



SHEROANAWE HAKIHIWE

oioi  
galeria





## SHEROANAWÉ HAKIHIIWE / Sheroana, Venezuela / 1971

Sheroanawe Hakihiiwe (Sheroana, 1971), indigenous artist residing in Platanal, a Yanomami community in the Upper Orinoco near Mahekoto-Teri, who since the nineties has been developing a work aimed at recovering the oral memory of his people, of its cosmogony and ancestral traditions. Hakihiiwe uses the elaboration of craft paper, the edition of books elaborated together with his community, and more recently drawing as a tool to represent the most diverse aspects of Yanomami life.

Hakihiiwe develops through drawing a synthetic, concrete and minimal language on the vast and intense relationship of its community with the landscape that surrounds it. These links permeate the realm of the personal and the collective, his work being a contemporary revision of the cosmogony and the Yanomami imaginary.

His art evokes the archive of a preserved memory and promotes, at the same time, an aesthetic response in which time and space are subjective aspects. His works are conceived as the expression of knowledge and as the foundation that unites the ancestral with the contemporary in a fragmented time in which past and present coexist, consciously and unconsciously, in a heterochronic impulse that inhabits two or more universes. Today, -from the center of the debate on the contemporary in art-, these representations claim their visibility in the broad and complex artistic circuit, no longer as a strategy of alterity, as a theme or content at the margin or the center of, but thought and accepted as an alternative canon to cultural hegemony.



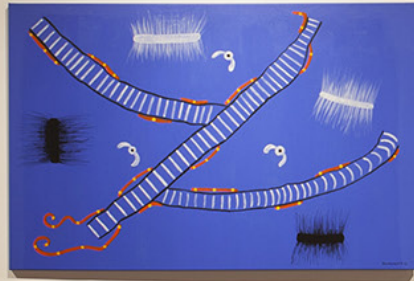
SHEROANAWÉ  
HAKIHIWE

THAPIRI

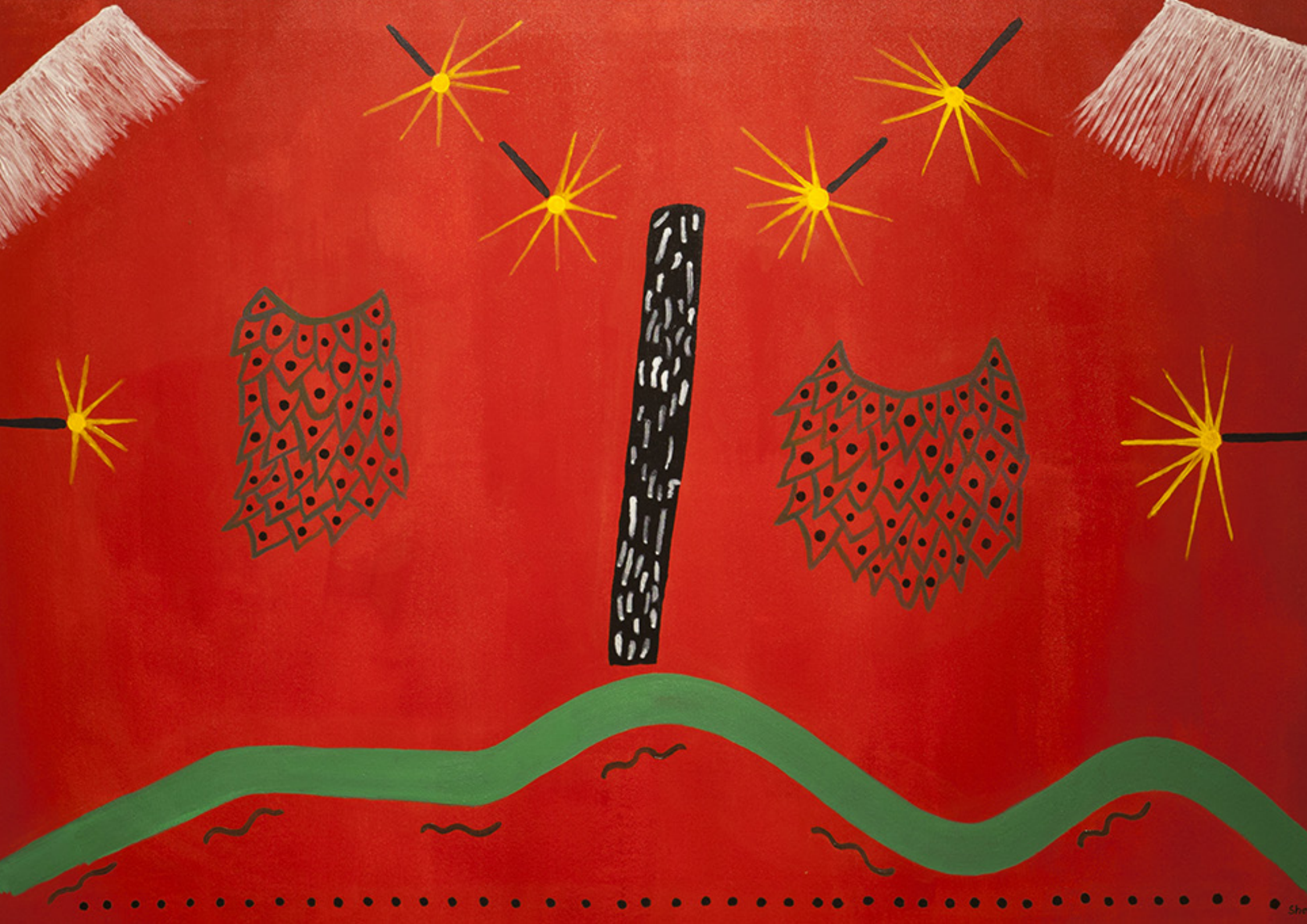
*Thapiri*. Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024



*Thapiri*. Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024



SAVEDER PÉREZ: MONTE CARMINO DE TUCUMÁN  
SABER NO ES UNO, SABERNO ES UNO  
THAPIRI: GUAYACÁN  
ALMA TRAPE: ALPARRAQUE, ANCHOSES, JIJEN, ALICIA





*Thapiri*. Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024







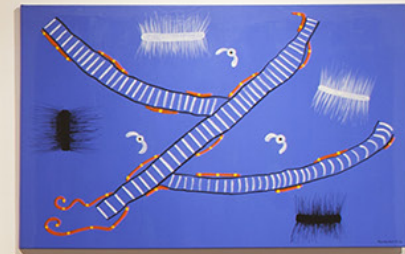
*Thapiri*. Sala TAC, Trasncho Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024

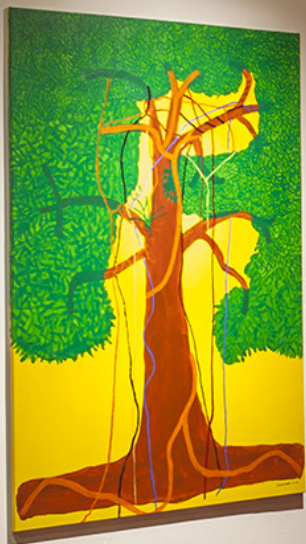


Thapiri, Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024



Thapiri, Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024





El árbol de la comunidad  
es un símbolo de la vida y la muerte  
y es un símbolo de la vida y la muerte  
y es un símbolo de la vida y la muerte  
y es un símbolo de la vida y la muerte



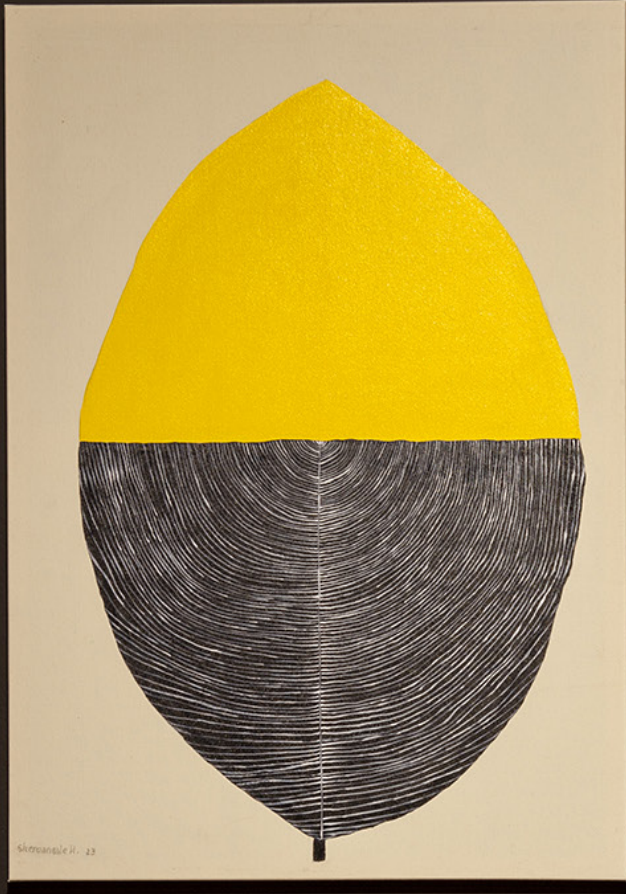
*Thapiri. Sala TAC, Trasnoco Cultural. Organized in collaboration with Abra Gallery. Caracas, 2024*



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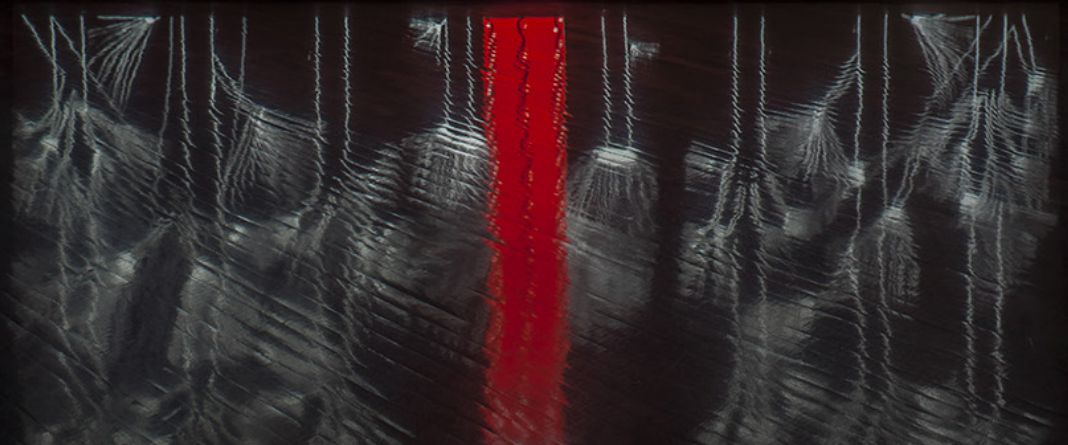
*Peripo iyeye (Moon blood)*. Acrylic on canvas. 163 x 199 cm. 2023.





es tu cabeza, pecho, rodillas  
o bostezas antes de dormir

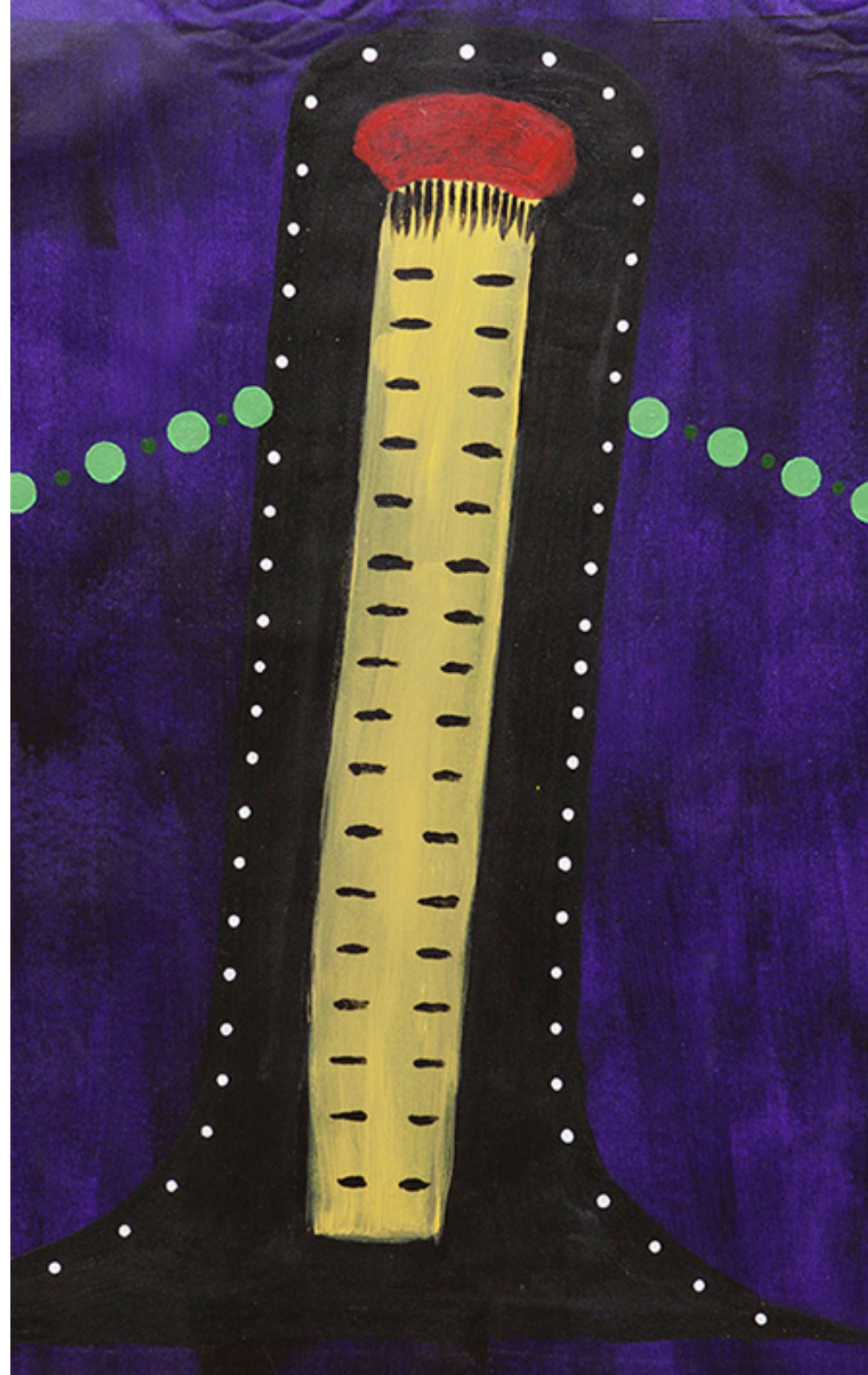




“(…) The title *Thapiri* tells us that in this exhibition the artist transcends his classic geometric abstraction of the graphic features of the jungle to reconsider them from the perspective of the dream. He explores, through new paths, a non-Euclidean recomposition of the pictorial space that usually aggregates and contains them. Thus, the minimalist patterns of Sheroanawe Hakihiwe’s notebooks seem to come to life and dance, imbued with a resplendent and increasingly colorful luminosity. They proliferate, on the surface of the paper, like enigmatic rhizomatic multiplicities that draw cartograms of dreamlike journeys. Transformed into constellations of signs scattered outside their usual orthogony, the artist’s graphics seem, as Davi Kopenawa would say, to have been carried away by the “dream value” of the *hekura pë* spirits. Sheroanawe Hakihiwe here contemplates the universe of the forest, not only through her own observations, but also through the cosmological vision that she borrows from the *hekura pë* who travel with their “image” during the “dream time” (*mari tēhë*). Thus, when looking at these works we have the sensation of entering a fluctuating universe in which mysterious iconic choreographies circulate, as if they were sketches fallen from a shamanic travel diary: paths that fall from the sky; undulating dispersions of palm leaves and ornaments; calligraphy of aquatic and terrestrial universes; lianas of lightning and stone signs; misty trees and bands of clouds; luminous ornaments of feathers and showers of fruit; tangles of multicolored snakes; intertwining branches and pointillist swirls of water…”

Bruce Albert

Fragment of the text *Thapiri. The flowers of the Yanomami dream*, for the exhibition *Thapiri*. Sala TAC, Trasncho Cultural, organized in collaboration with Abra gallery. Caracas, 2024





*Ihirama [Drought]*. PROXYCO Gallery. Organized in collaboration with Abra Gallery. New York, 2024. Image: Luis Corzo.



