

Gallery 2A

Rites and Vision



The *reahu* is an inter-community gathering and funeral rite central to Yanomami life. A *reahu* depends on the abundance of food and can last several days. Participants perform ceremonial chants, dances, rituals, and dialogues. During a *reahu* shamans contact and nourish their *xapiri*, the “spirits helpers.”



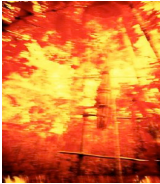


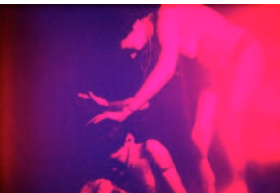


“In the silence of the forest, we shamans drink the powder of the *yākoana hi* trees, which is the *xapiri* spirits’ food. Then they take our image into the time of dream. This is why we can hear their songs and contemplate their presentation dances during our sleep. This is our school to really know things,” explains Davi Kopenawa.







Claudia Andujar employed different techniques to portray each of the *reahu* rituals and share her fascination with a non-Indigenous audience. In some cases, Andujar used multiple exposures to superimpose scenes in the same frame; in others, she used a low shutter speed to blur moving elements or shook the camera to create shimmering streaks from light sources.



According to the Yanomami, the shamans and their *xapiri* are responsible for keeping the Earth-Forest healthy and holding up the sky. If they fall ill, the sky will collapse and destroy the earth, as happened in ancient times.



Only in recent years have Yanomami filmmakers begun to use cameras to document the *reahu*. Two recent films shed new light on these rituals’ dynamics: *Urihi Haromatimapë* [*Earth-Forest Shamans*] (2014), directed by Morzaniel Iramari, and *Thuë pihi kuuwi* [*A Woman Thinking*] (2022), directed by Aida Harika, Edmar Tokorino, and Roseane Yariana.










Suspended	
	<p>Joseca Mokahehi “The <i>xapiri</i> whistle and dance as they accompany their father-in-law, the powerful tapir spirit, in his large canoe in the middle of the river,” 2003</p> <p>“These <i>xapiri</i> descend toward a young Yanomami who wants to become a shaman. They have large macaw feathers in their armbands and king vulture down feathers in their hair. Their path is bright and shining. They sing about the distant forest-lands they come from, where there are hills and big mountains. They never get lost on the way,” 2003</p> <p>Felt pen on paper Exhibition copies Collection Bruce Albert</p>
	<p>Joseca Mokahehi “Such are the paths of the <i>xapiri</i> when they descend into the house of the shamans,” 2003</p>

	<p>“A group of women <i>xapiri</i> dance and sing on top of their large mirror,” 2003 Felt pen on paper Exhibition copies Collection Bruce Albert</p>
	<p>Claudia Andujar Funerary bundle in the forest. Catrimani, 1976 From infrared film</p> <p>“Here we died and they made a kind of box to put a dead person in. They tied them up and took them into the bush. We don’t bury the person who dies. He prefers to stay there. We hang them for 15 days to a month. After it rots, all that’s left is bone. Now it’s time to take it out and cremate it.” Davi Kopenawa</p>
	<p>Claudia Andujar Funerary bundle in the forest. Catrimani, 1976 From infrared film</p> <p>“We think it is bad to own a dead man’s goods. It fills our thought with sorrow. Our real goods are the things of the forest: its waters, fish, game, trees, and fruit. Not merchandise! This is why as soon as someone dies we make all the objects he kept disappear. We grind up his beaded necklaces; we burn his hammock, his arrows, his quiver, his gourds, and his feather ornaments. We crush his pots and throw them in the river.” Davi Kopenawa</p>
	<p>Claudia Andujar <i>Yäimuu</i>, chanted ceremonial dialogue. Catrimani, 1972–1976</p> <p>“The <i>xapiri</i> spirits only come to us once they are sated with <i>yākoana</i>. Their mirrors arrive from the sky’s chest, slowly preceding them. They suddenly stop in the air and remain suspended there.” Davi Kopenawa</p>
	<p>Claudia Andujar Visitor inhaling <i>yākoana</i>. Catrimani, 1972–1976</p>
	<p>Claudia Andujar Celina Korihana thëri takes care of her son José, who felt faint after inhaling <i>yākoana</i>. Catrimani, 1972–1976</p>
	<p>Claudia Andujar Catrimani, 1972–1976</p>
	<p>Claudia Andujar <i>Herii: women’s chant</i> Women dance and chant at night in the collective house. Some carry children on their backs using slings made from tree bark attached to their heads. Catrimani, 1974 3 photographs</p>

	<p>“Do not think that the <i>xapiri</i> are only male spirits. Many women spirits also do their presentation dance for the shamans. We call them <i>yaroriyoma</i>, the animal ancestors spirit women, and also the women spirits <i>thuëyoma</i>. These are the daughters, sisters, daughters-in-law, and wives of the <i>xapiri</i>. There are very beautiful young coati spirit women among them, but especially <i>kumi</i> vine spirit women, who are good at preparing love charms.” Davi Kopenawa</p>
	<p>Claudia Andujar Catrimani, 1972–1976</p> <p>Men walking and chanting in the collective house. Catrimani, 1972–1976</p> <p><i>Reahu</i> feast. Catrimani, 1972–1976</p>
	<p>Claudia Andujar Claudio Xaxanapi thëri, a young man unaccustomed to the <i>yãkoana</i>. Catrimani, 1974</p> <p>“I saw them coming toward me from the sky’s heights in a shimmering bright light. They were descending slowly, gathering in ever-growing numbers, like a blinding fall of white fluffy feathers. The powerful vibration of their songs was gradually drawing closer: ‘Arerererere!’ They started to whirl around in place in the air, like a multitude of hummingbirds.” Davi Kopenawa</p>
	<p>Claudia Andujar A guest decorated with vulture and hawk down feathers at a feast. Catrimani, 1974</p>
	<p>Claudia Andujar Under the effect of the <i>yãkoana</i>. Catrimani, 1974</p>
	<p>Claudia Andujar Catrimani, 1974</p>

