

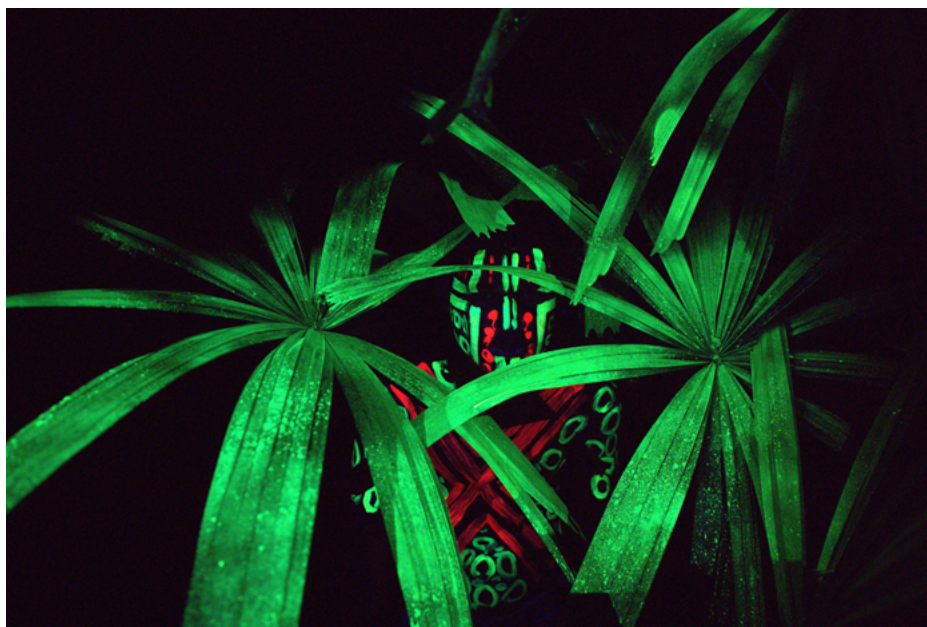
New exhibition at Inhotim presents photographic and audiovisual works by Indigenous artists from South America

The works will become part of the Galeria Claudia Andujar | Maxita Yano on a permanent basis, with the aim of rethinking the exhibition space inaugurated ten years ago and deepening new dialogues and reflections on Indigenous lives

Brumadinho, MG – Starting **April 26**, 2025, Instituto Inhotim is presenting a new exhibition at the Claudia Andujar Gallery, which now incorporates into its name the term from the Yanomami language *Maxita Yano*, meaning “house of earth.” Marking ten years since its inauguration in 2015, the **Galeria Claudia Andujar | Maxita Yano** [Claudia Andujar | Maxita Yano Gallery] now features the work of **22 indigenous artists** from South America, exploring themes such as Indigenous activism and resistance, debates on image

and photography, and the alliances formed between different peoples. The curatorial concept proposes a dialogue between Claudia Andujar and contemporary Indigenous artists, along with a new exhibition design that seeks to emphasize the political power of the artist’s work.

The new long-term exhibition features works by **Denilson Baniwa** (AM), **Paulo Desana** (AM), **Edgar Kanaykō Xakriabá** (MG), **UÝRA** (AM), **Tayná Uráz** (RJ), **Graciela Guarani** (MS), **Alexandre Pankara-**



Paulo Desana,
*Os Espíritos da
Floresta* [The Spirits
of the Forest], 2025.



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ru (PE), **Renata Tupinambá** (RJ), **Tiniá Pankararu Guarani** (PE), and the **Hutukara Associação Yanomami** (RR). Also featured are international artists **Elvira Espejo Ayca** (Bolivia), **Julieth Morales** (Colombia), **Olinda Silvano** (Peru), **David Díaz González** (Peru), and **Lanto'oy' Unruh** (Paraguay).