*Ithama [Drought]*. PROXYCO Gallery. Organized in collaboration with Abra Gallery. New York, 2024. Image: Luis Corzo.



*Ihrama [Drought]*. PROXYCO Gallery. Organized in collaboration with Abra Gallery. New York, 2024. Image: Luis Corzo.



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*Ithama [Drought]*. PROXYCO Gallery. Organized in collaboration with Abra Gallery. New York, 2024. Image: Luis Corzo.



“(…) The drawings in this exhibition are part of a series that explore the theme of drought and the fragile state of our ecosystem. Hakihiwe aims to raise awareness about the ongoing climate crisis and profound impact of drought on the environment and indigenous ways of life. When in Platanal, a Yanomami community in the Upper Orinoco near Mahekoto-Teri, he observes firsthand how the Amazon rainforest has been drastically altered by climate change, deforestation, and industrialization. Exacerbated by recurrent fires in the region, the reduced water levels of rivers are forcing animals to seek new habitats which disrupts natural symbiotic relationships, diminishing the wildlife available for hunting – and, consequently, diminishing the quality of life for the Yanomami in this region”.

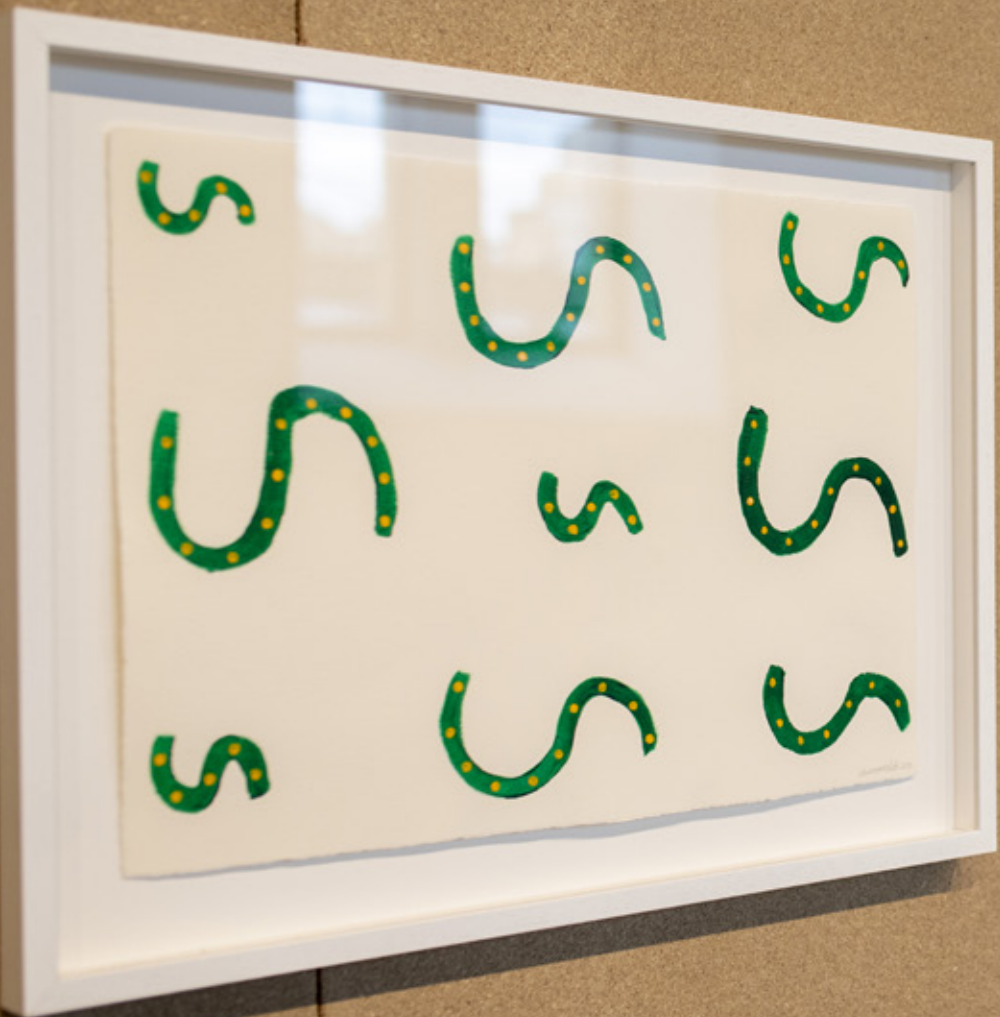
Dejá Belardo

Fragment of the text for the exhibition *Ihirama [Drought]*. PROXYCO Gallery. Organized in collaboration with Abra Gallery. New York, 2024





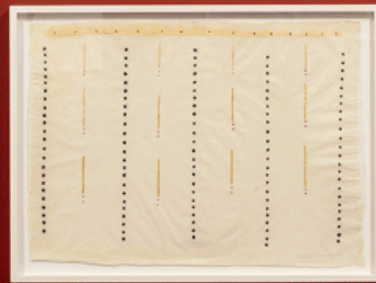
*Topalekuak*. Tabakalera. San Sebastián, Spain, 2024. Image: Tabakalera.



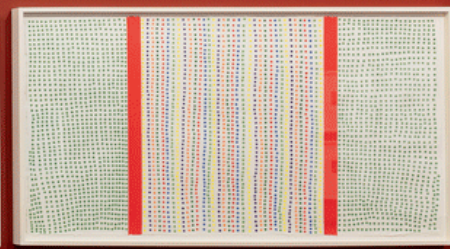
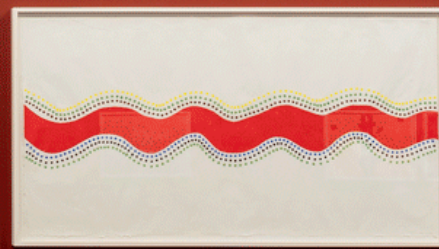
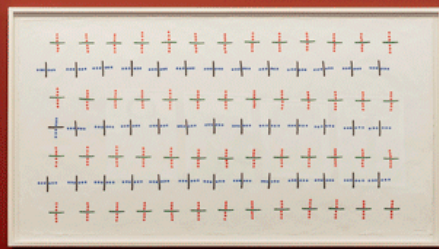
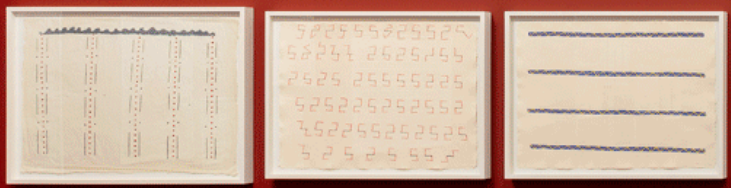
*Topalekuak*. Tabakalera. San Sebastián, Spain, 2024. Image: Tabakalera.



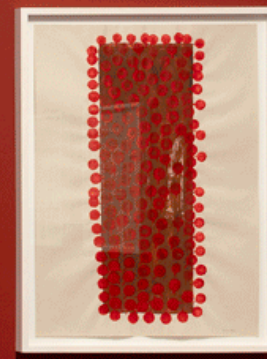
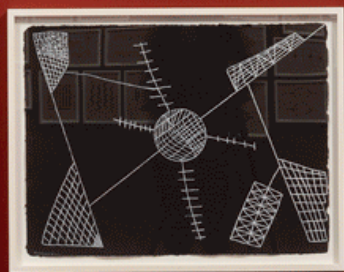
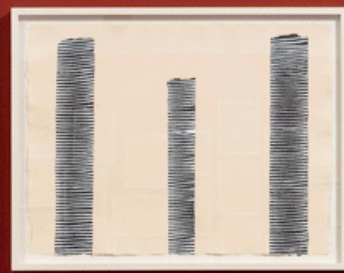
*Ihi hei komi thepe kamie yamaki [All this is us].*  
Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus



*Ihi hei komi thepe kamie yamaki [All this is us].*  
Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus



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Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus



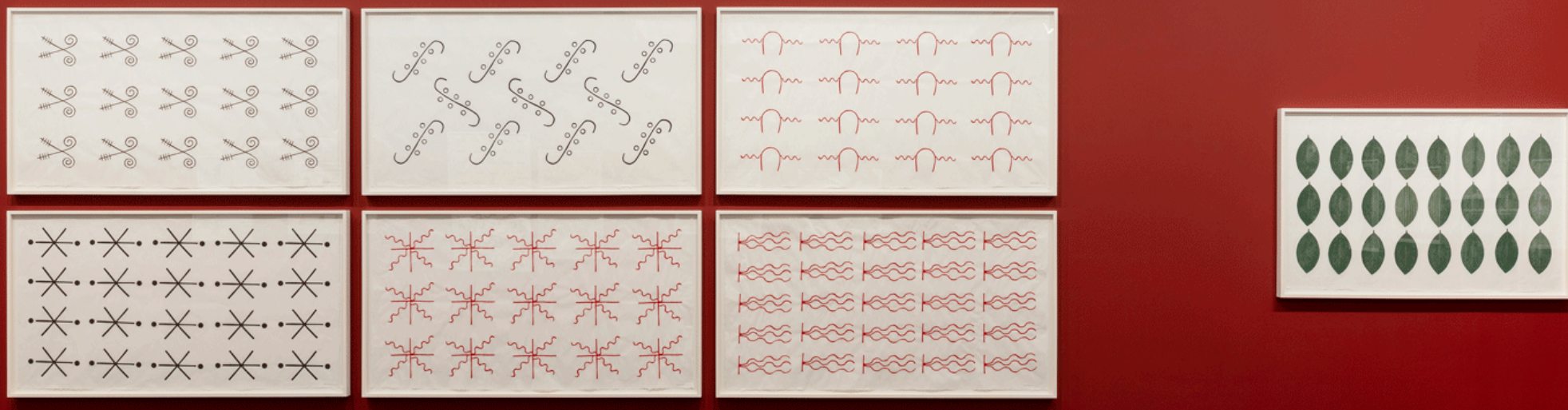
*Ihi hei komi thepe kamie yamaki [All this is us].*  
Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus



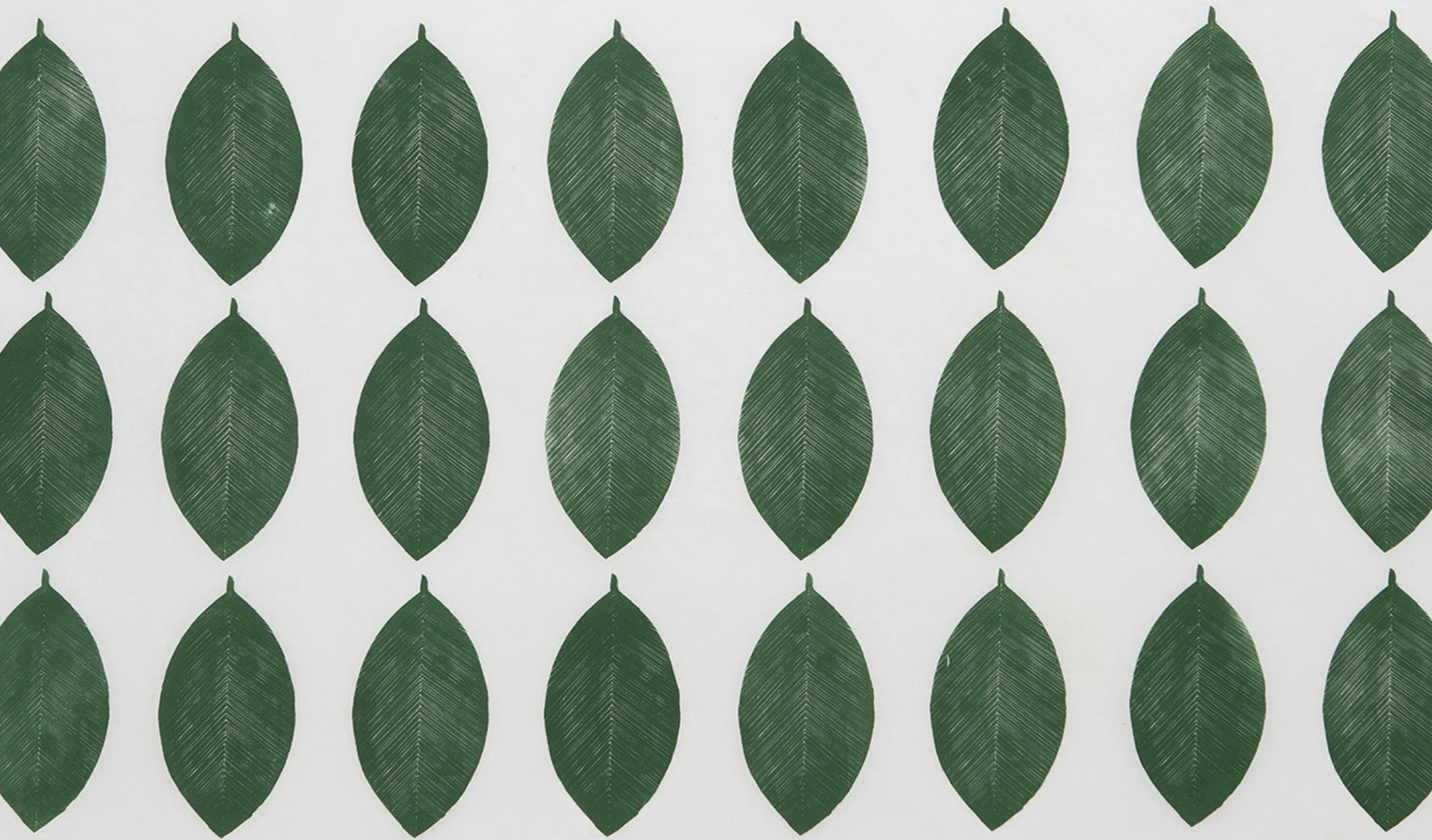
*Ihi hei komi thepe kamie yamaki [All this is us].*

