira “The shaman men ask Thuëyoma for help when a Yanomami is sick. She takes <i>haro aroari hi</i> and puts it on the sick person, so the fever starts to go down. Thuëyoma is very good,” 2021</p> <p>“We live in houses like this. We all live inside it because the house is very big,” 2021</p> <p>“This is Yawarioma (a woman spirit of the water). When she sees a young man, she won’t let him grow up. When a man passes through the forest and Yawarioma finds him handsome, she thinks of stealing him away,” 2019</p> <p>Pencils and felt pen on paper Exhibition copies Collection Ehuana Yaira</p> <p>Ehuana Yaira (Watoriki, 1984) is an artist and researcher. She is the first known Yanomami woman to become a teacher in the region and to write a book in Yanomae, her own language. Her research on the transformation of the rituals around a young woman’s first period was published as <i>Yi pi muwi thëã oni: Palavras escritas sobre menstruação [Written Words on Menstruation]</i> (2017). She has also researched and illustrated books about traditional Yanomami medicines and languages. In 2018, she coordinated the 11th Annual Yanomami Women Event. She was the protagonist of <i>A Film for Ehuana</i> (Louise Botkay, 2018) and interpreter for the feature film <i>The Last Forest</i> (Luiz Bolognesi, 2021). Yaira is one of the few Yanomami women to draw on paper, making her an innovator for a new generation. Her drawings are usually densely colored and depict the daily activities of women. Her work has been exhibited by Fondation Cartier pour l’art contemporain in Paris (2019), Shanghai (2021), and Lille (2022), and will be shown in Milan in 2023.</p>
	<p>Ehuana Yaira “We women do it this way when we roast the cassava bread (a type of bread made of fermented manioc). Without cassava bread we don’t have anything to eat along with the game meat, so we always make <i>beiju</i>,” 2021</p> <p>“When we are at a party, this is how we dance. After we make ourselves beautiful, we dance. During the <i>reahu</i> we stay inside the house,” 2019</p>



“This is how we Yanomami prepare our food. Early in the morning we go to the field with our daughters. First we harvest the manioc, then we grate them. Meanwhile, the daughter cooks the green bananas for her father and mother to eat,” 2021
Pencils and felt pen on paper
Exhibition copies

Moving Identities





From 1974 to 1976, Claudia Andujar photographed her hosts in the Catrimani region using only the natural light that penetrated their collective homes. For each person, she used an entire roll of film, working slowly to create beautiful close-up portraits. The care for each portrait, based on an intimate relationship, was also a way for Andujar and the Yanomami to strengthen their mutual bonds.






Andujar lost most of her Jewish family during the Holocaust and spent her adulthood looking for a sense of belonging, which she found among the Yanomami. Organized from younger to older generations, these portraits can be seen as a surrogate family album as much as a celebration of their friendship.


The Yanomami word *utupë* refers to a person’s “body image” and “vital essence” as well as to “photography.” The Yanomami are traditionally reluctant to keep photographs of deceased kin as they fear that leaving a trace in the world will stop their spirits from fully ascending to the sky. However, with the guidance of Davi Kopenawa, the Yanomami communities represented here have agreed to the presentation of Andujar’s photography in non-Indigenous spaces as an important contribution to making their people and their plight known beyond their territory.

“Claudia Andujar came to Brazil, passed through São Paulo, then Brasília, then Boa Vista, and then to the Yanomami lands. She arrived at the Catrimani Mission. She was thinking about her project, what she was going to do, what she was going to plant. The way one would plant a banana tree, the way one would plant a cashew tree. She wore the clothes of the Yanomami, to make friends. She is not Yanomami, but she is a true friend. She took photographs of childbirth, of women, of children. Then she taught me to fight, to defend our people, land, language, customs, festivals, dances, chants, and shamanism. She explained things to me like my own mother would. I did not know how to fight against politicians, against the non-Indigenous people. It was good that she gave me the bow and arrow as a weapon, not for killing whites but for speaking in defense of the Yanomami people. It is very important for all of you to see the work she did. There are many photos of Yanomami who have already died but these photos are important for you to get to know and respect my people. Those who do not know the Yanomami will know them through these images. My people are in them. You have never visited them, but they are present here. It is important to me and to you, your sons and daughters, young adults, and children to learn to see and respect my Yanomami people of Brazil who have lived in this land for many years.”




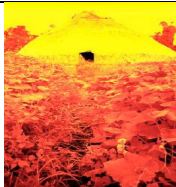
Davi Kopenawa at the opening of *The Yanomami Struggle* in São Paulo, 2018.




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	<p>Claudia Andujar Woman and child from behind. Catrimani, 1974</p> <p>Mother and baby. Catrimani, 1974</p> <p>Mother and child. Jundiá, Catrimani, 1974</p>
	<p>Claudia Andujar Flora Opikî thëri. Catrimani, 1974</p> <p>Pierced lower lip. Catrimani, 1974</p> <p>Pierced lower lip. Catrimani, 1974</p>
	<p>Claudia Andujar A teenager with king vulture or hawk down feathers. Upper Catrimani, 1976</p> <p>Young Marihipi thëri. Upper Catrimani, 1974</p> <p>Moxi Hwaya u thëri, Vital Warasi's son. Upper Catrimani, 1974–76</p>
	<p>Claudia Andujar Kawai Opikî thëri. Catrimani, 1974–1976</p> <p>Tixo Opikî thëri, brother of Kawai. Catrimani, 1974–1976</p> <p>Mother and son. Catrimani, 1976</p>