	<p>Claudia Andujar A shaman, with vulture and hawk down feathers on his head and macaw feathers on his arm, invokes his <i>xapiri</i> helpers. Catrimani, 1972–1976</p> <p>Antônio Korihana thëri, a young man under the effect of <i>yākoana</i> powder. Catrimani, 1972–1976 2 photographs</p> <p>“Our ancestors inhabited the sources of these rivers long before the birth of my fathers and even long before the white people’s ancestors were born. Sometimes we are scared that the white people will finish us off. Yet despite all that, after having cried so much and put the ashes of our dead in oblivion, we live happily. We know that the dead go to rejoin the ghosts of our elders on the sky’s back, where game is abundant and feasts are endless.” Davi Kopenawa</p>
	<p>Claudia Andujar Ceremony of the <i>yākoana</i>. Catrimani, 1974</p> <p>The shaman Naro Paxokasi thëri inhaling the <i>yākoana</i>. Catrimani, 1972–1976</p> <p>José Korihana thëri under the effect of the <i>yākoana</i>. Catrimani, 1972–1976</p> <p>“He is looking at everything: far, near, the whole world. How many kilometers our land has, how high the <i>hutukara</i> is, how deep the land goes. José is a great shaman. It looks like he is sleeping, but he is flying. The force of the <i>yākoana</i> has taken him.” Davi Kopenawa</p>

Wall	
	<p>Morzaniel Iramari <i>Urihi Haromatipë</i> [Earth-Forest Shamans], 2014 Video 60’ Editing: Pedro Portella, Julia Bernstein, Morzaniel Iramari Production: Hutukara Associação Yanomami, FAE UFMG, Instituto Socioambiental, Jenipapo Audiovisual Courtesy of Morzaniel Iramari</p>
	<p><i>Yākoanamuu</i>: collective consumption of <i>yākoana</i> powder</p> <p>Claudia Andujar Collective scene of <i>yākoana</i> consumption at the end of a <i>reahu</i> ritual. Catrimani, 1974</p> <p>The shaman Tuxaua João blows <i>yākoana</i> into the nostrils of a young man at the end of the <i>reahu</i> ritual. Catrimani, 1974</p> <p>Tomé Xaxanapi thëri inhales the <i>yākoana</i>. Catrimani, 1974</p>

	<p>“The power of the <i>yākoana</i> took me over and instantly made me die. I rolled and thrashed on the ground like a ghost. I could no longer see anything around me, neither my house nor its inhabitants.” Davi Kopenawa</p>
  	<p><i>Koamayuu or koraha u xëyuu: plantain soup offering ceremony</i></p> <p>Claudia Andujar The plantain soup must be drunk until you feel nauseated. Catrimani, 1974</p> <p>Drinking a calabash of plantain soup. Catrimani, 1974</p> <p>Offering of plantain soup to important guests. Catrimani, 1974</p> <p>“If we drink a lot of plantain soup or peach palm fruit juice at a feast, we ‘become other’ and at night the images of their fertility come to visit us.” Davi Kopenawa</p>
	<p>André Taniki The series “Death of Celina” represents the <i>reahu</i> funeral rites for Celina, wife of Tuxaua Luis, the elder of Wakatha u thëri (a village of the Catrimani mission). During the funeral ceremony, the Yanomami eat plantain soup from a suspended wooden trough. One person has eaten so much that he has fallen to the floor, 1977 Felt pen on paper Exhibition copy</p>
  	<p><i>Koamayuu or koraha u xëyuu: plantain soup offering ceremony</i></p> <p>Claudia Andjuar Gourds full of plantain soup and peach palm, topped with manioc or taro juice are offered to visitors. Catrimani, 1974</p> <p>A man with armbands made of a red-billed curassow crest and a bouquet of white feathers and toucan tail feathers shares his plantain soup. Catrimani, 1974</p> <p>Tuxaua Luis Korihana thëri consumes plantain soup until he is ill. Catrimani, 1974</p> <p>“We make our guests drink so much of it that their stomachs swell up and finally they vomit! You can vomit all you want, it’s not forbidden; he is giving back the wealth that is in the earth, where the banana was born.” Davi Kopenawa</p>
	<p>Claudia Andjuar A young man during a <i>reahu</i> feast. Catrimani, 1972–1976</p>

	<p>Aida Harika, Edmar Tokorino, and Roseane Yariana <i>Thuë pihi kuuwi [A Woman Thinking]</i>, 2023 Video 9’ With: Aida Harika Editing: Aida Harika, Edmar Tokorino, Roseane Yariana, Rodrigo Ribeiro-Andrade, Julia Faraco, Carlos Eduardo Ceccon Translation: Ana María 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>A Yanomami woman observes a shaman during the preparation of <i>yākoana</i>. Based on the narrative of a young Indigenous woman, this film shows the <i>yākoana</i> that feeds the <i>xapiri</i> and allows shamans to enter the world of spirits, while also offering an encounter with different perspectives and imaginations.</p>
	<p><i>Praiaí</i>: presentation dance introducing the guests</p> <p>Claudia Andujar Guests from the Xaxanapi community enter the collective house of their Korihana thëri hosts for the inauguration of the <i>reahu</i> ritual. In the last image, Sohina Xaxanapi thëri carries bunches of palm fruit and Altair Xaxanapi thëri shakes a cudgel while dancing and singing. Catrimani, 1974 3 photographs</p> <p>“Pounding their feet on the ground, the men spin and brandish their weapons and trade goods. The women shake young palm branches while moving backward and forward.” Davi Kopenawa</p>
	<p><i>Yāimuu</i>: chanted ceremonial dialogue</p> <p>Claudia Andujar Yohoasi Xaxanapi thëri and partner, with a crest of blue-throated piping guan, squatting and embracing. Catrimani, 1974</p> <p>Yohoasi Xaxanapi thëri with an earring of Spix’s guan wing feathers. Catrimani, 1974</p> <p>“Two squatting and embracing men face each other in the large square in the center of the collective house. Sometimes there are several pairs of men, speaking in a special language. It is art, a performance.” Claudia Andujar</p>
	<p>Claudia Andujar A shaman guides a young man who fainted after inhaling <i>yākoana</i>, Catrimani, 1974</p> <p>“A young shaman must continue to drink the <i>yākoana</i> all the time so that his <i>xapiri</i> can feed themselves through him. Without eating <i>yākoana</i>, starved and angry, they would no longer dance for him.” Davi Kopenawa</p>

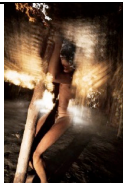


***Herii yokou*: chants of welcome of the hosts**

Claudia Andujar

8 photographs

“At night, men and women took turns singing *herii* songs and constantly joked and danced. Sometimes some of the male guests took the wrists of partners they chose from their hosts’ daughters and wives and sang around the house’s central plaza.”
Davi Kopenawa



Claudia Andjuar

A young man during a *reahu* feast. Catrimani, 1972–1976



Aida Harika, Edmar Tokorino, and Roseane Yariana

Thuë pihî kuuwî [A Woman Thinking], 2023

Video

9’

With: Aida Harika

Editing: Aida Harika, Edmar Tokorino, Roseane Yariana, Rodrigo Ribeiro-Andrade, Julia Faraco, Carlos Eduardo Ceccon

Translation: Ana María 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

A Yanomami woman observes a shaman during the preparation of *yākoana*. Based on the narrative of a young Indigenous woman, this film shows the *yākoana* that feeds the *xapiri* and allows shamans to enter the world of spirits, while also offering an encounter with different perspectives and imaginations.