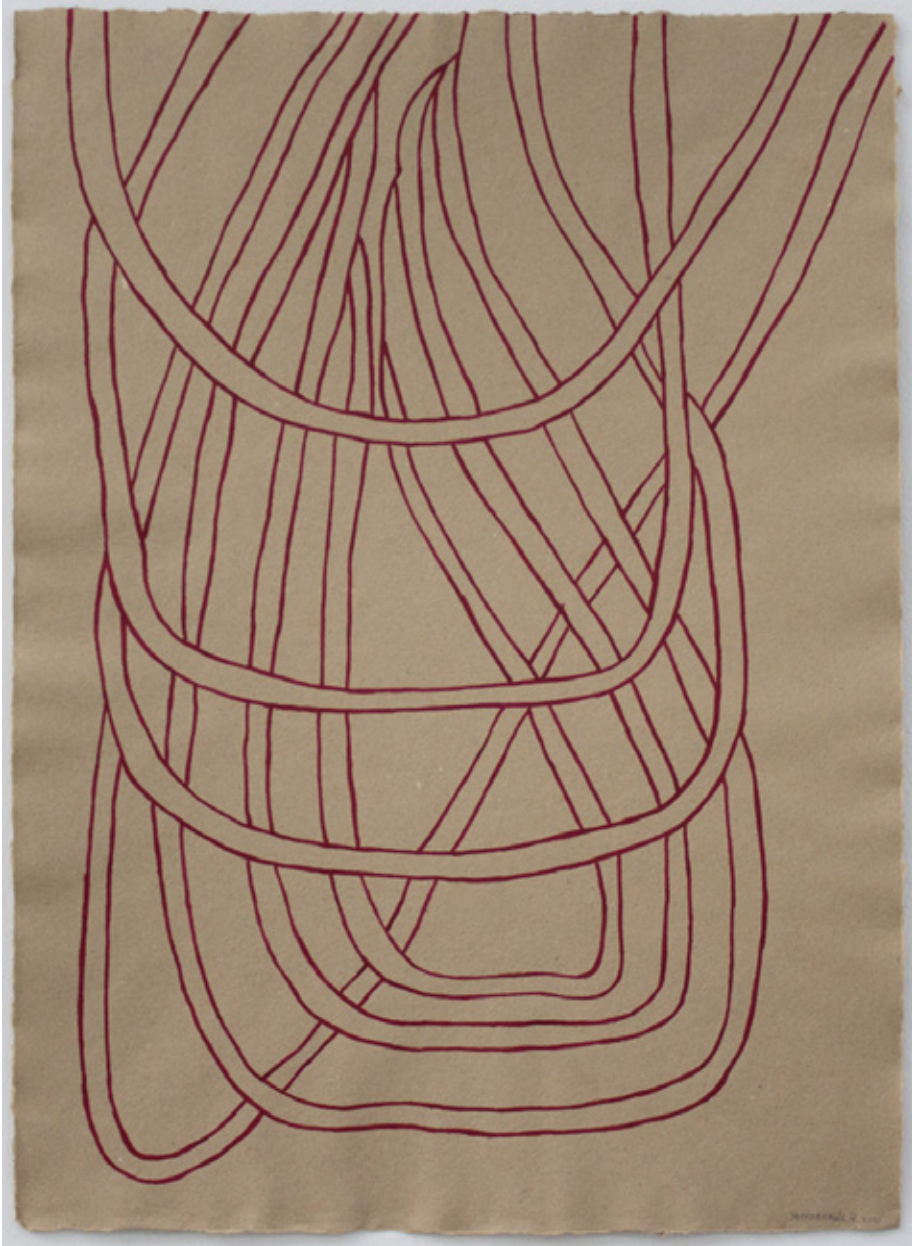
Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus





*Ihi hei komi thepe kamie yamaki [All this is us].*  
Museo de Arte de São Paulo. São Paulo, 2023. Image: Isabella Matheus





Thotoope  
(Lianas)

2021

Acrylic on sugarcane bagasse paper  
69.5 x 51 cm



Hoko siki wakehewe siki omi riye  
(Palm tree painted light orange green stitch)

2022

Acrylic on cotton paper

51.5 x 69 cm



(...) Hakihiwe's work intends to preserve, care, archiving, and translation of images and materials of community cultural values, producing drawings that depict Yanomami cosmology and form a true inventory of the immaterial heritage of his people. Most of the drawings and monotypes in this exhibition were produced on handmade paper with fibers such as sugarcane, cotton, mulberry, banana, and corn.

With 48 works, this show bears the subtitle *Ihi hei komi thepe kamie yamaki* [All This Is Us], proposed by Hakihiwe to embody the diversity of elements that form his community and its surroundings. For the artist, "All this is us" means "all that is there in the jungle. We all live there, and it's not just us. There are big rivers, big lagoons, all the animals, and the insects. I recover everything that is there where I live."

Fragment of the press release about the solo show *Ihi hei komi thepe kamie yamaki* [All of this is us].  
Museu de arte de São Paulo Assis Chateaubriand. (MASP). São Paulo, 2023



*Amazonía: un Hub de BioCreatividad*  
The Inter-American Development Bank's Cultural Center. Washington, 2024



*Siamo Foresta*. Fondation Cartier pour l'art contemporain. Triennale Milano. Milan, 2023. Image: Andrea Rossetti



*Siamo Foresta*. Fondation Cartier pour l'art contemporain. Triennale Milano. Milan, 2023. Image: Andrea Rossetti



Fondation *Cartier*  
pour l'art contemporain

# siamo foresta

La foresta è vita. Può esistere solo se i Bianchi si astengono a distruggerla. Se si mescolano, i fiumi scompaiono, tutto la terra, il suolo diventerà friabile, gli alberi rimascherati e la pietra si spaccano per il calore. La terra inarida diventerà vuota e cieca.

— Dani Kipman, LA caduta del cielo, 2019



*Siamo Foresta*. Fondation Cartier pour l'art contemporain. Triennale Milano. Milan, 2023. Image: Andrea Rossetti



*Siamo Foresta*. Fondation Cartier pour l'art contemporain. Triennale Milano. Milan, 2023. Image: Andrea Rossetti

(...) Non-figurative in appearance, the work by Sheroanawe Hakihiiwe, a Yanomami artist from Venezuela, is meticulously inspired by details from the forest in which he lives: traces, forms and “special signs” of Amazonian animals and vegetation. His process of abstraction is very similar to that of Yanomami body paintings, which originate from distinctive features of mythological ancestors, both human and animal. During the 2000s, he also produced a systematic inventory of the motifs of this traditional symbology.

The Series *Sequía (Drought)*, created in 2021 on three different types of paper, raises consciousness: “Rivers and streams are drying up, there is less water to irrigate crops, fewer fish, animals to hunt. Shamans say that the climate is very different, and they are worried. There are also fires that are not good for us.” Sheroanawe Hakihiiwe has realized the wall painting titled *Wamono* (path of leafcutter ants) that runs through the exhibition: this pattern depicts the numerous large red ants (*Atta sexdens*) which are devastating cassava plantations by cutting the crops’ leaves.

Bruce Albert





In the heart of the Vendée region of France, French artist Fabrice Hyber has been planting a forest since the 1990s, around the farm of his parents, sheep farmers. In the Serrie Valley, a vast forest was born of 300,000 tree seeds of hundreds of different species, sown over time.

A place of learning and experimentation, the valley has become the matrix and a source of inspiration for all his artistic production, which Hyber compares to the organic growth of life: "Deep down, I do the same with my works: I plant trees as I plant signs and images. I am there, planting seeds of thought that are visible, they break through and grow. I no longer have control over them."

The idea of inviting the Venezuelan Yanomami artist Sheroanawe Hahikiwe to the Vendée arose from a meeting with Fabrice Hyber in 2022, during the exhibition *Les Vivants (Living Worlds)* organized by the Fondation Cartier pour l'art contemporain at the Tripostal de Lille (France). The forest has turned out to be a common denominator between two artists of apparently distant origins, a place of reflection on the fertility of life and its metamorphoses. In April 2023, Fabrice Hyber's forest becomes a place of creation and meeting for both.

After several exchanges of information and visions about their respective habitats, the artists made the decision to create works together, literally create with four hands, in a global fusion of intentions that makes the two artists co-authors.

Bruce Albert

Fragment of the text for the group exhibition *Siamo Foresta*. Fondation Cartier pour l'art contemporain. Triennale Milano Milan, 2023





*Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond.* Museum of Modern Art (MoMA). New York, 2023. Image: Jonathan Dorado



*Projects: Regina Gimenez + Sheroanawe Hakihiwe.*  
Bogota International Art Fair (artBO). Bogota, 2023. Image: Pablo David



*Projects: Regina Gimenez + Sheroanawe Hakihiwe.*  
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*Projects: Regina Gimenez + Sheroanawe Hakihiiwe.  
Bogota International Art Fair (artBO). Bogota, 2023. Image: Pablo David*



Hawari kahi (Yuvia tree)

2023

Acrylic on canvas

186 x 140 cm



*The Yanomami Struggle, The Shed. New York, 2023*



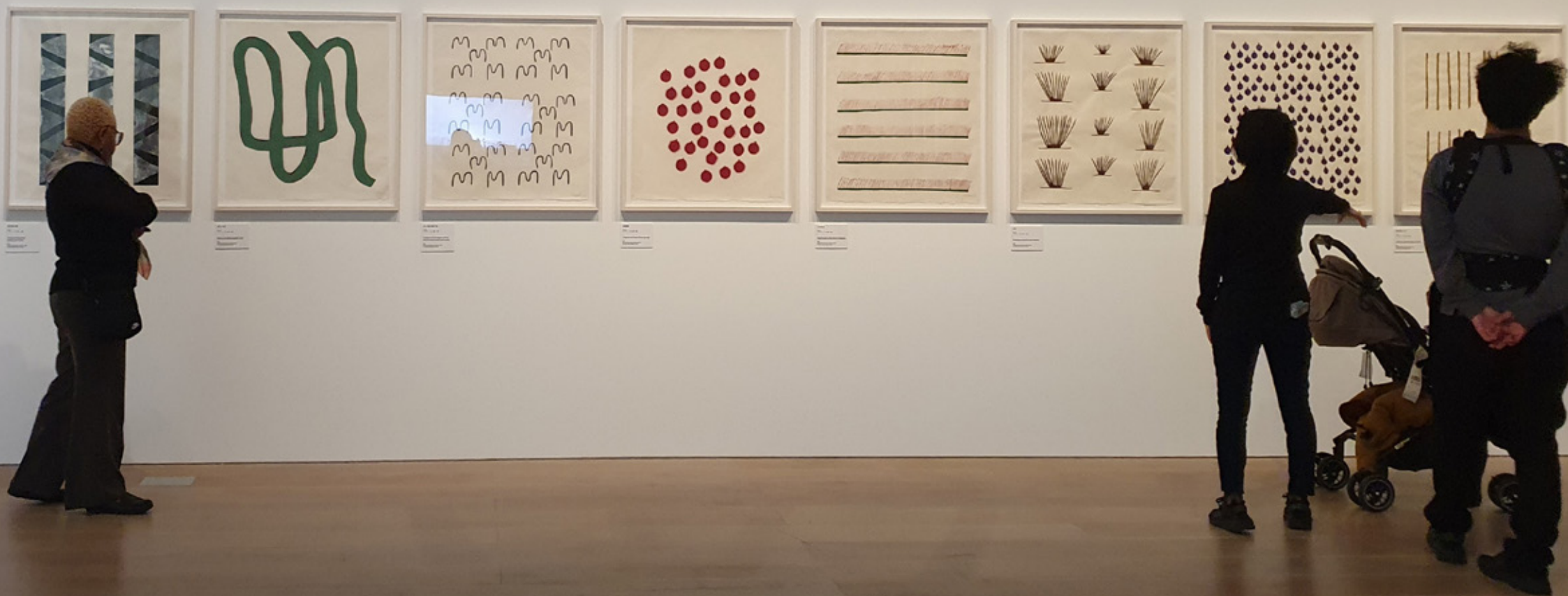
*The Yanomami Struggle, The Shed, New York, 2023*



*The Yanomami Struggle*, The Shed. New York, 2023



*Our Ecology: Toward a Planetary Living.* Mori Art Museum. Tokio, 2023.