One of the leading photographers of her generation, **Claudia Andujar** (Switzerland, 1931) became one of the most active voices in the defense of Yanomami rights. In recognition of her importance to Brazilian art, the

permanent gallery dedicated exclusively to her work was inaugurated at Inhotim in 2015. Now, in 2025, the inaugural exhibition has been revisited to include new dialogues between Andujar and contemporary Indigenous artists, and to update the context – deepening reflections on Indigenous lives in Brazil and worldwide. Addressing themes that range from Indigenous struggle to indigenist activism, and from networks of allies to community achievements built through alliances, the new exhibition explores the status of photography in the broader conversation

around representation, image, and Indigenous identity. It proposes an expanded view of nature, territory, everyday life, spirituality, portraiture, and alliances.

“The exhibition *Maxita Yano* marks the ten-year milestone of the Claudia Andujar Gallery at Inhotim, a space that has become a key reference in the preservation and dissemination of Andujar’s work, as well as in expanding the artistic gaze toward Indigenous presence in the contemporary art world. Over the course of her career, Claudia Andujar forged essential alliances with the Yanomami people, using photography as a tool in the fight for the demarcation of their territory and the defense of their rights. By placing her work in dialogue with that of contemporary Indigenous artists, the new exhibition aims to highlight the continuity of this struggle and the role that alliances play in building a more just future,” explains Beatriz Lemos, the show’s curator. The project has relied on curatorial assistance by Varusa and research by Douglas de Freitas, Marília Loureiro, Deri Andrade, and Lucas Menezes.

The exhibition is organized into thematic sections that invite visitors to explore Claudia Andujar’s work in depth, revealing details of her artistic production and her commitment to the Indigenous struggle. The journey begins with a group of works by Andujar focused on the Amazon rainforest, particularly her **aerial landscape** photographs, including the *rio Negro* series (1970–71). Alongside this visual narrative is the presence of the artist UÝRA, who uses her own body as a medium to tell stories of various natures. Through her self-portraits, **UÝRA** embodies the forest a forest that is constantly being observed, but that here, returns our gaze and confronts us in return.

Claudia Andujar’s deep familiarity with Yanomami territory allowed her to document Indigenous life with sensitivity and respect. Her images reflect a relationship of mutual trust and intimacy between the photographer and her subjects. In the exhibition’s second room, Andujar’s photographs from the Rio Catrimani region – where she lived for many years in close contact with the Yanomami – are shown alongside the work of **El-**



David Díaz Gonzales,
Hilando y Bordando
[Spinning and
Embroidering], from
the series *Retratos de
mi sangre* [Portraits of
my blood], 2020.



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vira Espejo Ayca, created within her own home community. In this context, art is not merely an aesthetic object; it is a **presence**. It functions as a vessel that sustains memory and identity. The artistic production that emerges from a connection to territory becomes an intrinsic part of the ecosystem. It draws nourishment from the specificities of place while also contributing to its preservation.

Next, in the gallery's large central room, the works come into dialogue around themes of spirituality, ritual, community, resistance, and portraiture. Claudia Andujar's photographs depict the daily life and spiritual practices of the Yanomami, deeply rooted in their connection to the land. Her images capture the essence of Yanomami life and, at the same time, resonate with other Indigenous communities. These resonances can be seen in the works of **Graciela Guarani**, **Tayná Uráz**, **Julieth Morales**, and **Lanto'oy' Unruh**, whose artistic practices also explore the profound ties between culture, cosmology, and territory. The representation of the Indigenous body as a symbol of resistance is echoed in the work of **Edgar Kanaykō Xakriabá**,

who uses art as a tool in the struggle for land rights. **Paulo Desana** and **David Díaz González** – each from Amazonian Indigenous contexts in Brazil and Peru – approach portraiture as a central artistic practice, essential to affirming the identity and visibility of their peoples.