	<p><i>Praiai</i>: presentation dance introducing the guests</p> <p>Claudia Andujar Guests from the Xaxanapi community enter the collective house of their Korihana thëri hosts for the inauguration of the <i>reahu</i> ritual. In the last image, Sohina Xaxanapi thëri carries bunches of palm fruit and Altair Xaxanapi thëri shakes a cudgel while dancing and singing. Catrimani, 1974 3 photographs</p> <p>“Pounding their feet on the ground, the men spin and brandish their weapons and trade goods. The women shake young palm branches while moving backward and forward.” Davi Kopenawa</p>
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Gallery 2B

The Drawing Project

Can photography represent the complexities of an entire society? Struggling with this question, in 1974, Claudia Andujar and Carlo Zacquini initiated a drawing project with their Yanomami friends. They brought paper and felt-tip pens to the Catrimani region and invited those who were interested to draw scenes from their daily life, stories, and traditions.

Yanomami artists and shamans, such as André Taniki (1945), Orlando Naki uxima (1958–1977), Poraco Hiko (1905–1990), and Vital Warasi (1915–1988), produced hundreds of drawings, some of which are shown here. Vibrant and intricate, the drawings reveal different artistic styles and approaches. Characters from the past often merge with people of the present, and the same subject may be represented in one drawing from multiple perspectives. The scenes depict daily routines as well as the exceptionality of shamanic visions. They also narrate the shamans’ frustration in failing to stop the invasion of their communities. Beginning in 1973, the building of the Perimetral Norte highway promoted by the Brazilian military dictatorship crossed the Catrimani region and introduced the Yanomami to new and lethal diseases. A drawing made by Vital Warasi in 1977 narrates the shamans’ progressive inability to sustain the bond with their *xapiri* helping spirits and protect their people.

Wall (first section 2B)	
	<p>Claudia Andujar Orlando Naki uxima Uxiu thëri. Catrimani, 1974</p> <p>Orlando Naki uxima Uxiu thëri (Haranari u, Demini region, ca. 1958–Manihi pi, 1977) was 17 years old when he made these drawings. He lived at Manihi pi on the Jundiá River (a tributary of the Catrimani River). As a child, his father had been captured by inhabitants from the Catrimani River during an attack against the Yawari, an isolated Yanomami group from the other side of the river. He died after contracting measles.</p>
	<p>Orlando Naki uxima Yoasi and Omama (in red) with the latter’s son (in purple), born from Yoasi’s calf. The demiurge Omama created present-day humanity, as well as the forest, the mountains and the rivers, the sky and the sun, the moon and the stars. Yoasi is the evil and spiteful twin brother, creator of sickness and death, 1977 Felt pen on paper Exhibition copy</p>
	<p>Orlando Naki uxima A myth about the first menstruation. According to mythology, a young girl left her house with her brother and had her first period while walking through the forest. They were captured by <i>pore</i> (ghosts), who then lived on earth, but the brother escaped and warned the other villagers. In the cave where they lived, the <i>pore</i> killed, cooked, and ate the girl. As a result, during a Yanomami girl’s first period she must remain isolated until it has passed, accompanied only by her mother, 1977 Felt pen on paper Exhibition copy</p>



Orlando Naki uxima

Isolated from other members of the community, a girl lies in a confined enclosure made from palm leaves during her first menstruation, 1976

Felt pen on paper
Exhibition copy



Orlando Naki uxima

Installation of temporary shelters (*tapiri*) in the forest, used during collective hunting and gathering expeditions, and when traveling, 1977

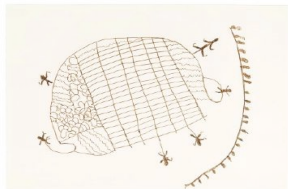
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Claudia Andujar

André Taniki Xaxanapi thëri. Jundiá, Catrimani, 1974

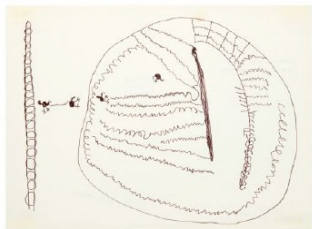
André Taniki Xaxanapi thëri (Okarasipëki, ca. 1945) was almost 30 years old when he made these drawings. He lived in Manihi pi village and moved to Xaxanapi, which was his wife's village. A young shaman from a very isolated village with a constant smile, he was always attentive to the world around him and full of curiosity. He now lives with his wife, children, and numerous grandchildren in Nāra uhi on the Arapari River (a tributary of the Catrimani River).



André Taniki

The spirit of an evil green lizard eats the vital image (*norami*) of a human victim. Boiling hot and dangerous, he comes down from his home high in the sky, 1977

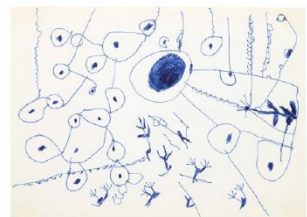
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André Taniki

The shamanic spirit of the Spix's guan bird uses his hands and claws to extract diseases from a sick person. Descending from the mountains, opens paths and clearings with his dance, 1977

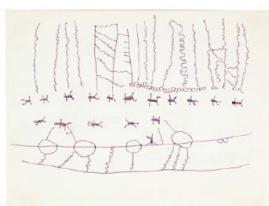
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André Taniki

The *xapiri* are holding up a torn night sky; ghosts, thunder, and vultures are falling from it, 1976



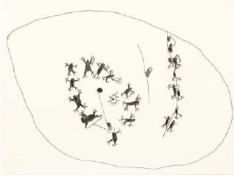




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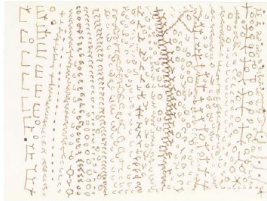