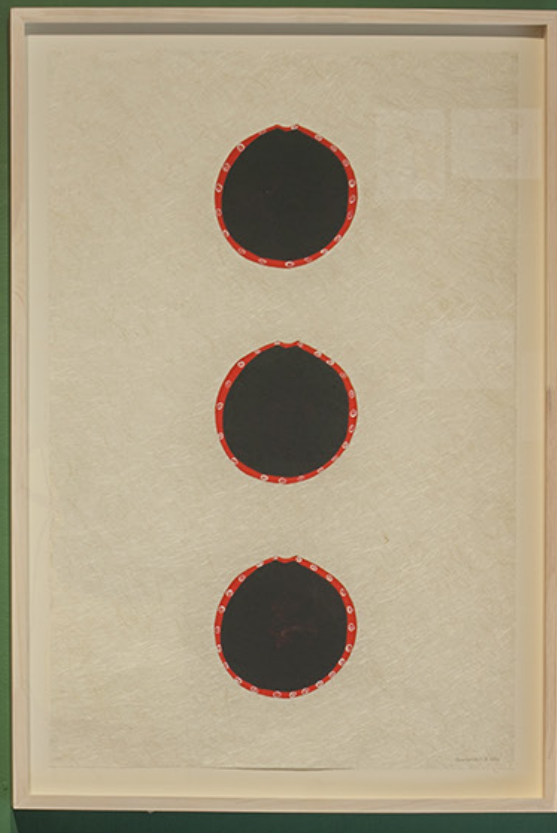
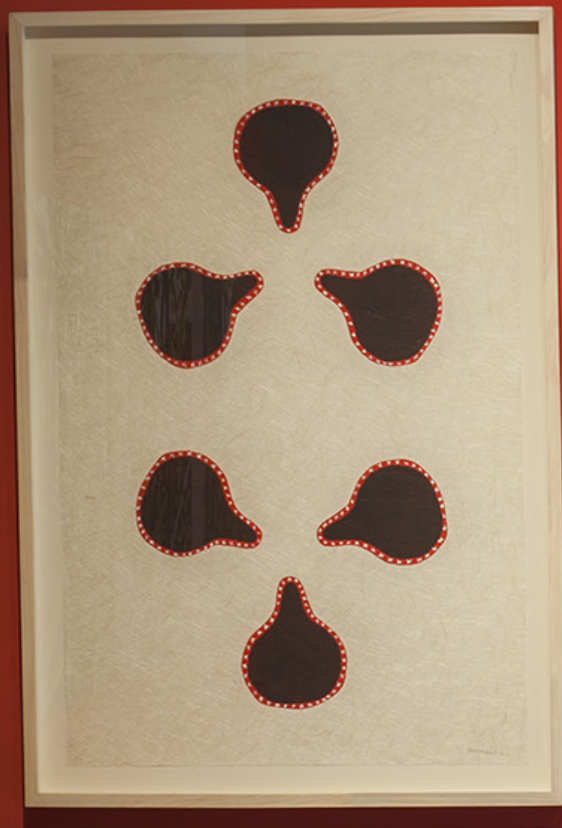
*Our Ecology: Toward a Planetary Living. Mori Art Museum. Tokio, 2023.*







Hashimu. *Thirty years after the massacre*. Abra Gallery. Caracas, 2023



"Los habitantes del río Hashimu se encuentran entonces cerca de la frontera con Brasil, que cruzarán para descender por el curso del río Toototobi (Estado de Amazonas). Finalmente llegan al emplazamiento de una nueva casa colectiva, conocida como «de Marcos» donde deciden refugiarse."



oven Yanomami, con las manos sobre la cara, suplica: «¡Buscador de oro, amigo!». Es ejecutado en el acto con disparo de fusil en el cráneo. Los otros dos son asesinados cuando intentan escapar.”



...largo, los garimpeiros ya están entrando en el antiguo conuco...  
...uno de ellos abre fuego contra sus ocupantes. Los quince hombres comenzaron a disparar de manera simultánea y continua, con escopetas y revólveres...”



...empiezan a rematar a sus víctimas con machetes y cuchillos. Masacran a los heridos...  
...tir y a varios niños que no habían sido alcanzados por los disparos.”

...corre hacia el grupo de mujeres que recogen frutos...  
...Makayu para anunciar la tragedia. Tres jóvenes aterrorizadas...  
...llorando y describen el horror del lugar que acaban de abandonar...”





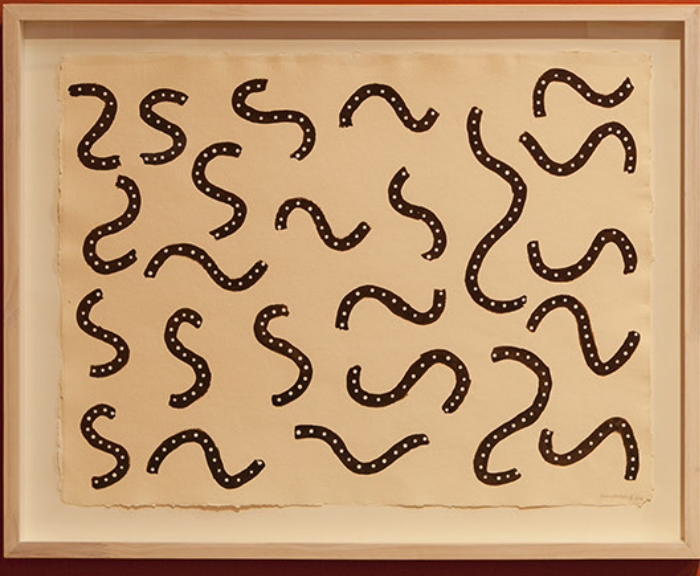
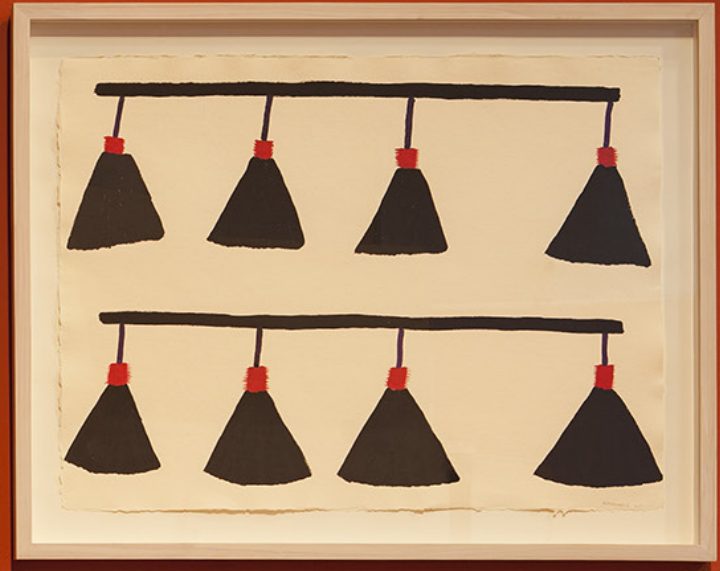
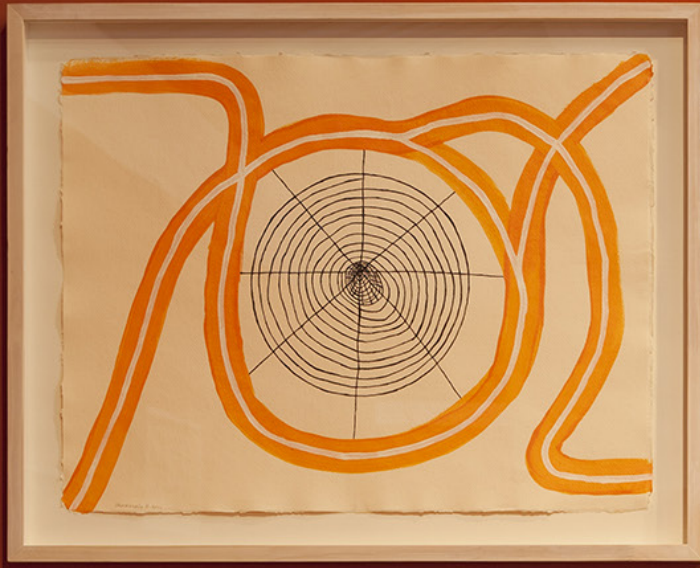
*Co/respondências: Brasil e Exterior, Nara Roesler Gallery. New York, 2023*



*Co/respondências: Brasil e Exterior, Nara Roesler Gallery. New York, 2023*



*Parimi nahi [The eternal house of the shaman]. Abra Gallery. Caracas, 2022*







*Parimi nahi [The eternal house of the shaman].* Abra Gallery. Caracas, 2022



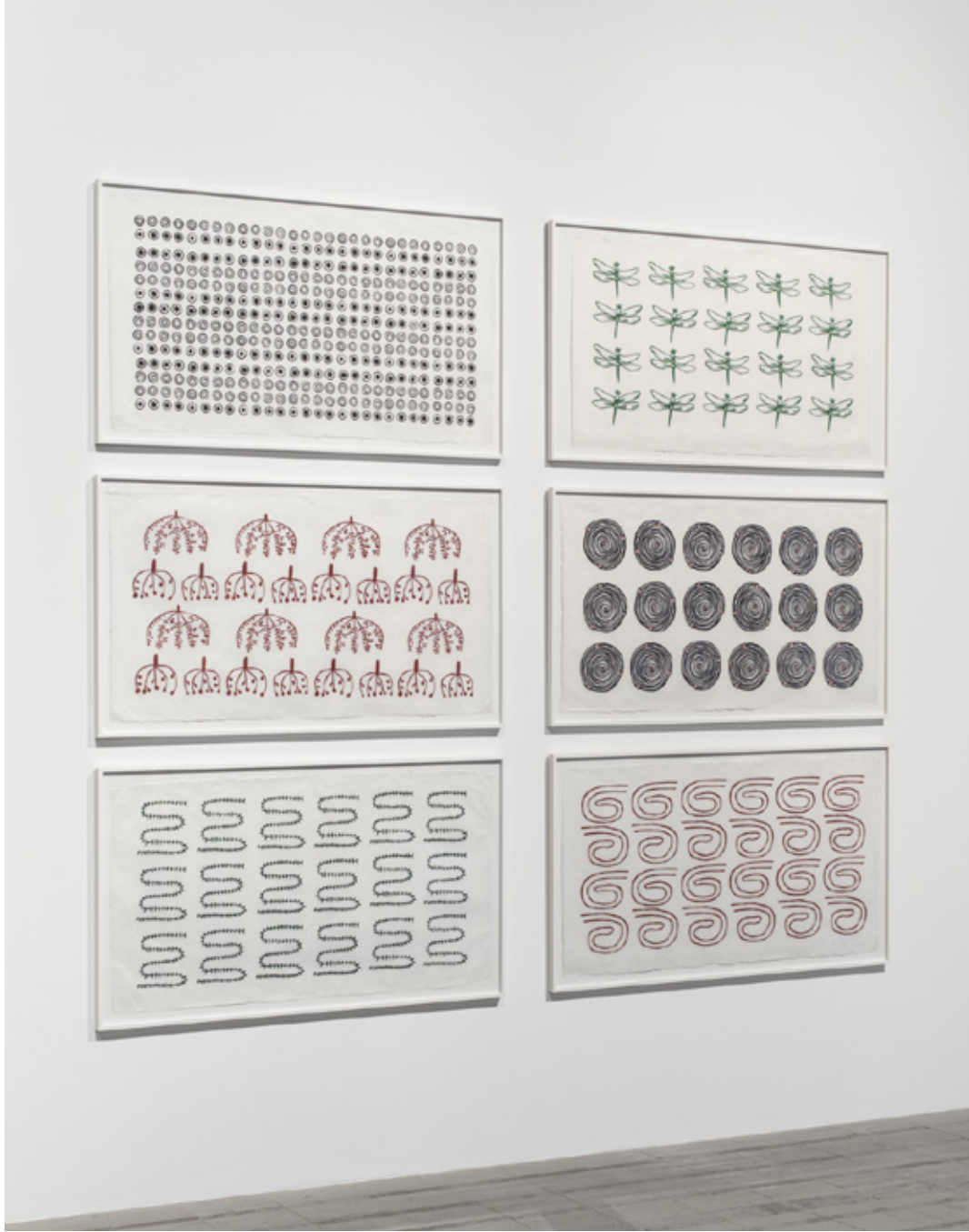
PARIMI NAHI is an exhibition in which Hakihiwe continues the archive that his art evokes. "(...) This set of works expands the idea of art that we know, and in Sheroanawe's generous gesture, the artist generates new connections that postulate questions about the assumptions and boundaries of thought. The human-animal, life-death, inside-outside divisions are no longer necessarily opposites and open up the possibility to think of other connections more fluidly such as Yanomami-nape, even man-woman or local-universal. Sheroanawe's work contributes to the task of dissolving petrified categories in disciplines and areas of knowledge. Today it is perhaps easy for us to understand or accept Greek mythology, but we stumble when finding complexities in the Yanomami stories. That is why this exhibition at ABRA, *Parimi nahi*, gives us the opportunity not only to observe Sheroanawe's graphic mastery, but also to interact with a myth that expands and blurs our ways of approaching the world."