Finally, the fifth section reveals the destructive impacts of contact between non-Indigenous society and the Yanomami people. Andujar's photographs document this history – from the construction of the Northern Perimeter Highway during the military dictatorship to the ongoing presence of illegal gold mining. Her images expose environmental devastation, disease, and violence, underscoring her longstanding commitment to Indigenous health and to denouncing these violations. In this context, **Denilson Baniwa** presents a new work commissioned by Inhotim, which takes us to Boa Vista, Roraima, in 2025. The piece is a cartography of the Yanomami presence in the city, where communities often face extreme vulnerability, including alcoholism and chemical dependency. The work reflects the profound

social and cultural transformations affecting these populations, and it stands as a tribute to the ongoing struggle for Yanomami dignity.

“It is important to recognize the positive impact that the Claudia Andujar Gallery has had on the rise of contemporary Indigenous art over the past decade within Brazilian institutions. For Inhotim, revisiting this project not only reinforces its long-term commitment to research and innovation, but also reaffirms the ethical foundation of this gallery and Claudia Andujar’s lifelong trajectory in both art and activism,” says Júlia Rebouças, artistic director of Inhotim.

Commissioned works

in addition to the commissioned work by Denilson Baniwa, Instituto Inhotim – reaffirming its commitment to fostering research and contemporary artistic practices in line with its curatorial vision – also commissioned works by **Paulo Desana, Graciela Guarani, Alexandre Pankararu, Tiniá Pankararu Guarani** and **Olinda Silvano**, all of which are featured in

the new exhibition at the Claudia Andujar | Maxita Yano Gallery.

In the photographic series *Os Espíritos da Floresta* [*The Spirits of the Forest*], 2025, by Paulo Desana, ancestral spirits are evoked through body painting and experiments with light and opacity – bringing to light oral traditions passed down across generations. The commissioned work features members of the Arapowã Kakya village of the Xukuru Kari-ri people and the Naô Xohã village of the Pataxó and Pataxó Hãhãhãe peoples. The photographs emerge from a recovery of communal memory within these two Indigenous villages, now located in Brumadinho. By combining body painting infused with cosmological meaning, fluorescent pigments, and black light, the artist creates a striking visual dialogue that not only preserves tradition but reinvents it, thus affirming identity.

The work *Xe Ñe’e* (2025) – which means “my being / my life” in the Guarani Kaiowá language – marks Graciela Guarani’s return to her community, the Guarani Kaiowá village in Mato Grosso do Sul. Transcending

linear time, the artist documents everyday life during one of her recurring visits to the territory – this time as part of a research trip for the project. Graciela constructs visual narratives that reveal the subtleties and beauty of a people who, despite their shrinking territories, forced confinement on reserves, and suffering from repeated land grabs, continue to resist and remain in motion.

In *Híbrida [Hybrid]* (2025), Alexandre Pankararu, Graciela Guarani, and Tiníá Pankararu Guarani move across different temporalities using audiovisual archives and a futuristic aesthetic to convey the importance of the Indigenous struggle to new generations. Set in a dystopian cyber-world, the film follows an Indigenous teenager who, adrift and disconnected from a sense of collective purpose, finds inspiration in holographic messages from ancestral leaders. Conceived, directed, and performed by members of the same family, the work travels through key moments in Brazilian history, revealing a struggle that is continuous, resilient, and shaped by the contributions of important

leaders – many of whom have yet to receive proper recognition.

Olinda Silvano created a large-scale painting specifically for the exhibition. The artist is presenting a *kené* – a vibrantly colored geometric design that embodies the artistic, healing, and cosmological traditions of the Shipibo-Konibo people. Practiced primarily by women, *kené* painting is accompanied by traditional healing chants and forms part of a complex cultural system passed down through generations.

Research and recognition

the exhibition also includes the **Claudia Andujar Documentary Room**, a space dedicated to research on the artist and her role as a photojournalist and activist in defense of the Yanomami. Featuring materials from major archives such as the **Centro de Documentação Indígena** (CDI) and the **Instituto Socioambiental** (ISA), the space traces Andujar's trajectory – from her work in the Ama-



zon to her influence in both the art world and Indigenous rights advocacy. The exhibition also revisits the history of the gallery itself at Inhotim, alongside key moments in Andujar's career, highlighting the impact of her work as both a form of denunciation and a reflection on the politics of image representation.