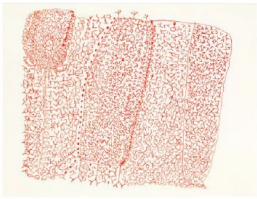
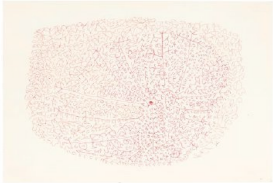

André Taniki

"Death of Celina": the *xapiri*, spirit helpers of the shamans, descend to earth during Celina's shamanic cure, 1977

Felt pen on paper
Exhibition copy

	<p>André Taniki “Death of Celina”: Celina’s soul (inner ghost) exits her body and rises to the “back of the sky,” where she becomes young again and begins a new life. Covered in finery, Celina’s ghost dances with other ghosts in the house of Thunder, 1977 Felt pen on paper Exhibition copy</p>
	<p>André Taniki Thunder father, mother, and children in their collective house, surrounded by bananas, snakes, lizards, and the hammocks of the spirits of the dead, 1976 Felt pen on paper Exhibition copy</p>
	<p>André Taniki The interment of the bone ashes of the dead during <i>reahu</i>. The Yanomami, under the effect of <i>yākoana</i> and adorned with curassow and toucan feathers, brandish their bows and arrows. In the center is a gourd with the cremated bone ashes of the deceased and meat cooking overnight on the fire. To the right, the spirits climb up and down vines, 1977 Felt pen on paper Exhibition copy</p>
	<p>André Taniki <i>Praiaí</i>: men dancing during the <i>reahu</i>, 1977 Felt pen on paper Exhibition copy</p>
	<p>André Taniki The men’s chant (<i>heri</i>) takes place during the <i>reahu</i>, which can last until dawn. While some participate in the ceremony, others sleep in hammocks around the collective house, 1977 Felt pen on paper Exhibition copy</p>
	<p>André Taniki <i>Hakēmuu</i>: men and women’s dance during the <i>reahu</i>. Exhausted, two women are sitting down, 1977 Felt pen on paper Exhibition copy.</p>
	<p>Claudia Andujar Poraco Hiko Xaxanapi thëri. Catrimani, 1974</p> <p>Poraco Hiko Xaxanapi thëri (Xihopi, Toototobi region, ca. 1905–Wakatha u, Catrimani mission, 1990) lived in Xaxanapi on the Jundiá River (a tributary of the Catrimani River) until around the beginning of the 1970s. He left his village to live in Wakatha u, his wife’s village near the Catrimani mission. He was around 70 years old when he made these drawings, and he enjoyed telling stories of the old times with humor and wisdom. He died from pneumonia.</p>

	<p>Poraco Hiko The soul (inner ghost) leaves the body at death and goes to the “back of the sky,” the world of the spirits of the dead, 1976 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko A sick Yanomami, with a beaded necklace and his arm supporting his head, asks for water to be poured on his head to break the fever, 1976 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko A group of <i>oka</i> (enemy sorcerers) toss malevolent substances into the fire to provoke an epidemic, 1976 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko Body paintings of Thuëyoma, the daughter of Tëpërësi, the giant anaconda that lives in deep water. He is the father-in-law of the demiurge Omama, to whom he gave cultivated plants, 1976 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko Yoasi (left), Omama (in red), and his son (right), 1976–1977 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko The demiurge Omama (in red) and his son; Omama’s evil brother Yoasi and his pregnant calf (top), 1976–1977 Felt pen on paper Exhibition copy</p>
	<p>Poraco Hiko The myth of the night. In the beginning, it was always day; night did not exist. The great hunter Yaori heard big red-billed curassows crying in the forest, but they were night spirits, known as Titi kiki. He shot an arrow into one of them, and thus was night released in the forest, 1976 Felt pen on paper Exhibition copy</p>
	<p>Vital Warasi “I asked Vital to draw his <i>norami</i> (vital image),” writes Claudia Andujar. “Vital’s two remaining <i>xapiri</i>: the spirit of the weaver ant and the spirit of the sloth, who appear with their heads lowered because they’re upset. The ‘houses of the spirits’ that once assisted Vital are empty. They went up to the upper sky and are gone forever.” 1977 Felt pen on paper Exhibition copy</p>

	<p>Vital Warasi The Horokori spirit runs through the forest carrying snakes on his back and climbing poisonous trees. He climbs up to the ghosts of the dead who dwell in the sky. Horokori and Hayakoari are enemy spirits. During the <i>wayamuu</i> (ceremonial dialogue) of the <i>reahu</i>, they fight each other with their hands and beat their chests with stones, 1976 Felt pen on paper Exhibition copy</p>
	<p>Vital Warasi <i>Xapiri</i> blowing the <i>yākoana</i> up the nose of Thunder to silence him and calm the storm, 1976 Felt pen on paper Exhibition copy</p>
	<p>Vital Warasi 1976–1977 Felt pen on paper Exhibition copy</p>
	<p>Claudia Andujar A car trip from São Paulo to Boa Vista, almost 2,486 miles apart. Andujar’s Yanomami friends at Catrimani nicknamed her black Volkswagen Beetle “Watupari” (Vulture spirit), 1976</p>

Gallery 2B

Struggle and Fight

“We do not want them to come and work in our forest because they cannot return the value of what they destroy.”
Davi Kopenawa

The second part of this exhibition chronicles the attacks against the Yanomami people by the Brazilian government and non-Indigenous societies since the 1970s, and their struggle to defend themselves. The photographs presented here document trauma and violence against Indigenous people. They were taken by Andujar reluctantly and are shown here with the consent of the Yanomami to ensure that this history is acknowledged and never repeated.


In the early 1970s, the Brazilian dictatorship launched a series of public programs to exploit what it called *the empty green continent*. Thousands of migrant workers moved to the Catrimani region to construct the Perimetral Norte highway, that was envisioned to cross the country from east to west. The arrival of construction companies and mass migration brought diseases and social disruption, resulting in thousands of deaths and environmental degradation.

Claudia Andujar was expelled from Yanomami Territory by Brazilian government in 1977 after repeatedly denouncing the violations to their human rights. In 1978, Andujar and other activists founded the Comissão pela Criação do Parque Yanomami (CCPY), the NGO that would support Yanomami people in their battle for rights and sovereignty.

The health situation deteriorated in the 1980s, when the territory was invaded by more than 40,000 gold miners, including government-sanctioned and illegal endeavors. An estimated 13% of the Yanomami population died from malaria and other infectious diseases during this period.