	<p>Claudia Andujar A young man's foreskin is tied to his waist with cotton thread. Catrimani, 1974</p> <p>Xina Xaxanapi thëri. Jundiá, Catrimani, 1974</p> <p>Hélio Xaxanapi thëri with a beaded necklace and feather ornaments on his arm. Jundiá, Catrimani, 1974</p>
	<p>Claudia Andujar Tomé Xaxanapi thëri and Hekasi Rainathauxi thëri. Jundiá, Catrimani, 1976</p> <p>André Taniki Xaxanapi thëri, Jundiá. Catrimani, 1974</p> <p>Young man with cotton necklace. Catrimani, 1974</p>
	<p>Claudia Andujar Teresa Rainathauxi thëri and husband Barriga Korihana thëri, Catrimani, 1974</p> <p>Horácio Paxokasi thëri with a beaded necklace and ear ornaments of red-billed curassow down feathers, Lower Catrimani, 1974–1976</p> <p>Raimundinho Korihana thëri wears feathers from the wing of a blue-throated piping guan in his earlobe, king vulture or hawk down feathers in his hair, and an arm ornament with red-billed curassow feathers, Catrimani, 1974–1976</p>
	<p>Claudia Andujar Astor Xaxanapi thëri painted with charcoal. Catrimani, 1974</p> <p>Pakitai with a beaded necklace, king vulture or hawk down feathers in his hair, and an arm ornament with red-billed curassow feathers. Upper Catrimani, 1976</p> <p>Nego Wakatha u thëri. Catrimani, 1974</p>
	<p>Claudia Andujar Tuxaua João Irosimani Xaxanapi thëri. Jundiá, Catrimani, 1974</p> <p>Tuxaua Luis Korihana thëri. Catrimani, 1974–1976</p> <p>Xokoaxi Rainathauxi thëri, Ajarani, 1974</p>

	<p>Claudia Andujar Aracy Paxokasi thëri with blue-throated piping guan feathers in her ear lobes and grass sticks in her lip. Catrimani, 1974–1976</p> <p>Celina Korihana thëri with a bead necklace and grass sticks in her lip. Catrimani, 1972</p> <p>Amothama Korihana thëri, then the oldest person in the Wakatha u community. Catrimani, 1974–1976</p>
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	<p>Claudia Andujar Homecoming. Catrimani, 1972–1976</p> <p>“I can affirm that I feel calm in this Yanomami world. I no longer feel like a stranger. This world helps me understand myself and accept the other world in which I grew up. The two worlds are coming together in a big hug. It’s one world to me! I don’t miss anything.” Claudia Andujar</p>
	<p>Morzaniel Iramari <i>Mãri hi</i> [The Tree of Dream], 2023 17’ With: Davi Kopenawa Editing: Morzaniel Iramari, Rodrigo Ribeiro-Andrade, Julia Faraco, Carlos Eduardo Ceccon Translation: Ana Maria Machado, Richard Duque, Corrado Dalmonego, Marcelo Silva, Morzaniel Iramari Production: Eryk Rocha, Gabriela Carneiro da Cunha, Aruac Filmes Co-production: Hutukara Associação Yanomami Associate production: Gata Maior Filmes</p> <p>When the flowers of the <i>Mãri</i> tree bloom, dreams arise. The words of the great shaman lead a dreamlike experience in the synergy between cinema and Yanomami dream, presenting the poetics and teachings of the peoples of the forest.</p> <p>Morzaniel Iramari (Watoriki, 1980) was trained as a filmmaker through the Video nas Aldeias (Video in the Communities) project, a groundbreaking initiative to strengthen Indigenous rights through audiovisual production. His first short film, <i>Watoriki Xapiripë Yanopë</i> [House of Spirits] (co-directed with Dário Kopenawa), was made in 2010. <i>The Tree of Dreams</i> (2023) is presented here for the first time. The feature film <i>Urihi Haromatimaipë</i> [Earth-Forest Shamans] (2014) won the award for Best Film at the Forumdoc.BH festival. He has participated in the 4th Week of Directors in Rio de Janeiro (2014) and in the Biennial of Indigenous Cinema in São Paulo (2016). He has coordinated communications for Hutukara Associação Yanomami. He has participated in the filming of the feature <i>The Falling Sky</i> (to be released), directed by Eryk Rocha and Gabriela Carneiro da Cunha and based on the book by Davi Kopenawa and Bruce Albert.</p>
	<p>Claudia Andujar Karera Korihana thëri checking his new haircut with his daughter Aríete. Catrimani, 1974</p> <p>“Every being of the forest has an <i>utupë</i> image. These are the images the shamans call and bring down. These are the images that become <i>xapiri</i> and do their presentation dance for us. They are the real center, the real heart of the animals we hunt. These images are the real game! They are like photographs. But only the shamans can see them. Ordinary people cannot.” Davi Kopenawa</p>
	<p>Claudia Andujar Collective house surrounded by sweet-potato leaves. Catrimani, 1976 From infrared film</p>

	<p>Poraco Hiko Pregnant woman giving birth, 1976 Felt pen on paper Exhibition copy Collection Claudia Andujar</p>
	<p>Claudia Andujar Catrimani region, 1974 2 photographs</p> <p>“These <i>napēnapēri</i> spirits (the spirits of the white people’s ancestors) are very tall. They are also very different from the spirits of the forest and of the animal ancestors. They are wrapped in uniforms, like very long white shirts. Their eyes are hidden by shining metal skins. These are eyeglass-like mirrors that allow them to see the evil beings coming from a great distance.” Davi Kopenawa</p>
	<p>Claudia Andujar A woman in a hammock. Catrimani, 1972–1976</p> <p>“Women sometimes also become shamans. This happens when their father was a shaman before them and they were born of the sperm of his spirits—for as I said, when a shaman copulates with his wife, his spirits do so too.” Davi Kopenawa</p>