One of the gallery rooms was curated by the **Hutukara Associação Yanomami** (HAY), the main representative organization of the Yanomami and Ye'kwana peoples, led by shaman and leader Davi Kopenawa Yanoma-

mi. The room presents contemporary Yanomami artistic production through videos by **Morzaniel Iramari Yanomami** and by the trio **Aida Harika Yanomami, Edmar Tokorino Yanomami**, and **Roseane Yariana Yanomami**, along with 18 drawings by artists **Ehuana Yaira Yanomami, Joseca Mokahesi Yanomami, Oneron Yanomami**, and **Salomé Ohottei Yanomami**. These works offer a Yanomami perspective on their own people. As part of the *Maxita Yano* curatorial project, this initiative brings a strong sense of legitimacy and resistance to the collective effort.



Edgar Kanaykō
Xakriabá, Wahirê:
Canto e dança
tradicional do povo
Xakriabá [Wahirê:
Traditional song and
dance of the Xakriabá
people], 2018.



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Public Program

Throughout the year, beginning with the new exhibition at the **Claudia Andujar | Maxita Yano Gallery**, a cycle of public programming is unfolding under the curatorship of Marília Loureiro. These initiatives focus on building dialogue with Indigenous communities from Minas Gerais, as well as those living in urban contexts. Drawing on echoes of Indigenous presence in the region's past, and addressing present-day issues affecting local communities, artist **Renata Tupinambá** has developed a three-part project. First, she adapts the gallery's outdoor spaces to make them more welcoming for gatherings and longer stays. Next, she proposes a series of performances, exhibitions, and conversations aimed at deepening and expanding discussions around Brumadinho and the broader Minas Gerais territory. Finally, using the content generated by these events, she creates a "sound-image" piece that offers visitors a guided journey through stories and sounds – revealing what is present, yet not always visible, in Inhotim's landscape. **Olinda Silvano**, in

turn, creates a large-scale work that connects the interior of the gallery to the world outside. Originally from the Peruvian Amazon, the artist has created – specifically for the Inhotim exhibition – a *kené*, the graphic art of the Shipibo-Konibo people. Composed of geometric lines and patterns, *kené* expresses the culture and cosmology of the Shipibo-Konibo. Practiced mainly by women and passed down through generations, it serves as a powerful tool for both education and healing. With its diversity of formats and modes of expression, the public program opens space for the complexity of Indigenous systems – through orality, imagination, and presence.

About the Artists

Aida Harika Yanomami is a filmmaker and a member of the Yanomami Communicators Collective, created in 2018 by the Hutukara Associação Yanomami. She co-directed the short films *Thuë Pihi Kuuwi – Uma Mulher Pensando* [Thuë Pihi Kuuwi – A Woman Thinking] and *Yuri U Xëatima Thë – A Pesca com Timbó* [Yuri U Xëatima Thë – Fishing with Timbó].

She lives and works in her community in the Demini region.

Alexandre Pankararu is a cultural producer, social communicator, filmmaker, designer, and programmer from the Pankararu nation. He currently serves as communications coordinator for APOINME (Articulation of Indigenous Peoples of the Northeast, Minas Gerais, and Espírito Santo). From 2012 to 2014, he worked as an audiovisual instructor in the *Vidas Paralelas Indígena* project at the University of Brasília (UnB), where he co-directed, filmed, and edited the short *O rio tem dono* [The River Has an Owner] (2012), and co-directed the feature *My Blood is Red* (Needs Must Film). In 2015, he took part as a communicator in the National Conference on Indigenous Policy, participating in the local and regional stages of Baixo São Francisco, Northeast I, and Southern Bahia. He was a videomaker for the training course on the National Policy for Territorial and Environmental Management of Indigenous Lands, covering the Northeast, Minas Gerais, and Espírito Santo, carried out by UNDP, GATI, Funai, and the Ministry of the Envi-

ronment (MMA) between 2014 and 2015. He co-directed, shot, and edited the short *Terra Nua* [Bare Land] (2014), which was screened at the Indigenous Film Biennial *Aldeia SP* in 2016. He also co-directed and edited the short *Mãos de Barros* [Hands of Clay] (2016), and worked as a mentor filmmaker in the *Cinema de Índio* project from 2018 to 2019.

