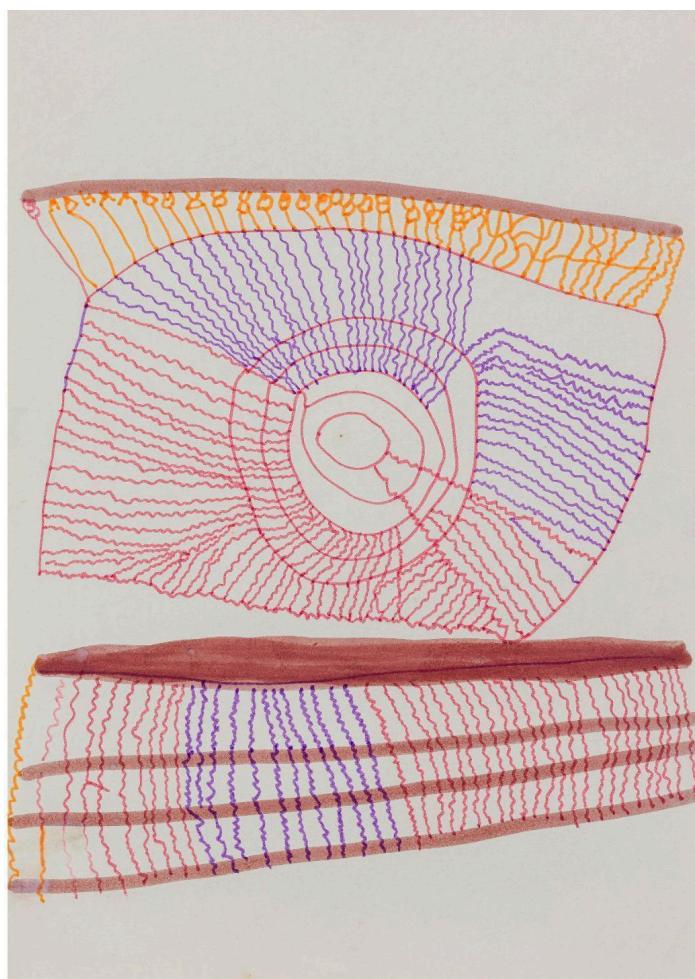


**MASP PRESENTS EXHIBITION BY SHAMAN-ARTIST
DEPICTING YANOMAMI COSMOLOGY**

Show brings together 121 rarely exhibited drawings by André Taniki Yanomami, revealing shamanic visions and a spiritual ecology



Taniki Yanomami, *Untitled*, 1978,
Bruce Albert Collection, Montevideo. Photo: Filipe Berndt

December 5, 2025 – April 5, 2026

From December 5, 2025 to April 5, 2026, **MASP – Museu de Arte de São Paulo Assis Chateaubriand** presents **André Taniki Yanomami: ser imagem / nē utupē / Image Being**, an exhibition featuring 121 drawings produced between 1976 and 1978 by André Taniki Yanomami (b. ca. 1945, Yanomami Indigenous Territory, Roraima, Brazil).

Taniki is a shaman and a political and spiritual guardian of his community, responsible for “holding up the sky” and maintaining cosmic balance, as well as healing illnesses and

mediating relations. The Yanomami expression *nē utupē* means “image being” and refers to the vital essence of all beings, visible only to spiritual leaders in shamanic visions. Curated by **Adriano Pedrossa**, Artistic Director, MASP, and **Mateus Nunes**, Assistant Curator, MASP, the show brings together works rarely seen by the public — 78 of them never exhibited before — portraying Yanomami cosmology, in which humans, animals, spirits, the forest, and the sky coexist within a shared spiritual ecology.

“For the Yanomami, before beings, spirits, and emotions exist in the body, they exist as image. Everything happens first as image; knowledge therefore comes through vision, not explanation,” says Mateus Nunes. Taniki’s drawings relate to traditional Yanomami visual practices such as body painting. The shaman-artist renders the innermost core visible, translating his shamanic experiences into lines and colors, many of which are performed during rituals with *yākōana*, a hallucinogenic powder similar to ayahuasca made from the bark of an Amazonian tree that enables communication with the *xapiri pē* (ancestral spirits).