Noraedén Mora

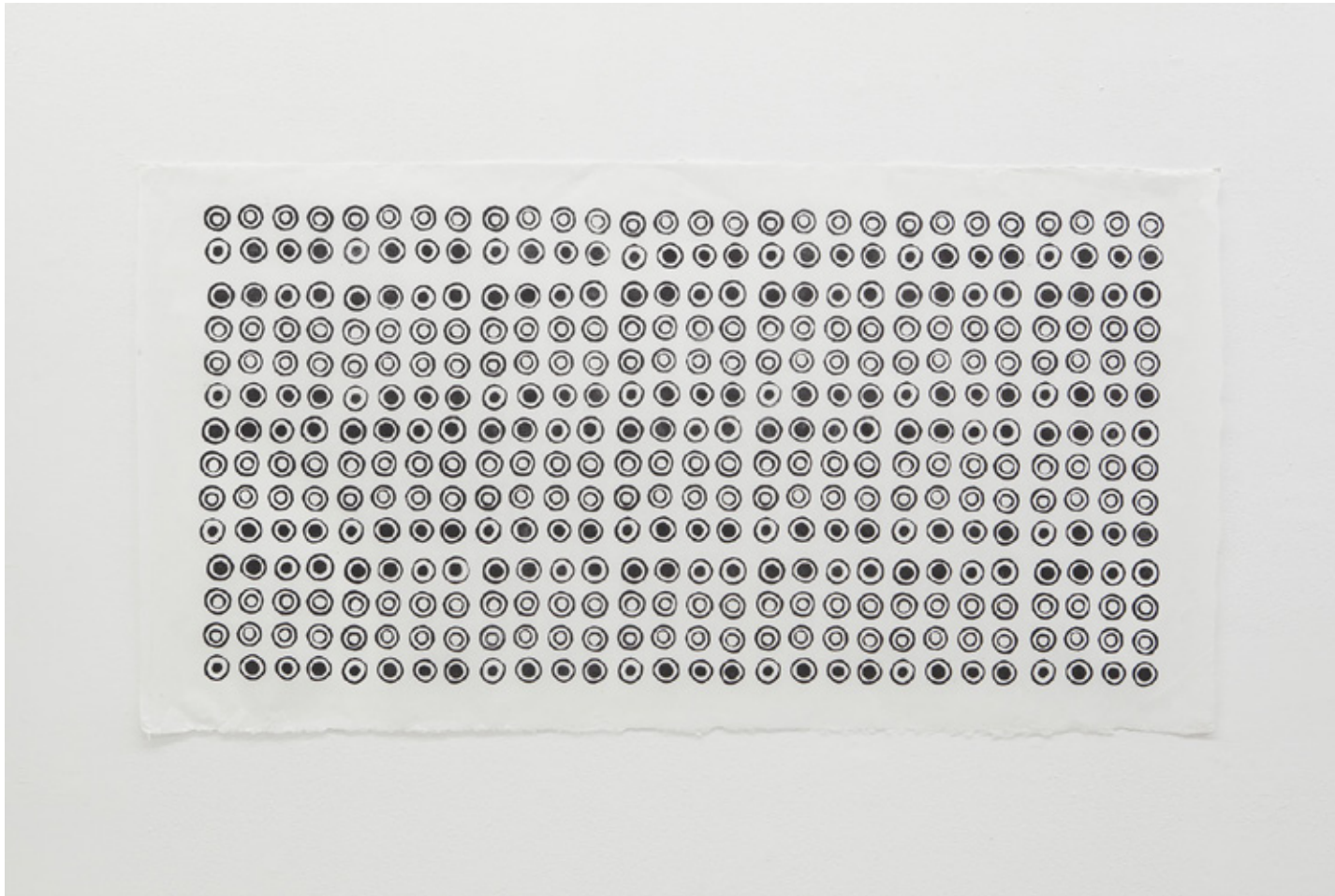
Fragment of the text *The myth that has not finished, nor has it begun*, for the solo show *Parimi Nahi [The eternal house of the shaman]*. Abra Gallery. Caracas, 2023



LIX Biennale di Venezia, *The Milk of Dreams*, Venice 2022. Image: Michal Brzezinski



LIX Biennale di Venezia, *The Milk of Dreams*, Venice 2022. Image: Michal Brzezinski



Hahoshi

2021

Monotype on mulberry paper

76 x 144 cm



Ira mamiki

2021

Monotype on mulberry paper

76 x 144 cm



For the 59th art exhibition of the Biennale di Venezia curated by Cecilia Alemani, the artist Sheroanawe Hakihiiwe presented a set of 15 works on paper that reflect his main concerns. This selection of monotypes and drawings, made on mulberry paper and coated cane paper, brings us closer to the artist's vision of the natural environment of his community, his relationship with living beings (animals and plants), as well as aspects linked to the Yanomami cosmogony and mythology. The artist's work undertakes a contemporary review of the Yanomami imaginary and offers a documentation in which he simultaneously speaks from pride and fear of losing the memory of his people, the space in which they live and their beliefs.



*Living Worlds*, Fondation Cartier pour l'art contemporain. Paris, 2022







Hii misikipima  
(Light green fern)  
2020  
Acrylic on mulberry paper  
48 x 38.3 cm

(...) *Living Worlds* offers to challenge our imagination, questioning the limits of anthropocentrism, in order to reinvent, with empathy and humility, a new possible cohabitation on earth with plants and animals. The exhibition draws on the contributions of a community of artists and scientists engaged in an aesthetic and existential quest, profoundly marked by the enigmatic beauty of the living world.

The heart of the exhibition comprises a remarkable collection of works by contemporary Amerindian artists, shown together for the first time in Europe. Their experience of an equal relationship between living beings, both humans and non-humans, stems from an immemorial tradition, from which we have much to learn in this time of environmental crisis. Many of these artists come from the Brazilian Amazon, but also from the Venezuelan Amazon, like Sheroanawe Hakihiiwe.

Fragment of the press release about the group exhibition *Living Worlds*. Courtesy of the Fondation Cartier pour l'art contemporain. Paris, 2022.





*Ahete ha yamaki rari prou [When we are close we all scream together]. Cecilia Brunson Projects. London, 2022*

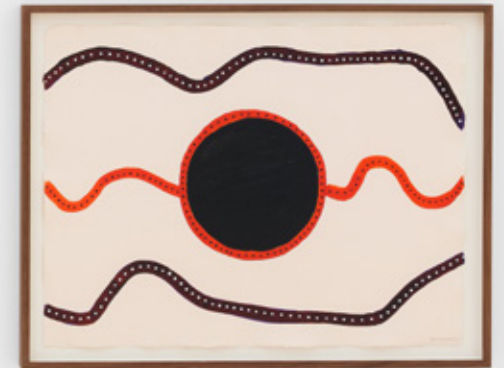


*Ahete ha yamaki rariprou [When we are close we all scream together]. Cecilia Brunson Projects. London, 2022*



*Ahete ha yamaki rariprou [When we are close we all scream together]. Cecilia Brunson Projects. London, 2022*

*Ahete ha yamaki rariprou* builds on the growing international understanding and representation of Hakihiwe's work and follows on from the presentation of a series of Hakihiwe's monoprints at the 59th Venice Biennale (2022) and the Cartier Foundation in Paris (2022). Laura Anderson Barbata has described Hakihiwe's bold, graphic drawings as an intellectual and spiritual challenge presenting us with an invitation. In a reversal of the hegemonic forces that threaten indigenous beliefs, customs and ways of life as well as their geographic frontiers, Hakihiwe's drawings are an invitation and a challenge to step out of dominantly anthropocentric, cultural and philosophical pedagogies and learn of a culture that is grounded in an intense and harmonious relationship with the ecosystem of the amazon.

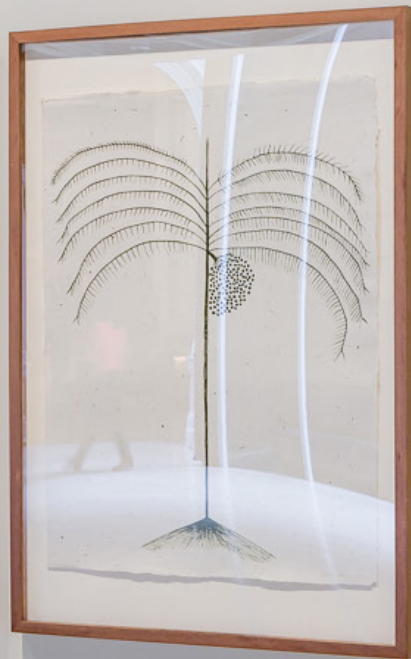


Fragment of the press release about the solo show *Ahete ha yamaki rariprou* [When we are close we all scream together]. Courtesy of Cecilia Brunson Projects. London, 2022.

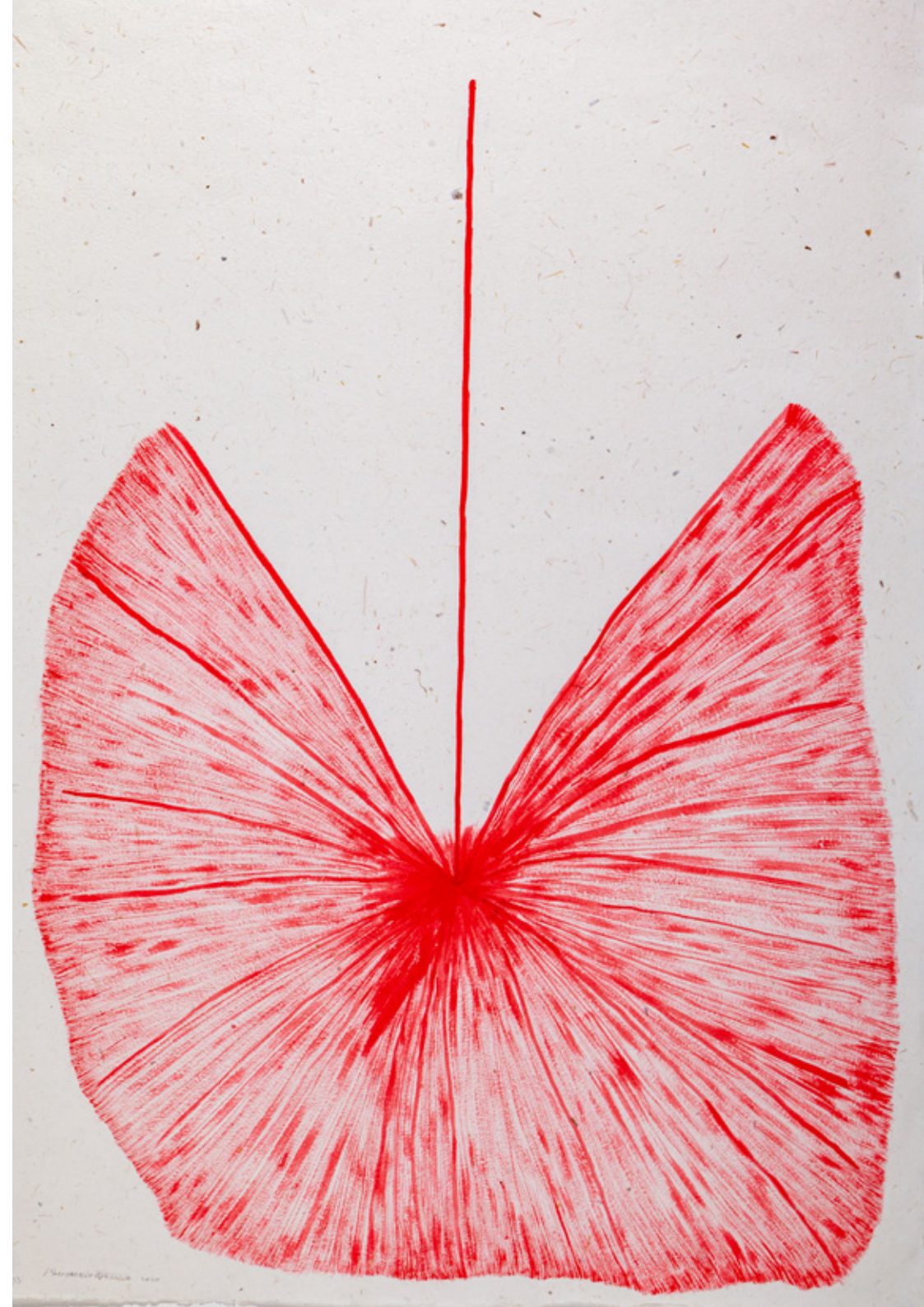
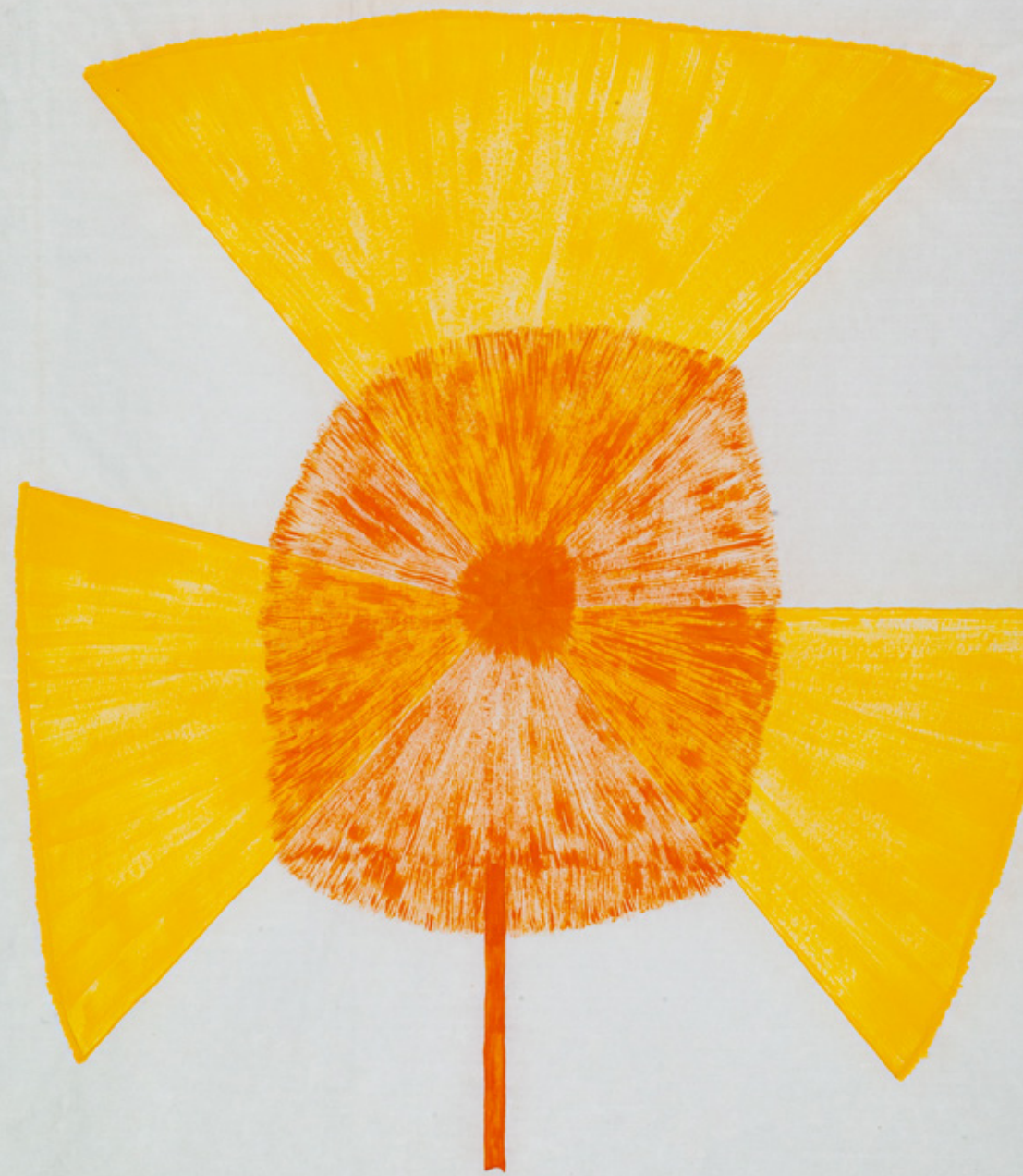