Claudia Andujar, born in Switzerland in 1931, spent her childhood with her father's Jewish family in a region between Romania and Hungary. During World War II, much of her family was killed in Nazi concentration camps. In 1944, Claudia and her mother managed to flee to Switzerland. Years later, she migrated to the United States, where she studied humanities at Hunter College and worked as an interpreter at the United Nations in New York. During that time, she married Spanish refugee Julio Andujar. In 1955, she moved to Brazil to reunite with her mother – and chose to stay. Immersing herself in Brazilian culture, she began using photography as a way to explore the country, traveling through different regions. In the late 1950s, she began her professional

career as a photojournalist. Her first contact with the Yanomami was in 1971, while working on a report for *Realidade* magazine, in a special issue on the Amazon. Confronted with environmental destruction and the threats facing the Yanomami people, Andujar shifted her work toward activism. She founded the Commission for the Creation of the Yanomami Park (CCPY), mobilizing civil society and developing social assistance projects. Her visual work with the Yanomami goes beyond documentation – it stands as both a record of her deepening connection to the Yanomami cosmology and a form of resistance in defense of their culture and territory.

David Díaz Gonzales is a photographer from the Shipibo-Konibo people of Pucallpa, Peru. Trained in digital graphic design, he works with photography and film. As a photographer, he specializes in portraiture, drawing on the introspective vision of the Shipibo people, to whom he belongs. Through his photography, he seeks to offer an intimate and authentic view of Indigenous life – so that future generations may know the Ship-

ibo-Konibo people through their own perspective, free from the stereotypes that distort their image.

Denilson Baniwa is an indigenous artist from the Baniwa people of Rio Negro, in the interior of Amazonas. He is a jaguar-artist and currently lives in Rio de Janeiro. His work investigates the appearance and erasure of Indigenous people in Brazil's official history, while also turning to indigenous cosmologies and artistic traditions as a method for sharing ancestral knowledge. At the same time, he builds a visual archive that helps safeguard these worldviews for future generations.

Edgar Kanaykō Xakriabá is an Indigenous artist from the Xakriabá people, whose territory spans the municipalities of São João das Missões and Itacarambi in the state of Minas Gerais. The Xakriabá belong to the Macro-Jê linguistic trunk, Jê family, Akwẽ subdivision. He holds a degree in Intercultural Education for Indigenous Educators (FIEI) from the Federal University of Minas Gerais (UFMG) and a master's degree in Social Anthropology, with a focus on Visual An-

thropology, also from UFMG. His dissertation, *Etnovisão: o olhar indígena que atravessa a lente* [*Ethnovision: the Indigenous gaze through the lens*] (2019), explores photography as a tool of struggle and resistance, as well as the concept of image from an Indigenous perspective. It was the first dissertation by an Indigenous researcher to be completed in a UFMG graduate program. His work is rooted in photographic records of his own Xakriabá community, other Indigenous peoples, and the broader Indigenous movement in Brazil.

Edmar Tokorino Yanomami is a filmmaker and a member of the Yanomami Communicators Collective, created in 2018 by the Hutukara Associação Yanomami. He co-directed the short films *Thuë Pihi Kuuwi* – *Uma Mulher Pensando* [Thuë Pihi Kuuwi – A Woman Thinking] and *Yuri U Xëatima Thë* – *A Pesca com Timbó* [Yuri U Xëatima Thë – Fishing with Timbó]. He lives and works in his community in the Demini region.