The first section of the exhibition features 43 works from the collection of Swiss-Brazilian photographer Claudia Andujar. In 1977, Andujar invited Taniki to depict, through drawing, the death of Celina, wife of the leader of the Hewē nahipi village where the shaman then lived. With Andujar, Taniki drew his visions on paper for the first time, recording the *reahu* funerary ritual, a central ceremony in Yanomami cosmology. Made with black, purple, and red felt-tip pens, these works describe the cycle of death and the ceremonies surrounding it. Each drawing in this group includes bilingual annotations in Yanomami and Portuguese, noted by Andujar, Taniki, and missionary Carlo Zacquini soon after each work was completed, forming important documentation on customs and beliefs. These descriptions are presented in the exhibition, and the accompanying publication, to be launched at the opening, offers an in-depth exploration of their ritual dimensions.

The second section comprises 78 previously unseen drawings from the collection of French anthropologist Bruce Albert, one of the leading scholars on Yanomami studies and co-author, with Davi Kopenawa, of *The Falling Sky: Words of a Yanomami Shaman*. These works, made in 1978 with oil pastel and felt-tip pen on paper, feature more abstract compositions and vibrant fields of color.

ABOUT THE ARTIST

André Taniki Yanomami was born around 1945 in the village of Okorasipéki, at the headwaters of the Lobo d’Almada River, in the Yanomami Indigenous Territory, Roraima, Brazil. Beginning in 1976, through interactions with photographer Claudia Andujar, missionary Carlo Zacquini, anthropologist Bruce Albert, and missionary who became an anthropologist Giovanni Saffirio, the shaman began recording his visions in drawings on paper, using felt-tip pens and oil pastels. His artistic practice is rooted in Yanomami traditions of body markings and ritual urucum painting. He stopped producing artworks in

1985 and continues to work as a shaman in Kuremapi, in the Yanomami Indigenous Territory in Roraima.

André Taniki Yanomami: ser imagem / nẽ utupẽ / Image Being is part of MASP's annual program dedicated to *Histories of Ecology*. The year's program also includes exhibitions by Clarissa Tossin, Claude Monet, Frans Krajcberg, Abel Rodríguez, Hulda Guzmán, Minerva Cuevas, and Women Affected by Dams.

ACCESSIBILITY

All MASP temporary exhibitions include accessibility resources, with free admission for people with disabilities and their companions. Guided tours in Brazilian Sign Language (Libras) or with audio description are available upon request at acessibilidade@masp.org.br, along with texts and captions in large print, as well as audiovisual content with audio description, captions, and Libras interpretation. All materials are available on the museum's website and YouTube channel and may be used by visitors with or without disabilities, school groups, teachers, non-readers, and the general public, whether self-guided or accompanied by the MASP team

CATALOGUE

A bilingual catalogue in Portuguese and English, edited by Adriano Pedrosa and Mateus Nunes, will be published. It gathers texts by Mateus Nunes, Bruce Albert, Claudia Andujar, David Ribeiro, and Naine Terena, as well as reproductions of artworks.

MASP STORE

In dialogue with the exhibition, the MASP Store presents special products including bags, magnets, and postcards.

SUPPORT

André Taniki Yanomami: ser imagem / nẽ utupẽ / Image Being is presented through the Federal Law for Cultural Incentives and PROAC – ICMS, with support from Stella Artois.

SERVICE

André Taniki Yanomami: ser imagem / nẽ utupẽ / Image Being

Curators: Adriano Pedrosa, Artistic Director, MASP, and Mateus Nunes, Assistant Curator, MASP

Dec 5, 2025 — Apr 5, 2026

Lina Bo Bardi Building

Mezzanine, 1st basement

MASP — Museu de Arte de São Paulo Assis Chateaubriand

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Hours: Tuesday: free admission, 10am–8pm (last entry 7pm); Wednesday–Thursday: 10am–6pm (last entry 5pm); Friday 10am–9pm (free admission 6pm–8:30pm); Saturday and Sunday 10am–6pm (last entry 5pm); Monday: closed.

Online booking required at masp.org.br/ingressos

Tickets: R\$ 75 (general admission); R\$ 37 (concessions)

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