XXIII Biennale of Sydney, *Rivus*. Sidney, 2022. Image: Document Photography



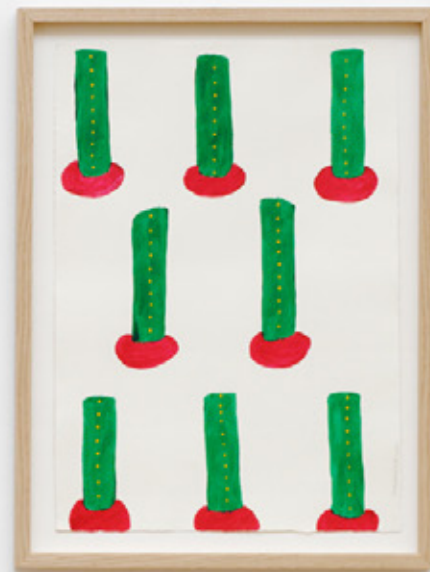


XXIII Biennale of Sydney, *Rivus*. Sidney, 2022. Image: Document Photography

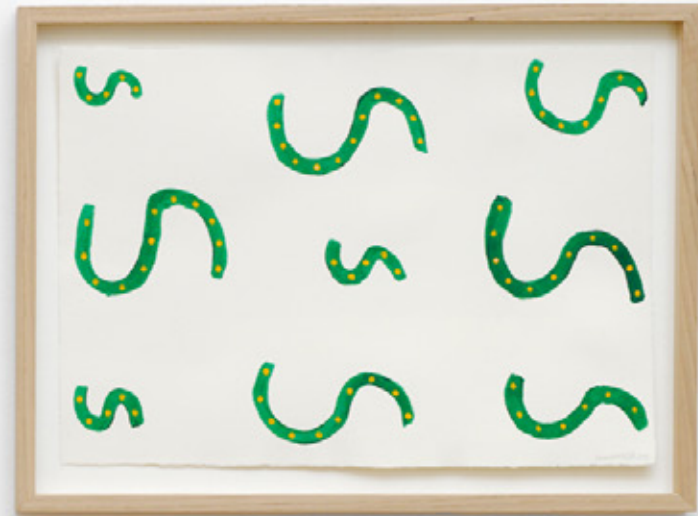




*Les quatre points cardinaux sont trois: le sud et le nord.* Centre Rhénan D'Art Contemporain (CRAC). Alsace, 2022-2023



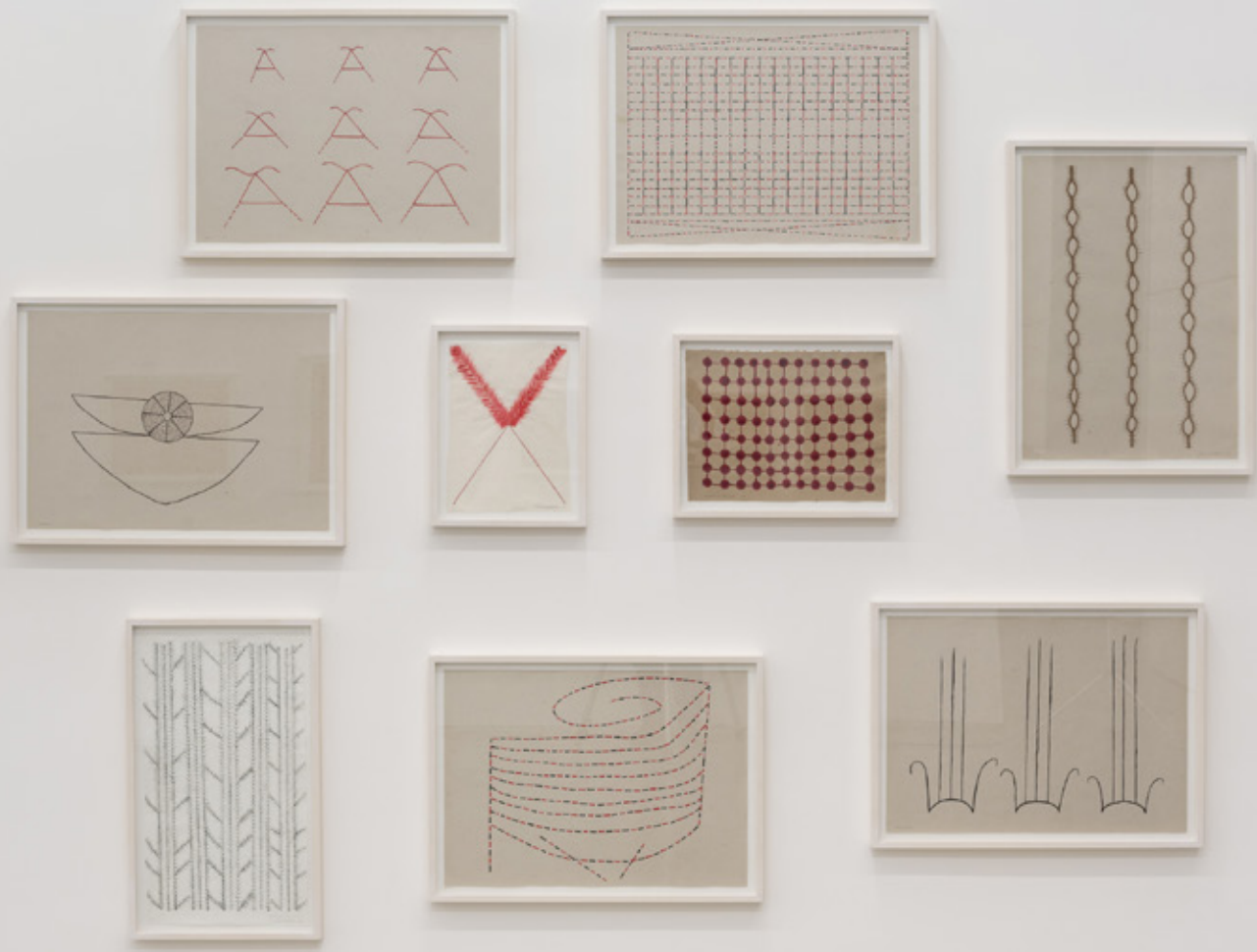
*Les quatre points cardinaux sont trois: le sud et le nord. Centre Rhénan D'Art Contemporain (CRAC). Alsace, 2022-2023*



*Les quatre points cardinaux sont trois: le sud et le nord.* Centre Rhénan D'Art Contemporain (CRAC). Alsace, 2022-2023



*Sheroanawe Hakihiwe. FDAG Gallery. São Paulo, 2021*



*Sheroanawe Hakihiiwe. FDAG Gallery. São Paulo, 2021*



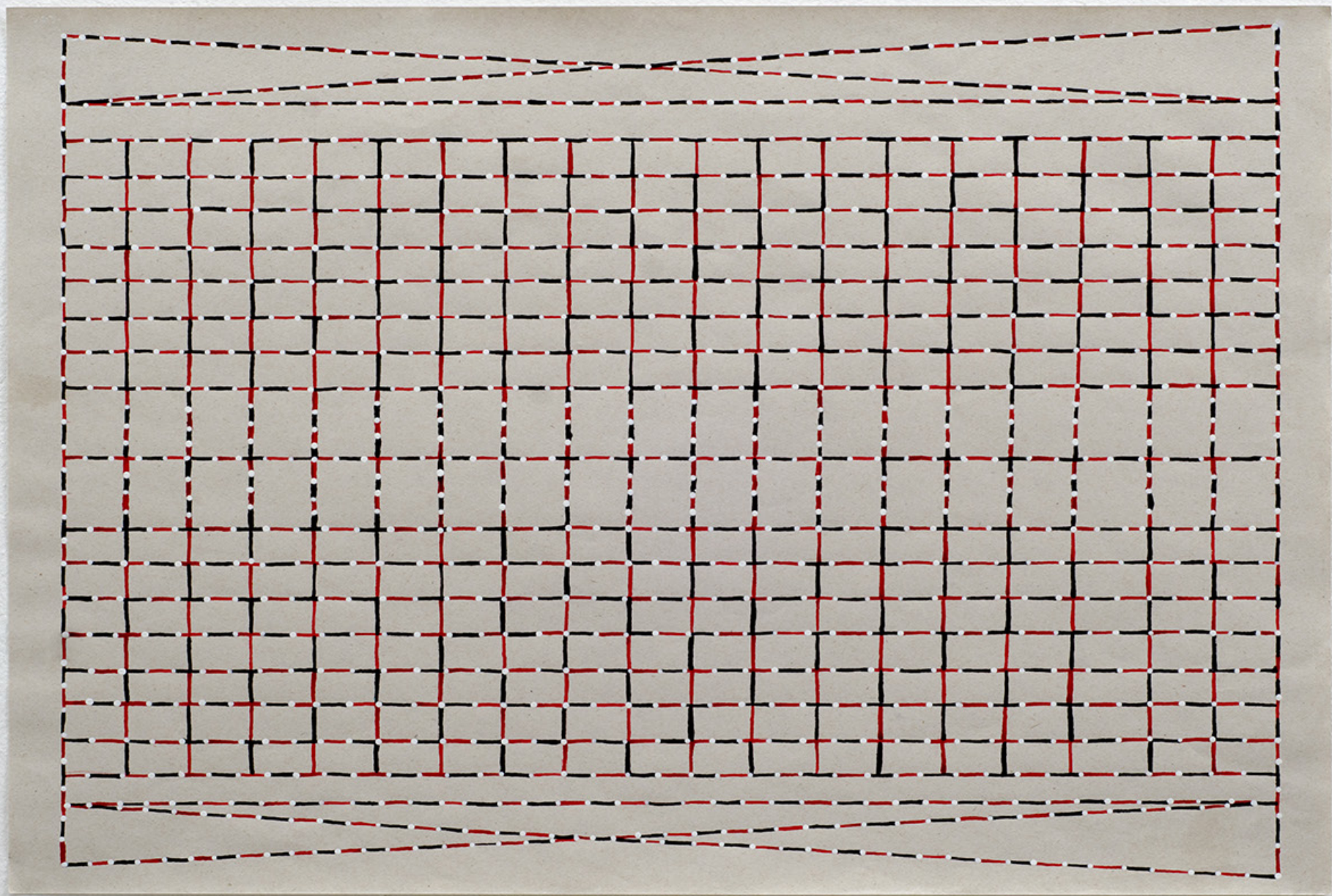
Sisimi hena

2019

Acrylic on hanji paper

39.3 x 28.8 cm







# REVISIÓN

## ART IN THE AMERICAS

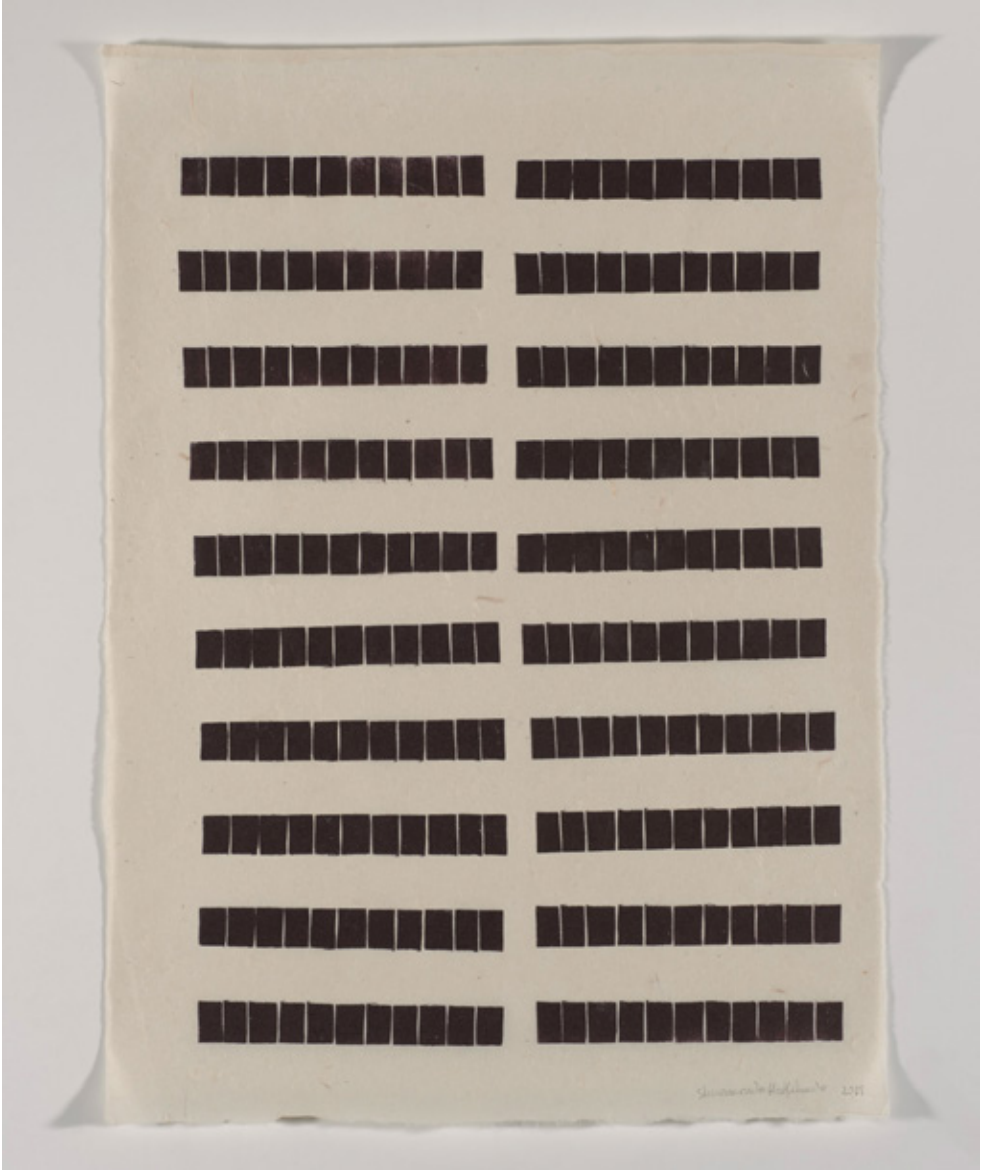
It is difficult to define what makes the Americas the Americas. A landmass encompassing North, South, and Central America as well as the Caribbean Islands, the region encompasses hundreds of languages, cultures, and beliefs. Traditionally, history of the Americas has been told as two separate narratives before and after the arrival of Europeans. *Revision: Art in the Americas* provides a single international story that collapses time and distance to reveal how the past continues to exert an enduring influence on artists today. In these galleries, history, legend, memory, and the present meet.