Davi Kopenawa focused his efforts as an advocate for his people. Kopenawa and the CCPY, in collaboration with other activists and associations, organized campaigns, protests, and health and educational programs to protect Yanomami people. For 14 years, they led a relentless fight for the demarcation of a continuous Yanomami territory in Brazil, which was finally secured in 1992.

Absorbed by her political activities as the director of the CCPY, Andujar moved away from her artistic work. Her few images from this period were instrumental in calling international attention to the violence against the Yanomami people. Andujar’s entire archive has become a powerful instrument to strengthen the Yanomami’s political activities and reinforce their visibility.

Suspended	
	<p>Davi Kopenawa “Shamanic images of the white people, the <i>napënapëri</i>, with gun, machetes, and grenades,” 2003 Felt pen on paper Collection Bruce Albert</p> <p>“Maybe the white people think that we would stop defending our land if they gave us a large quantity of merchandise. They are wrong. Desiring their goods as much as they do themselves would only tangle up our thought. We would lose our own words and that would only bring us death.” Davi Kopenawa</p>



Davi Kopenawa

“*Xawara*, the cannibal smoke of epidemics is released from the earth when the white people dig for minerals,” 2003

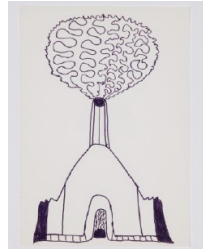
Felt pen on paper

Exhibition copy

Collection Bruce Albert

“What we call *xawara* are measles, flu, malaria, tuberculosis, and all those other white people diseases that kill us to devour our flesh. The only thing that ordinary people know of them are the fumes that propagate them. But we shamans, we also see in them the image of the epidemic beings, the *xawarari*. These evil beings look like white people, with their clothes, their glasses, and their hats, but are wrapped in a thick smoke and have long, sharp canines.”

Davi Kopenawa



Davi Kopenawa

“The industry that heats the minerals also releases the *xawara*,” 2003

Felt pen on paper

Collection Bruce Albert

“Nothing is solid enough to restore the sick forest’s value. No merchandise can buy all the human beings devoured by the epidemic fumes. No money will be able to return to the spirits their dead father’s value.”

Davi Kopenawa



Davi Kopenawa

“The ‘land-eater’ miners search for gold, cassiterite, and niobium, which become poisonous once released from the earth. They are the fathers of the *xawara* smoke,” 2003

Felt pen on paper

Exhibition copy

Collection Bruce Albert

“The things that white people work so hard to extract from the depths of the earth, minerals and oil, are not foods. These are evil and dangerous things, saturated with coughs and fevers, which Omama was the only one to know. But long ago he decided to hide them very deep under the forest’s floor so they could not make us sick. To protect us, he did not want anyone to be able to touch them.”

Davi Kopenawa



Claudia Andujar

Nego Wakatha u thëri wearing a helmet from the construction company near the Perimetral Norte highway. Catrimani, 1975

A non-Indigenous worker who died during construction of the Perimetral Norte highway. Catrimani, 1974

A young Wakatha u thëri, a victim of measles, is treated by shamans and paramedics from the Catholic mission. Catrimani, 1976

Perimetral Norte highway

The construction of the highway began in 1973. It was to cross the Amazon in northern Brazil from east to west, cutting through the uncaded land of the Yanomami and other sovereign people. By the time the project was officially abandoned in 1977, it had caused several epidemics amongst the Yanomami and the disintegration of numerous communities. The precarious work conditions also led to the death of non-Indigenous workers, who migrated from other parts of the country unprepared to inhabit the Amazon forest.


Claudia Andujar

A pregnant Opikî thëri woman at the abandoned Perimetral Norte highway. Roraima state, 1981

Visitors to the Opikî thëri area at the abandoned Perimetral Norte highway. Catrimani, 1981

Opikî thëri youth at the abandoned Perimetral Norte highway. Roraima state, 1981



	<p>Nearly 70 Opikî thêri, who lived in relative isolation in the forest, were drawn to the highway because of the easy access to food and industrial goods. The construction of the road through their territory led to the deterioration of their living conditions.</p>
  	<p>Claudia Andujar A child suffering from malnutrition. Surucucus community, 1983</p> <p>A Opikî thêri group on the abandoned Perimetral Norte highway. Catrimani, 1981</p> <p>Florencia Águeda Lindey, a nun and nurse, from the Catrimani mission in the Opikî thêri community, near the abandoned Perimetral Norte highway. Roraima state, 1981</p> <p>“So in the beginning I listened to the missionaries a great deal. I wanted to follow their words and I did the best I could to imitate them. I was happy to be considered one of them. They had already plunged my head into the water of the Toototobi River while holding my nose, like a pastor. I had really made friends with Teosi [God]! Yet when I was alone and I wanted to talk to him, I could not even manage to see him in my dreams.” Davi Kopenawa</p>
  	<p>Claudia Andujar Former Boas Novas Baptist mission. Ericó River, Roraima state, 1981</p> <p>Dental care at the Demini dispensary. Roraima state, 1986</p> <p>Medical examination at the New Tribes Mission dispensary. Toototobi community, 1981</p> <p>“The introduction of antibiotics and sugar had a frightful effect on the oral health of the Yanomami. In Italy, we were given a device to treat cavities. It ran on solar batteries.” Health Report published by the CCPY, 1982</p>
  	<p>Claudia Andujar Gold shop signs in Boa Vista, the capital of Roraima state, 1988</p> <p>Consumption of pornography and cigarettes at former Boas Novas Baptist mission. Ericó River, Roraima state, 1981</p> <p>Gold shop in Boa Vista, the capital of Roraima state, 1988</p> <p>Mining and prospecting In the mid-1970s, the Brazilian government aerially mapped the Amazon basin, revealing the existence of valuable mineral deposits on Yanomami territory. A few years later, miners began to illegally encroach on this territory, with grave consequences for the health and environment of the Yanomami. By 1990, more than 100 clandestine landing strips had been built in the upper reaches of the major tributaries of the Branco River.</p>
	<p>Claudia Andujar Illegal landing strip in Yanomami territory, ca. 1989</p> <p>The leader and shaman Davi Kopenawa wears black war paint to protest the Haximu massacre, 1993 Photograph recreated from Ormuzd Alves' original</p>



Illegal gold mining barge in Yanomami territory, ca. 1989

The Haximu massacre

In 1993, 16 Yanomami were killed by miners who were illegally prospecting for gold in the upper Orinoco highlands near the village of Haximu in Venezuela. The survivors fled and were found months later in the Toototobi River region, in the Brazilian state of Amazonas. In 1996, four miners were convicted of genocide because of the massacre, a verdict confirmed by the Brazilian Supreme Court in 2006.