Ehuana Yaira Yanomami is a visual artist, researcher, and community leader who has gained national vis-

ibility as an advocate for the forest and the Yanomami people – especially for her public denunciations of sexual violence committed by gold miners against Yanomami women. She was born in the Amazon rainforest, in Yanomami territory, where she continues to live with her family in the large collective house of Watoriki.

Elvira Espejo Ayca is an artist, poet, weaver, and former director of the do Museu Nacional de Etnografia e Folclore de La Paz in La Paz, Bolivia, a position she held until 2020. That same year, she received the Goethe Medal for her work in fostering cultural exchange. Of Aymara and Quechua heritage, she speaks both languages fluently. Her work explores the social life of objects through major themes such as clothing, language and poetics, food, music, water, spirituality, the body, and shared social space.

Graciela Guarani is a filmmaker, curator, and educator from the Guarani Kaiowá nation. Her work promotes indigenous visibility through audiovisual media, highlighting struggles, worldviews, and ways of life, with a strong emphasis on the role of Indig-

enous women. Graci Guarani sees cinema as a powerful tool for social transformation – especially within Indigenous movements. Through her films and teaching, she creates alternative imaginaries that challenge colonial perspectives on the world.

Hutukara Associação Yanomami (HAY) is the main representative organization of the Yanomami and Ye'kwana peoples. Founded in 2004, it is currently chaired by the shaman and leader Davi Kopenawa Yanomami. It is one of Brazil's most active Indigenous organizations, playing a central role in political advocacy and managing projects related to territorial protection (especially against illegal gold mining), ethno-environmental planning, healthcare, education, research, and other initiatives. These efforts are carried out through partnerships with both public institutions and civil society organizations, nationally and internationally.

Joseca Mokahezi Yanomami é artista, vive e trabalha na comunidade Buriti, na região do Demini. Joseca fundou, na década de 90, a primeira escola Yanomami de seu grupo, in-

centivando crianças no aprendizado da escrita e no estudo de línguas e participou da produção de inúmeros folhetos bilíngues (yanomami/português) para programas de educação escolar e de saúde, além de ser um dos primeiros Yanomami a trabalhar na área da saúde, atendendo sua comunidade. No começo dos anos 2000, Joseca passou a se dedicar de forma mais aprofundada ao trabalho artístico com desenhos que ilustravam elementos e histórias da vida, do cotidiano, do contexto e da cosmologia Yanomami. Desde então, tem participado de diversas exposições nacionais e internacionais divulgando a cultura e luta Yanomami.

Julieth Morales is a Colombian artist from the Misak community and a professor of contemporary indigenous art at the School of Creation at Universidad del Rosario. Her visual work explores the role of women within her Indigenous community and how her identity has been shaped by the intersection of ancestral heritage and Western influence. She holds an MA in Visual Arts from the University of Cauca, and her research focuses on gender, examining how it is shaped

and negotiated between different cultural worlds. Julieth draws on the social, political, religious, and cultural rituals of the Misak people to highlight embodied and artistic expressions. Her work spans performance, video, weaving, photography, screen printing, and installation.

Lanto'oy' Unruh is a Paraguayan artist from the Enlhet Ya'alve-Saan-ga community in the Paraguayan Chaco, in the city of Loma Plata. His work is deeply rooted in the traditions and natural environment of his territory, and spans digital illustration, photography, oil painting, and video. Through these media, he seeks to preserve and share the beliefs and customs of the Enlhet people, while highlighting the importance of their ecological surroundings. Lanto'oy' is an active member of the Instituto Nengvaanemkeskama Nempayvaam Enlhet ("Let's grow our Enlhet language"), an organization dedicated to the promotion of the Enlhet language and culture. He also plays a leading role in the E-NNEGKO'O Art and Culture Collective, which brings together Enlhet and Toba-Enenlhet communities from the Chaco re-

gion, part of the Maskoy family. Since 2023, he has been part of the Living Roots Association, which promotes Paraguayan culture from a sensorial perspective through itinerant spaces for cultural exchange – including gastronomy, language, flora, festivals, folk art, and Indigenous art. The association has held activities in Paraguay, Costa Rica, France, Portugal, and the United States. One of its first projects was the recording of *El Maaneng*, a traditional dance accompanied by songs and sounds that reflect the culture of the Maskoy peoples. The entire production – filming, sound, and management – was carried out by members of the community, including artists, leaders, and cultural organizers. This marked an important milestone for the group and helped establish Lanto'oy' as both a cultural guardian and a key advocate for the richness of his people.