To be from the Americas is to be descended from both the original inhabitants of the land and those who sought their fortunes in the richness of the land from 1492 to today. It is this shared history with its inherent complexities—to be both conquered and conqueror—that unites us. The spirit is the exhibition spans 2,000 years of artistic production. We invite you to explore the complex stories of the Americas and the cultural legacies that continue to shape our lives today.

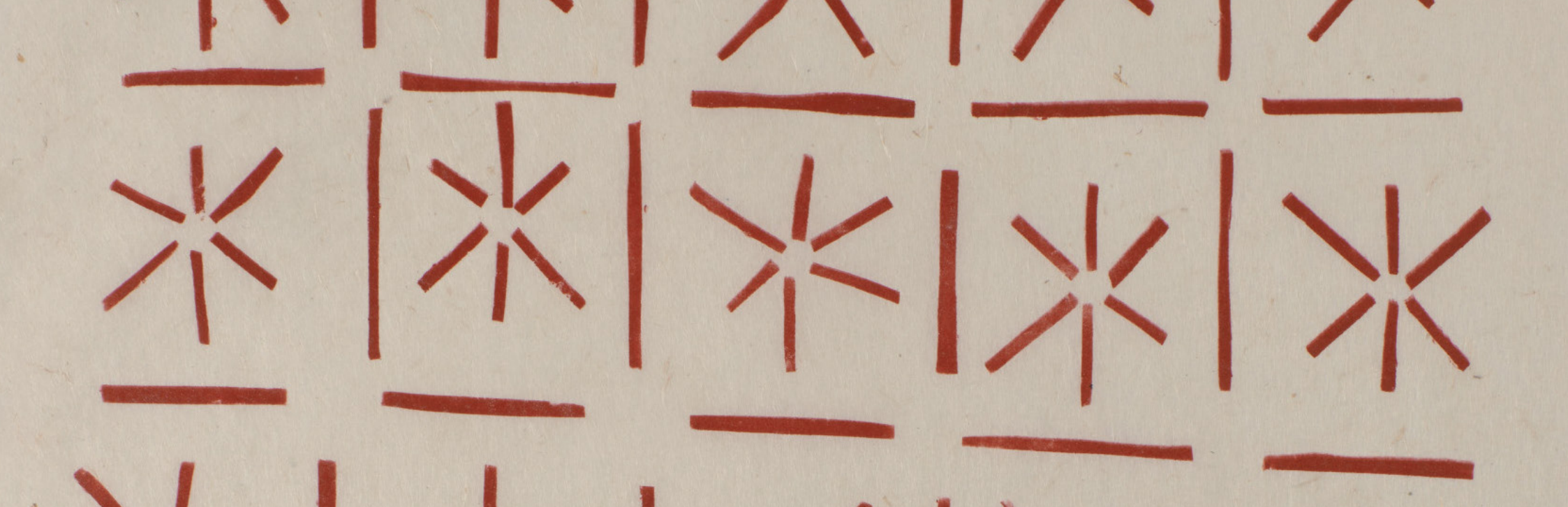
Es difícil definir qué hace de las Américas, las Américas. La región, una vasta variedad de tierra que incluye América del Norte, Central, del Sur, y también las islas del Caribe, abarca cientos de lenguas, culturas y creencias. La historia de las Américas tradicionalmente ha sido contada como dos narraciones separadas antes y después de la llegada de los europeos. *Revisión: El arte en las Américas* propone un único relato en el cual tiempo y la distancia colapsan y se entrelazan para revelar cómo el pasado ha ejercido una influencia impermanente en los artistas y sus obras de hoy. En estas salas, las historias, leyendas, memorias y el presente se entrelazan entre sí.

El ser de las Américas significa descender tanto de los habitantes originales del lugar como de aquellos que buscaban fortuna desde el año 1492 hasta nuestros días. Es esta historia compartida, con sus complejidades inherentes—ser al mismo tiempo conquistado y conquistador—, lo que nos une. El espíritu exhibido aquí abarca 2,000 años de producción artística. Les invitamos a explorar los complejos relatos del continente y los legados culturales que todavía hoy continúan dando forma a nuestras vidas.

*Revision. Art in the Americas.* Denver Art Museum. Colorado, 2021







(...) The Denver Art Museum acquired a group of 10 of his drawings, which are based on body-painting techniques. Sections of hollow arrow canes and carved wood seals are used to draw compositions of serial elements using fat-based inks made with natural pigments. This repetitive drawing action, often executed in rhythmical movements, mimic the process of body painting during special ceremonies of important cultural significance for the Yanomami. In this case, handmade paper, instead of the human body, is the support medium. The artist uses a different traditional body-painting motif for each of the 10 drawings and because the drawings are on paper, they are not temporary, as happens with human skin. The work acquires a different dimension as the new support allows the images originally destined for the body to reach the outside world.

Hakihiiwë's drawings can be interpreted as physical records of performative actions. For the artist, what is central for this series is the process of drawing, the rhythmic repetitive movements necessary to complete the work as it happens during ceremonial body painting, and also a more permanent record of a visual repertoire charged with cultural connotations that is disappearing as external influences permeate the daily lives of his community.

Jorge Rivas Pérez



*Urihi theri*. Lissabon Kunsthalle. Lisbon, 2021. Image: Bruno Lopes



*Urihi theri*. Lissabon Kunsthalle. Lisbon, 2021. Image: Bruno Lopes



*Urihi theri*. Lissabon Kunsthalle. Lisbon, 2021. Image: Bruno Lopes





*Urihi theri*. Lissabon Kunsthalle. Lisbon, 2021. Image: Bruno Lopes



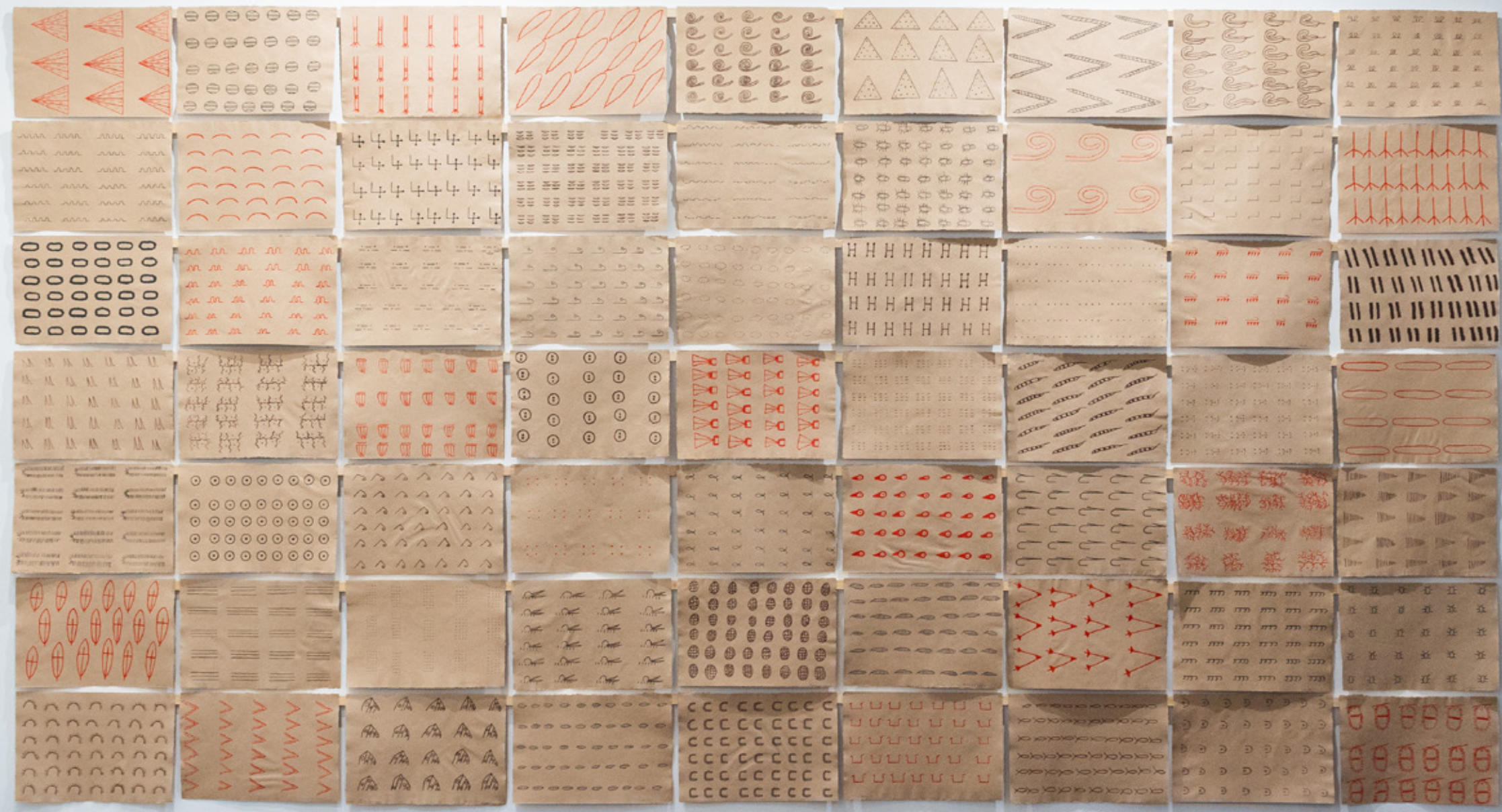
*Urihi theri*. Lissabon Kunsthalle. Lisbon, 2021. Image: Bruno Lopes



*Le jour des esprits est notre nuit.* Centre Rhénan D'Art Contemporain (CRAC). Alsace, 2019



*Le jour des esprits est notre nuit.* Centre Rhénan D'Art Contemporain (CRAC). Alsace, 2019



ARCOmadrid. Contemporary Art Fair. Madrid, 2019

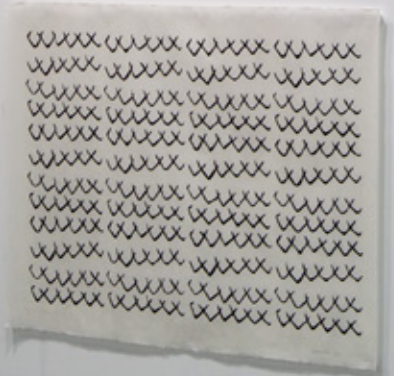
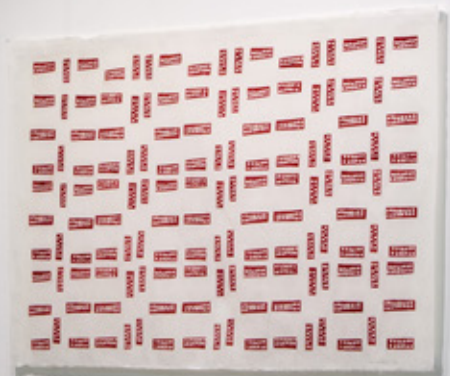


Within the *Dialogues* section of the ARCO Madrid Fair, curated by Agustín Pérez Rubio and Catalina Lozano, Hakihiwe presented *Kamie ya uriji pi jami Parawa ujame theperekui uriji terimi thepe komi kua* (“Where I live in my jungle and in the Orinoco river also live all these animals”). This work is a visual compendium of the fauna that inhabits the Upper Orinoco basin, in the Venezuelan Amazon. It’s a polyptych of 63 drawings made with acrylic paint on sugarcane bagasse paper that gather a synthesis of the most characteristic attributes of each animal, distributed in the format repeatedly