Vaccination and Health

“The health card makes you understand that the Yanomami are just like you. Without it, the government doesn’t support us. This helps us to defend ourselves and take care of our health.”

Davi Kopenawa

In 1980, the Comissão pela Criação do Parque Yanomami (CCPY) launched an urgent vaccination program as part of a larger health-care initiative to quickly immunize the Yanomami against fatal infectious diseases such as tuberculosis, measles, whooping cough, and influenza. With the support of national and international organizations, Claudia Andujar and two doctors traveled across a large part of the Brazilian Yanomami region providing medical care and reporting on the disastrous effects of disease on the Yanomami people.

Medical records play a vital role in tracking health status and immunization, something that proved to be a challenge in Yanomami communities as individuals often use multiple names and do not rely on formal documents for identification. As a solution, the doctors developed a system that utilized photography to link each individual with an identifying number corresponding to their medical record. This enabled healthcare workers to identify thousands of people quickly and keep track of the treatments administered. The health programs were pivotal in protecting the Yanomami against epidemics brought on by the increasingly frequent invasion of their lands.

Wall



Claudia Andujar

Aracá and Surucucus communities, healthcare program, 1983

10 photographs

Mineral pigment prints






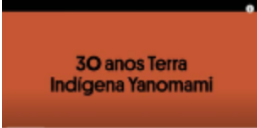
Two years after initiating the Comissão pela Criação do Parque Yanomami's (CCPY) health and vaccination program, Andujar accompanied the French organization Médecins du Monde on their visit to these communities of some 120 individuals. The photographs printed from these negatives simultaneously show both the medical identification portraits made in Aracá and the delivery of medicine and provisions to a group in the Surucucus region. Images on this roll of film, found in Andujar's archive, were accidentally superimposed creating an unpredicted synthesis of the environmental and humanitarian crisis.






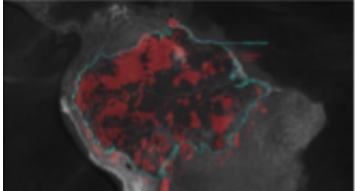













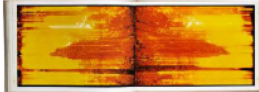

Claudia Andujar


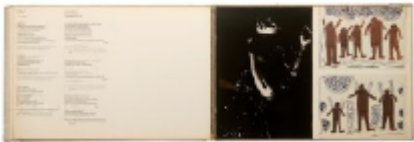




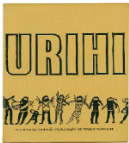


Aracá and Surucucus communities, healthcare program, 1983

Mineral pigment prints on cotton paper



	<p>Claudia Andujar Aracá and Surucucus communities, healthcare program, 1983 Mineral pigment print</p>
	<p>Tito Rosemberg Kopenawa speaks on the occasion of the demarcation of Yanomami land, 1992 Video 2' 40'' Production: Fundação Nacional dos Povos Indígenas Courtesy of Tito Rosemberg</p>
	<p>This map shows the lands of the Yanomami people, their communities, and the borders demarcated by the Brazilian Government in 1992, an area approximately the size of Indiana or Portugal. The Ye'kwana people also live in the area. There are 366 Yanomami communities in Brazil, with strong language and cultural differences.</p> <p>The building of the Perimetral Norte highway (1973–1977) and the encroaching of the regional economic frontier on the east side of the territory has subjected the Yanomami and the Ye'kwana to decades of violence and expropriation. Today, the regions of Papiú and the Uraricoera River are being invaded and destroyed by illegal miners. Out of the roughly 60,000 square miles demarcated, it is estimated that over 27 square miles have been destroyed by illegal mining activities as of September 2022.</p>
	<p>Claudia Andujar Papiú community, healthcare program, 1983 12 photographs</p> <p>“Hordes of prospectors are headed precisely toward the clandestine landing strips, located near the Fundação Nacional dos Povos Indígenas (FUNAI) station in Papiú, in search of the gold that easily comes to the surface in that region. The traffic is so intense at the airstrip used by the gold miners that as soon as one aircraft leaves, another is already landing.” Health Report published by the CCPY, 1982</p>
	<p>Hutukara Associação Yanomami <i>#MinersOut, Yanomami and Ye'kwana manifesto to the world</i>, 2019 Video 1' Production: Hutukara Associação Yanomami Courtesy of Hutukara Associação Yanomami</p>
	<p>Instituto Socioambiental <i>30th anniversary of the ratification of Yanomami Indigenous land in Brazil</i>, 2022 Video 10' Production: Instituto Socioambiental Courtesy of Carol Quintanilla, Instituto Socioambiental</p>

	<p>Claudia Andujar Military landing strip in the Surucucus region. Roraima state, 1983</p> <p>The Calha Norte project, initiated by the Brazilian government in 1985, reinforced the presence of the armed forces north of the Solimões-Amazonas River, purportedly to defend Brazil's natural reserves from foreign interests.</p>
	<p>Claudia Andujar Mucajaí community, healthcare program, 1983 12 photographs</p> <p>These photographs were originally intended to identify patients for medical treatment, though remained unused for that purpose. The movement of the sun during the photo session created an uncanny effect. In the first photographs, the people are lit from the front. As the day advances, a shadow progressively darkens their faces, creating a metaphor for the brutal effacement of Indigenous cultures by non-Indigenous societies.</p>
	<p>Ailton Krenak Ailton Krenak speaks in the Brazil's National Congress, 1987 Video 3'30'' Courtesy of the Archivo de la Câmara dos Deputados</p> <p>Indigenous leader, artist, and writer Ailton Krenak speaks at Brazil's Congresso Nacional during the debates for the new constitution, on September 4, 1987. Krenak covers his face with a paste made of genipap and coal, traditionally used in Indigenous war ceremonies.</p>
	<p>Claudia Andujar Catholic Salesian mission. Amazonas state, 1981</p> <p>"Perhaps Teosi's image [God's image] takes care of the white people. They must know. But we know very well that he does not protect the inhabitants of the forest! In the past the missionaries claimed that Teosi created the earth and the sky, the trees and the mountains. But as far as we can see these words only brought us the <i>xawarari</i> epidemic beings who devoured our elders, and all the other evil beings who have burned us with their fevers and eaten our chests, eyes, and stomachs ever since. This is why to us Teosi is more like the name of Yoasi, Omama's bad brother, the one who taught us to die."</p> <p>Davi Kopenawa</p>
	<p>Claudia Andujar Evangelical mission of Amazonia outpost. Papiú community, 1982</p>
	<p>Forensic Architecture, Climate Litigation Accelerator <i>Gold Mining and Violence in the Amazon Rainforest</i>, 2022 Video 11'</p> <p>Forensic Architecture team: Eyal Weizman (Project Supervision), Samaneh Moafi (Researcher-in-Charge), Omar Ferwati (Project Coordinator), Agata Nguyen Chuong, Davide Piscitelli, Sarah Nankivell, Elizabeth Breiner, Robert Trafford, Stefanos Levidis Climate Litigation Accelerator team: César Rodríguez Garavito, Melina E. De Bona, Carlos Andrés Baquero-Díaz, Nathalia Dutra. Collaborators: Paulo Tavares (University of Brasília), Luiz Henrique Reggi Pecora, Estevão Benfica Senra (Instituto Socioambiental)</p> <p>An investigation on former president Jair Bolsonaro's administration's policies that led to the increase of gold mining and violence in the Brazilian Amazon.</p>