Morzaniel Iramari Yanomami is a filmmaker, documentarian, interpreter, and translator. He served as communications coordinator for the Hutukara Associação Yanomami. Among his award-winning films are *Casa dos Espíritos – Xapiripë Yanopë* [House

of Spirits] (2010), *Urihi Haromatimapë – Curadores da Terra-Floresta* [Healers of the Forest-Land] (2014), and *Árvore do Sonho – Mãri Hi* [Dream Tree] (2023), which was inspired by Davi Kopenawa's book *A Queda do Céu* [The Falling Sky]. For this film, he received the award for Best Short Documentary at the É Tudo Verdade film festival.

Olinda Silvano is an artist from the Shipibo-Konibo people of Peru, known nationally and internationally for her vibrant embroidery, paintings, and murals, distinguished by their extraordinary color and luminosity. Her *kené* designs are not merely geometric abstractions – they are the material expressions of *koshi*, the spiritual force of plants and their *ibo*, the spirit owners of the forest. These visions are seen by women like Olinda during rituals and then made visible through their art. For Olinda, being a contemporary Shipibo-Konibo artist is also a powerful form of activism. She uses the language of plants to fight discrimination and to defend the Amazon and its peoples.

Oneron Yanomami is a teacher at the school in his community, located in the Demini region, where he lives and works.

Paulo Desana is an Indigenous cinematographer and photographer from the Desana people. He collaborates as a photographer with the news agency *Amazônia Real* and currently leads the photo project *Pamürimasa* [The Spirits of Transformation]. Desana participated in the 4th edition of the *Arte como Respiro* festival, organized by Itaú Cultural, in the Visual Arts category, where he presented the photo series *E nós, Parente?* [And Us, Relative?]. The exhibition was held virtually on the Itaú Cultural website. He served as director of photography for the mini-documentary *Ciência e Culinária* [Cooking and Science], which explores the cultural significance of the Maniara ant among the Hupda peoples. He also worked as a cinematographer on the documentary *Cobra Canoa* [Canoe Snake] and on the short fiction film *Wuitina Numiá* [Girls of Courage], which won Best Short Film at the San Antonio Independent Film Festival in Ecuador in 2022. Additionally, Desana was the cinematographer for the documentary *O*

Dabucuri, both of the latter produced by Shine a Light (USA) and Usina Da Imagem (Brazil).

Renata Tupinambá is a journalist, producer, poet, consultant, curator, screenwriter, and visual artist. For the past 15 years, she has worked to promote Indigenous cultures through projects and ethno-communication. She is a member of the Levanta Zabelê project, a community located in Una, Bahia. She co-founded Rádio Yandê, Brazil's first Indigenous web radio, and is the founder of Originárias Produções, an Indigenous-led production company. She also created the podcast *Originárias*, which features interviews with Indigenous artists and musicians and is part of the PodSim network of women's podcasts.

Roseane Yariana Yanomami is a filmmaker and was part of the first group of young people selected to take part in audiovisual training workshops in 2018, organized by the Yanomami Communicators Collective, created by the Hutukara Associação Yanomami. She co-directed the short films *Thuê Pihi Kuuwi* – *Uma Mulher Pensando* [A Woman

Thinking] and *Yuri U Xëatima Thë – A Pesca com Timbó* [Fishing with Timbó]. She lives and works in her community in the Demini region.

Salomé Ohotei Yanomami lives and works in the large collective house of Watoriki.