Showcase	
	Unknown artist Claudia Andujar with her father, ca. 1936 Exhibition copy Collection Claudia Andujar
	Unknown artist Claudia Andujar with her mother. Romania, 1936 Exhibition copy Collection Claudia Andujar
	Lew Parrella Portrait of Claudia Andujar, ca. 1961 Exhibition copy Collection Claudia Andujar Andujar met the American photographer Lew Parrella, who took this photo, in New York City in 1960. He would later join her in Brazil.
 	<i>Realidade</i> , October 1971 Collection Instituto Moreira Salles To produce this special issue on the Amazon, photographers and journalists spent months in the region. Claudia Andujar photographed the Ariabu (feature and cover), a Yanomami people in the state of Amazonas.
	<i>Aperture</i> , vol. 16, no. 1, 1971 Collection Instituto Moreira Salles
	<i>Revista de Fotografia</i> , no. 1, 1971 Collection Instituto Moreira Salles Photography and text by Claudia Andujar about Sônia, a model who couldn't find work in São Paulo.
	Carlo Zacchini Claudia Andujar and a Yanomami child in the Catrimani region, 1974 Exhibition copy Collection Claudia Andujar
	Claudia Andujar Portrait of Carlo Zacchini and the artist André Taniki Xaxanapi thëri, 1974 Collection Claudia Andujar
	<i>Ex- journal</i> , no. 14, September 1975 Collection Instituto Moreira Salles This independent journal published Claudia Andujar's photos and text about the Yanomami.
	Ameris Paolini Dom Tomás Balduino, Father Iasi, and Claudia Andujar in the presentation of the Act Against the Emancipation of the Indigenous Peoples, São Paulo, 1978 Exhibition copy Collection Claudia Andujar
 	Claudia Andujar, George Leary Love <i>Amazônia</i> , São Paulo, Editora Praxis, 1978 Collection Instituto Moreira Salles This pivotal photobook is a manifesto against the unbridled exploitation of the Amazon and is constructed as a cinematic narrative that includes over 150 images. It was published following Andujar's expulsion from Yanomami territory by the Brazilian government. A collaborative work, it was designed by artist Wesley Duke Lee and editor Regastein Rocha, who defied the military dictatorship by

	commissioning a preface from the poet Thiago de Mello. The text criticized the federal government's policy toward Indigenous peoples. A major part of the print run was seized by the military.
	Claudia Andujar <i>Yanomami: frente ao eterno</i> , São Paulo, Editora Praxis, 1978 Collection Instituto Moreira Salles Andujar's first book on the Yanomami features black-and-white portraits alongside text by anthropologist Darcy Ribeiro. It was designed by Wesley Duke Lee.
	Claudia Andujar, Pietro Maria Bardi, Mario Chamie <i>Mitopoemas Yãnomam</i> , São Paulo, Olivetti do Brasil, 1978 Collection Instituto Moreira Salles This book is the result of Claudia Andujar and Carlo Zacquini's study of Yanomami culture, with drawings by Koromani Waika, Mamokè Rorowè, and Kreptip Wakatha u thëri; photos by Andujar; foreword and introduction by Pietro Maria Bardi; design by Emilie Chamie; and glossary by Paulo Vanzolini.
	Unidentified author <i>Missa da terra sem males</i> , Rio de Janeiro, Tempo e Presença, 1980 Collection Instituto Moreira Salles With photos of the Karajá, Xikrin, Bororo, and Yanomami taken by Claudia Andujar, this book presents a mass "of memory, remorse, denunciation, and commitment. It shows us this fatal reality: of all the enslaved continents—Asia, Africa, America—America is the only one that won't be returned to its children," writes Pedro Terra, co-author of the book.
	Comissão pela Criação do Parque Yanomami (CCPY) Yanomami Report—Situation of Contact and Health, 1982 Collection Claudia Andujar A summary of the social and health situation gathered by the Comissão pela Criação do Parque Yanomami (CCPY). The data served as the basis for CCPY's 1984 proposal to demarcate the Brazilian Yanomami territory.
	Claudia Andujar Contact sheet of the health portraits taken by Claudia Andujar in Ajarani, Roraima state, 1983 Exhibition copy Collection Claudia Andujar
	Comissão pela Criação do Parque Yanomami (CCPY) Yanomami health-care registration form offered to the Yanomami people by the CCPY, 1984 Exhibition copy Collection Claudia Andujar
	<i>Urihi Bulletin</i> , no. 1, 1985 Collection Claudia Andujar This bilingual newsletter was written and translated by Claudia Andujar for the Commission for the Creation of the Yanomami Park (CCPY) to inform people about the Yanomami situation and press for the demarcation of the Brazilian Yanomami territory.
	<i>Urihi Bulletin</i> , no. 5, 1986 Collection Claudia Andujar From the 1980s on, Claudia Andujar's photos were used mostly in political brochures and campaigns.
	Unidentified author Politicians and leaders at the Yanomami Assembly in Demini, 1986 Exhibition copy Collection Claudia Andujar This photo also includes Ailton Krenak (with a shoulder bag) of the Union of Indigenous Nations and Brazilian Senator Severo Gomes (squatting), author of the bill for the Yanomami Park.

	<p>Claudia Andujar Davi Kopenawa speaking at the Brazilian National Congress after receiving the Global 500 Roll of Honour award from the United Nations, 1989 Exhibition copy Collection Claudia Andujar</p> <p>Two epidemics decimated the village where Kopenawa grew up. Having had contact with settlers from an early age, he learned to speak Portuguese and worked as an interpreter for the Fundação Nacional do Índio (FUNAI).</p>
	<p>Robert M. Davis, Oxfam Claudia Andujar holding <i>The Guardian</i> newspaper, London, 1989 Exhibition copy Collection Claudia Andujar</p> <p>The mobilization of the international press, which put intense pressure on Brazilian politicians, was crucial for the demarcation of the Yanomami territory in Brazil.</p>
	<p><i>Genocide of the Yanomami: Death of Brazil</i>, 1989 Collection Thyago Nogueira</p> <p>This leaflet, with texts about the Yanomami, was published for the exhibition organized by the Comissão pela Criação do Parque Yanomami (CCPY) in São Paulo in reaction to the fragmented demarcation of the territory.</p>
	<p>Claudia Andujar <i>Yanomami: A todos os povos da terra</i>, 1990 Collection Instituto Moreira Salles</p> <p>This brochure reports on the health conditions of the Yanomami and presents recommendations for improving their health care and preserving their land.</p>
	<p>Joseca Mokahehi <i>Xapiri Thëã Oni: Palavras escritas sobre os xamãs Yanomami</i>, Boa Vista/São Paulo, Hutukara Associação Yanomami/Instituto Socioambiental, 2014 Edition: Morzaniel Iramari, Ana Maria Machado Illustrations: Joseca Mokahehi</p> <p>This publication, written in Yanomae, is intended for Yanomami readers as a way of strengthening their culture. It looks at Yanomami knowledge, forms of expression, and accounts of shamanic experiences through writings, drawings, video, and chants.</p>
	<p>Davi Kopenawa, Bruce Albert <i>A queda do céu: Palavras de um xamã Yanomami</i>, São Paulo, Companhia das Letras, 2015 Translation: Beatriz Perrone-Moisés Collection Instituto Moreira Salles</p> <p>Shaman Davi Kopenawa offers an exceptional account, at once autobiographical testimony, shamanic manifesto, and libel against the destruction of his people and the Amazon rainforest. Originally published in French as <i>La chute du ciel. Paroles d'un chaman Yanomami</i> (Prairie, Plon/Collection Terre Humaine, 2010), this story is a shaman's meditation on predatory contact with white society.</p>
	<p>Claudia Andujar <i>In the Place of the Other</i>, Rio de Janeiro, Instituto Moreira Salles, 2015 Edition: Thyago Nogueira Collection Instituto Moreira Salles</p> <p>This bilingual catalogue of Andujar's 2015 retrospective is dedicated to the artist's early meeting the Yanomami.</p>

	<p>Ehuana Yaira <i>Yipimuwi thëã oni: Palavras escritas sobre menstruação</i>, Brazil, Hutukara Associação Yanomami/ FALE/UFMG/Fino Traço, 2017 Edition: Ana Maria Machado, Ehuana Yaira Illustrations: Ehuana Yaira Collection Instituto Moreira Salles</p> <p>The rite of the first menstruation is the main theme of this book, which also addresses other subjects such as marriage, sex, childbirth, generational change, rituals, first contact with white people, epidemics, and death. Written in Yaira's native Yanomae, the publication strengthens Yanomami culture through Yanomami research.</p>
	<p>Joseca Yanomami <i>Joseca Yanomami: Nossa Terra-Floresta</i>, São Paulo, Museu de Arte de São Paulo, 2022 Edition: Adriano Pedrosa, David Ribeiro Collection Instituto Moreira Salles</p> <p>This book is the first to be dedicated to the work of Joseca Mokahesi and accompanies his first solo exhibition, held at Museu de Arte de São Paulo in 2022. It reproduces 93 drawings from the museum's collection, accompanied by explanatory title-descriptions written by the artist, constituting an extraordinary set of images and eloquent testimony to understand Yanomami culture and society. The book includes texts by Bruce Albert, David Ribeiro, Denilson Baniwa, and Patrícia Ferreira Pará Yxapy.</p>

Genocide of the Yanomami: Death of Brazil 1989/2018

In 1989, Brazil's government attempted to soothe the political pressure by demarcating Yanomami territory. It was separated into 19 smaller territories that disregarded the environmental equilibrium and the Yanomami's semi-nomadic way of life. The move also dispossessed the Yanomami of part of their land to open up the area for colonization and the extraction of natural resources.

In protest, the Comissão pela Criação do Parque Yanomami (CCPY) organized the exhibition *Genocide of the Yanomami: Death of Brazil* in São Paulo. The show presented texts, maps, and graphics about the situation, as well as a large-scale audiovisual installation recreated for this exhibition. For the installation, Claudia Andujar re-photographed more than 300 photos from her Yanomami archive with a golden filter and projected them across fragmented screens. This projection presents a harmonious world progressively devastated by the violence of non-Indigenous development. The score, by Brazilian composer Marlui Miranda, blends Yanomami ceremonial chants and dialogue with instrumental music.

The fragmented demarcation of their territory was annulled in 1991. In 1992, following a campaign led by Davi Kopenawa, the CCPY, Survival International, and other partners, the Brazilian government legally secured the Yanomami territory as a continuous piece of land on the eve of the UN Conference on Environment and Development in Rio de Janeiro.

This territory is permanently threatened by illegal activities and miners operating in the region. Andujar's archive, which it's part of the Instituto Moreira Salles collection, continues to play a crucial role in mobilizing a call to action against the violations of their rights today.

Instalation

Claudia Andujar

Genocide of the Yanomami: Death of Brazil, 1989/2018

Video installation

24'

Soundtrack: Marlui Miranda, based on Steve Reich's "Music for 18 Musicians," 1976, courtesy of ECM Records; Steve Reich, "Sextet," 1984; *herii* chants by Mayëpë u thëri women and men (field recording), 1985; *Yãimuu*, ceremonial alliance dialogue (field recording), 1985; Katsuya Yokoyama, "Shika no tone," 1979; Glen Velez, "In Transit," 1987
Remix and digitalization from the original cassette: Studio Cachuera! (Shen Kyomei, Carlos Akamine), 2015

Sequencing of images for the new version: Claudia Andujar, Thyago Nogueira, Valentina Tong

Editing of video and synchronization: Vapor 324

The original version was presented at Museu de Arte de São Paulo in 1989