Tayná Uràz is a visual artist who works with photography, installation, audiovisual media, and image research. She investigates the composition of memory as both a means of documentary record and a space for the creation of fiction. Moving between presence and dream, her work explores spirituality, territory, nature, and ancestry.

Tiniá Guarani Pankararu is a visual artist and performer from the Guarani Pankararu people. From a young age, she developed her creative process through the influence of her parents, who are multidisciplinary artists and communicators. She had her first exhibition online during the pandemic, at the age of nine. Tiniá lives in the Pankararu Indigenous Territory (PE) but moves between there and her other communities – Guarani and Kaio-wá – in Mato Grosso do Sul. In 2024,

she participated in more than two artistic audiovisual projects: the video artwork *Xe Ñe'e* [My Being] and the experimental feature film *Horizonte Colorido* [Colorful Horizon].

UÝRA is an Indigenous person in diaspora, two-spirit (*travesti*), and a resident of Manaus, Amazonas, Brazil. She is a biologist with an MA in Amazonian Ecology and works as a visual artist and art educator for traditional communities. She lives in an industri-

alized area in the middle of the forest, where she transforms herself into the *Walking Tree*, always created from organic materials. UÝRA uses the body as a medium to tell stories of different kinds through photo-performance, performance, and installation. She is interested in living systems and their violations, and from the perspective of diversity, dissidence, function, and adaptation, she (re)tells natural stories of enchantments and diasporas that exist in the forest-city landscape.

Exhibition details

Claudia Andujar | Maxita Yano Gallery

Opens on Saturday, April 26, 2025

The exhibition will run for
an indefinite period

Age rating: suitable for all ages

CURATOR

Beatriz Lemos

PUBLIC PROGRAM CURATOR

Marilia Loureiro

CURATORIAL ASSISTANCE

Varusa

Group exhibition featuring:

Aida Harika Yanomami

Alexandre Pankararu

Claudia Andujar

David Díaz Gonzales

Denilson Baniwa

Edgar Kanaykō Xakriabá

Edmar Tokorino Yanomami

Ehuana Yaira Yanomami

Elvira Espejo Ayca

Graciela Guarani

Joseca Mokahesi Yanomami

Julieth Morales

Lanto'oy' Unruh

Morzaniel Iramari Yanomami

Olinda Silvano

Oneron Yanomami

Paulo Desana

Renata Tupinambá

Roseane Yariana Yanomami

Salomé Ohotei Yanomami

Tayná Urà

Tiniá Guarani Pankararu

UÝRA

The Claudia Andujar | Maxita Yano Gallery is supported by Vale as Master Sponsor through the Federal Law for Cultural Incentives, with institutional partnerships from the Embassies and Consulates of Colombia and Peru, and the Development Bank of Latin America and the Caribbean – CAF.

General information



VISITING HOURS

Wednesday to Friday: 9:30 a.m. – 4:30 p.m.
Saturdays, Sundays, and holidays: 9:30 a.m. – 5:30 p.m.

During January and July, Inhotim is also open on Tuesdays



ADMISSION

Full price: R\$ 60.00 | Half-price*: R\$ 30.00

*See eligibility for half-price at
inhotim.org.br/visite/ingressos



FREE ADMISSION

- **For information** on free admission to Inhotim, see the special guide
inhotim.org.br/inhotim_gratuito
- **Residents of Brumadinho** registered in the **Nosso Inhotim program**; **Friends of Inhotim**; **children aged 0–5**; **patrons, sponsors**, and **institutional partners of Inhotim** are admitted free of charge
- **Inhotim Free Wednesday**: Admission is free on Wednesdays
- **Free Sunday**: admission is free on the last Sunday of each month



LOCATION

Inhotim is located in Brumadinho, 60 km from Belo Horizonte (approx. 1h 15m by car)

Access via km 500 of BR-381 (direction BH/SP)

Also accessible via BR-040 (direction BH/Rio), entrance at Retiro do Chale

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