Solo Project Disegni. Artissima Contemporary Art Fair. Turin, 2019

SHERIDANAVE HAKOHIME  
ABRA  
COTICAI - YEN  
DISEGNI 17

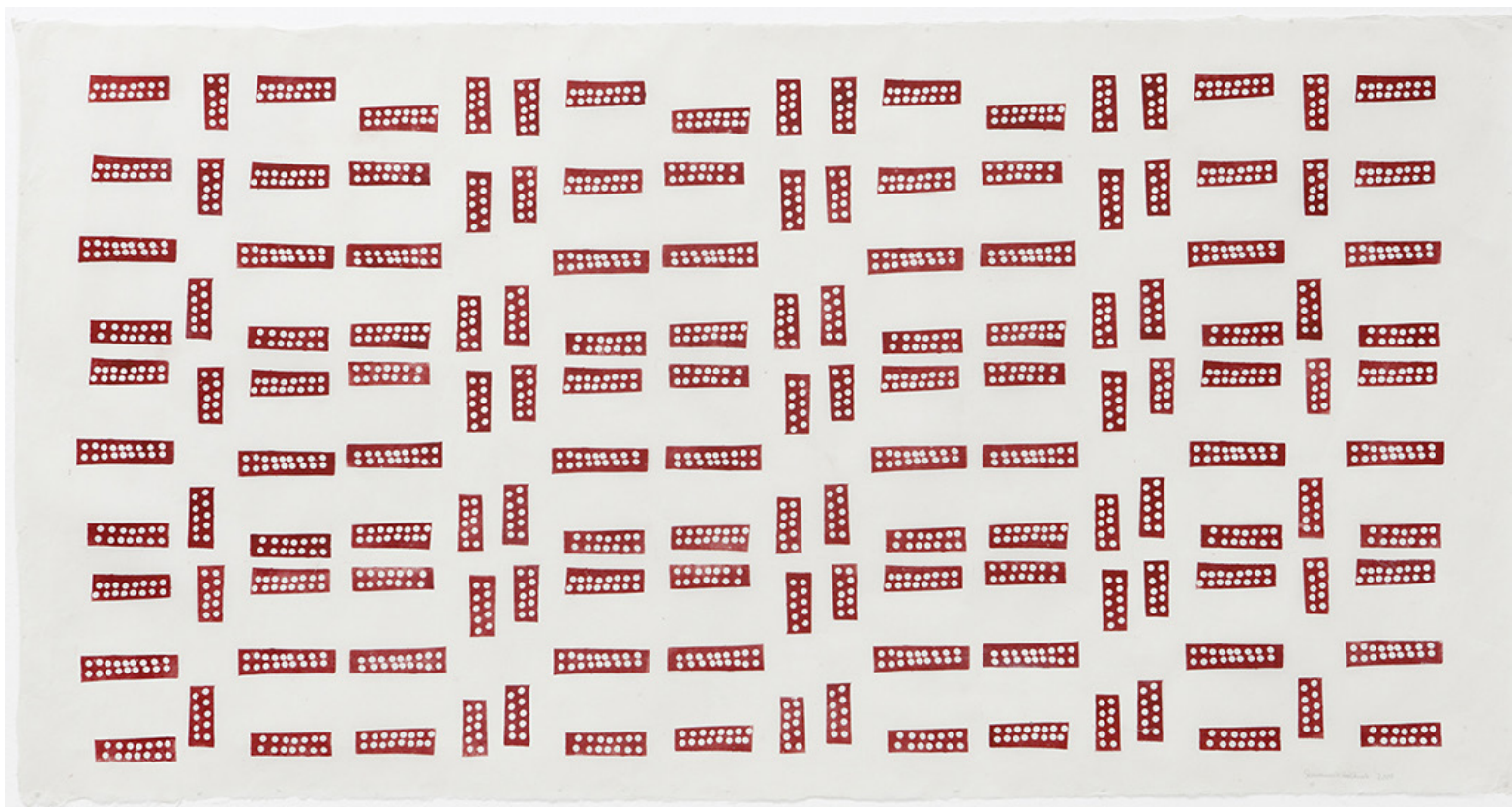


Solo Project Disegni. Artissima Contemporary Art Fair. Turin, 2019





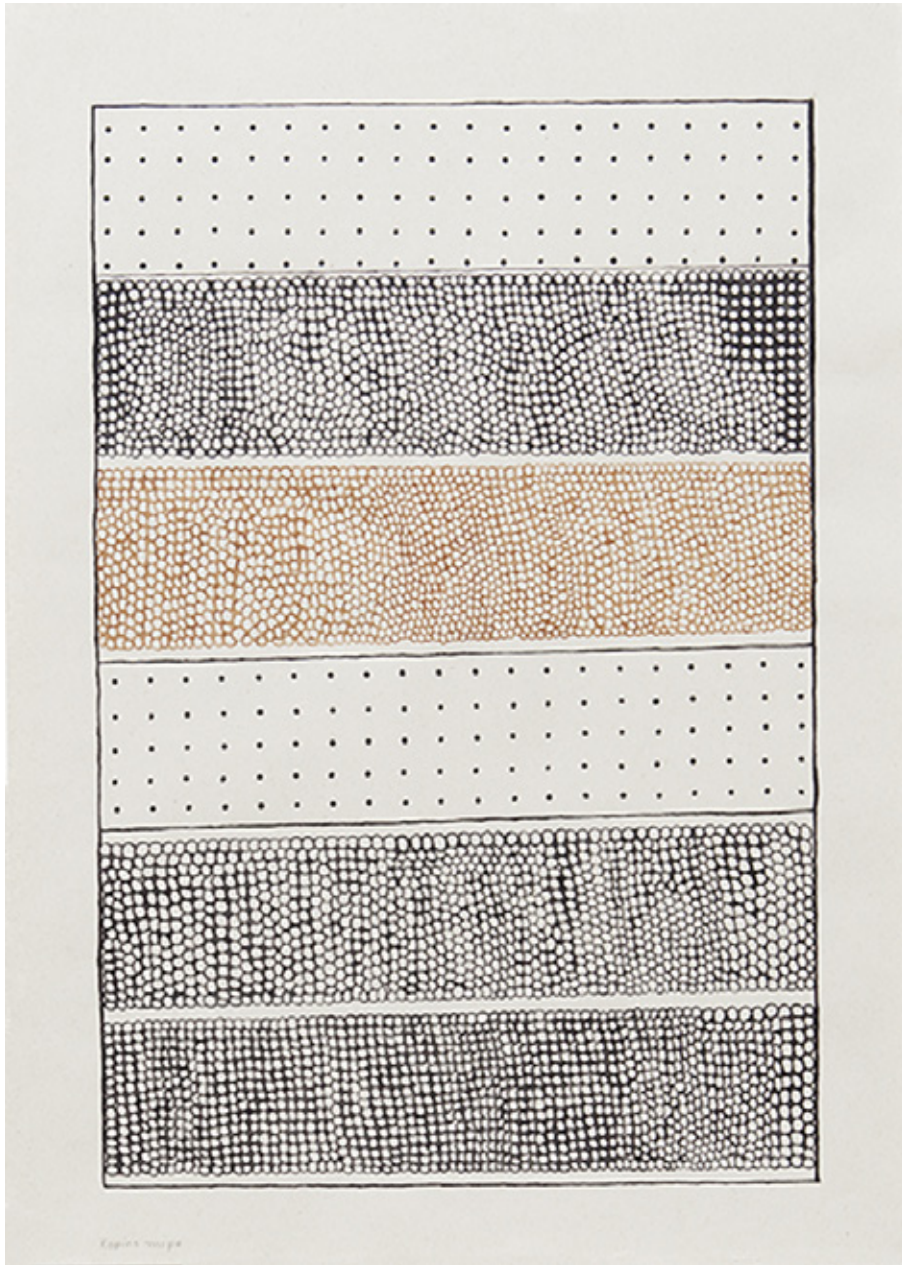
Wakari  
(Sweet jungle fruit)  
2019  
Acrylic on coated reed paper  
50 x 70 cm



Tipikirimi  
(Fish spot)

2019

Monotype on mulberry paper  
75 x 144 cm



Kopina mipe  
(Wasp hive)

2019

Acrylic on coated reed paper  
70 x 50 cm



[G 9]

*Puhi Toprao [To be happy]. Abra Gallery. Caracas, 2017*



*Puhi Toprao [To be happy]. Abra Gallery. Caracas, 2017*

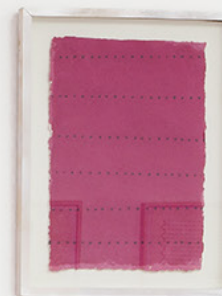






*Puhi Toprao [To be happy]. Abra Gallery. Caracas, 2017*





16

15

14

13

*Puhi Toprao [To be happy]. Abra Gallery. Caracas, 2017*



PUHI TOPRAO represents a state of mind that undoubtedly reveals a liberating exercise of autonomy. His art evokes the archive of a preserved memory and promotes, at the same time, an aesthetic response in which time and space are subjective aspects. His works are conceived as the expression of knowledge and as the foundation that unites the ancestral with the contemporary in a fragmented time in which past and present, conscious and unconscious, coexist in a heterochronic impulse that lives between two or more universes. . Today, —from the center of the debate on the contemporary in art—, these representations claim their visibility in the wide and complex artistic circuit, no longer as a strategy of alterity, as a theme or content on the margin or at the center of, but thought and accepted as an alternative canon to cultural hegemony.

Ruth Auerbach

Fragment of the text for the solo show *Puhi Toprao [To be happy]*. Abra Gallery. Caracas, 2017



*Õni Thë Pë Komi [All the drawings are finished]. Oficina#1. Caracas, 2010*



*Õni Thë Pë Komi [All the drawings are finished]. Oficina#1. Caracas, 2010*



*Õni Thë Pë Komi [All the drawings are finished]. Oficina#1. Caracas, 2010*



Yanomami owe mamotima  
1996  
36 x 25 x 5.5 cm  
Artist book  
Co-authored by Laura Anderson  
Barbata

TRADUCCIÓN DEL TEXTO DEL LIBRO SHAPONO  
DESCUBRIMIENTO DEL MUNDO SHAPONO (P. José María)

Fig. 1.  
El Sr. Shapono, un hombre antiguo,  
está en un momento de su vida.  
Cuando se levantó por la mañana,  
se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

Fig. 2.  
Shapono decidió ir a organizar una fiesta  
para celebrar su vida.  
Invitó a todos los amigos y familiares.  
Al final de la fiesta, se levantó temprano  
y se fue a su casa en silencio.

Fig. 3.  
Shapono se levantó por la mañana  
y se puso a pensar en lo que le había pasado  
el día anterior (ver foto).  
Cuando se levantó por la mañana,  
se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

Fig. 4.  
Shapono se levantó por la mañana  
y se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

Fig. 5.  
Shapono se levantó por la mañana  
y se puso a pensar en lo que le había pasado  
el día anterior (ver foto).



SHAPONO AND HIS BROTHER DISCOVERING THE PATH OF THE  
WORLD SHAPONO (DESCUBRIMIENTO DEL MUNDO SHAPONO)  
P. José María

SHAPONO



TRANSLATION OF THE TEXT FROM THE BOOK  
SHAPONO

Fig. 1. El Sr. Shapono, un hombre antiguo,  
está en un momento de su vida.  
Cuando se levantó por la mañana,  
se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

Fig. 2. Shapono decidió ir a organizar una fiesta  
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Cuando se levantó por la mañana,  
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el día anterior (ver foto).

Fig. 4. Shapono se levantó por la mañana  
y se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

Fig. 5. Shapono se levantó por la mañana  
y se puso a pensar en lo que le había pasado  
el día anterior (ver foto).

SHAPONO



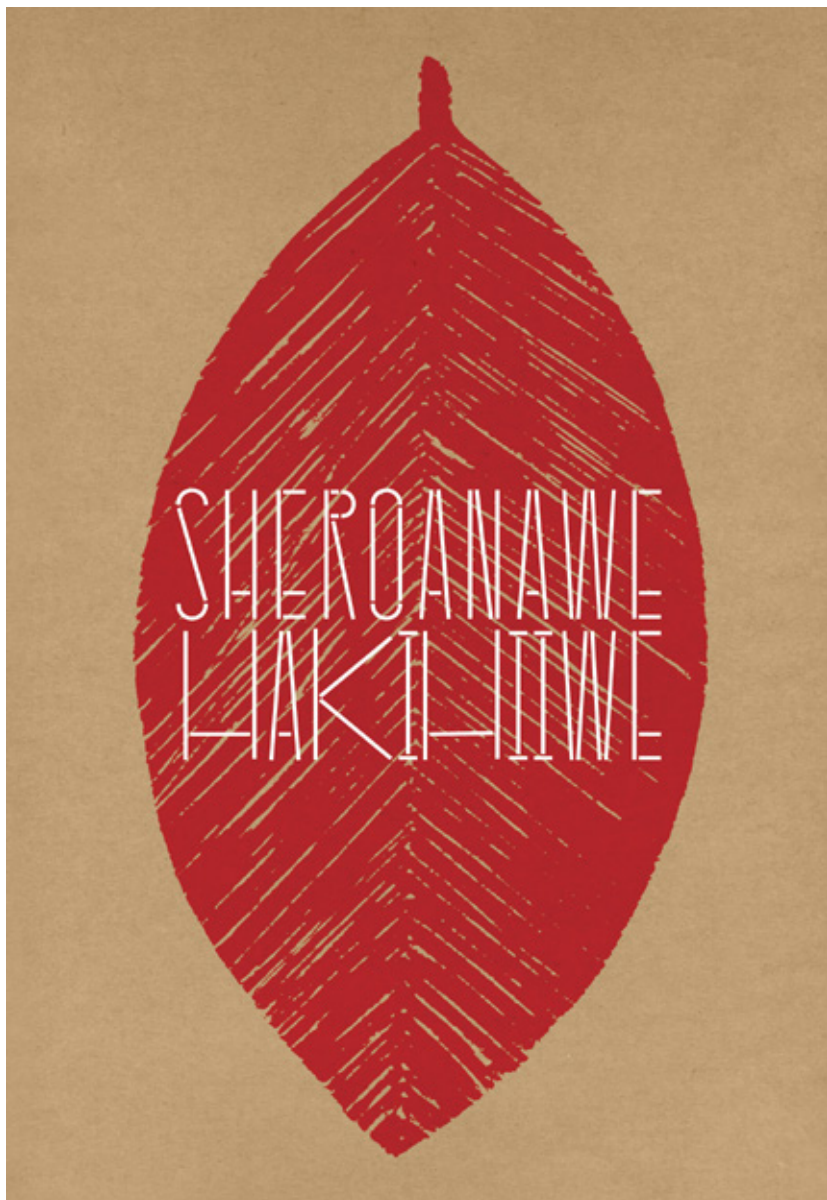
SHAPONO



Oma wēni a hapa shapone  
thaparema, Shapono pe  
hira puhio yara, Oma wēni  
a hapa thaparema, Momo  
hi ki hapa taprai ha tukuni.



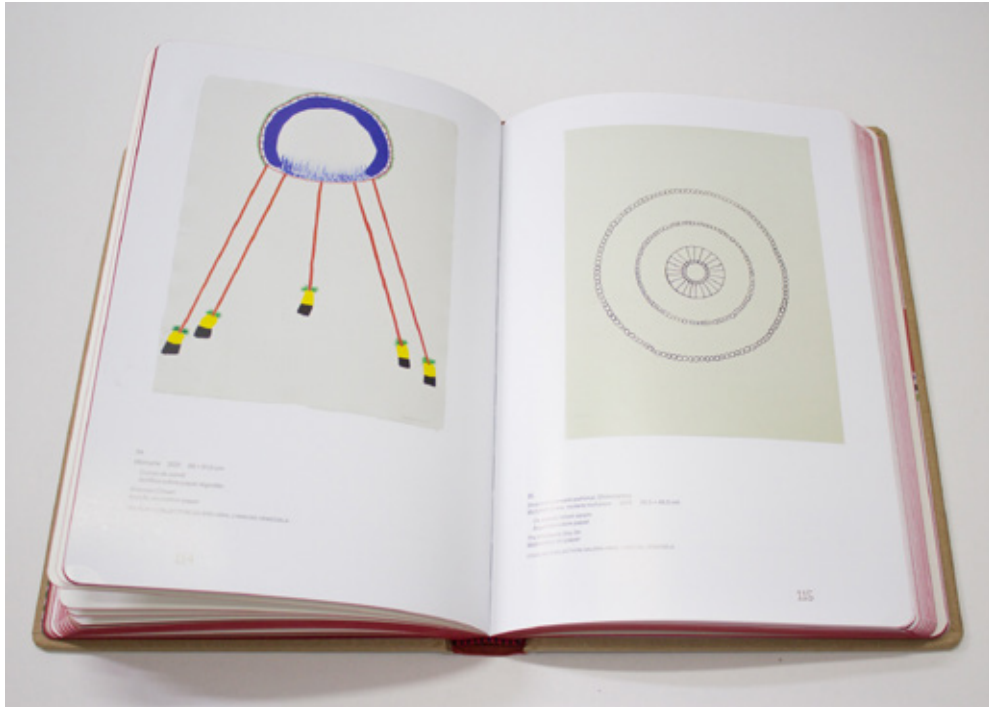




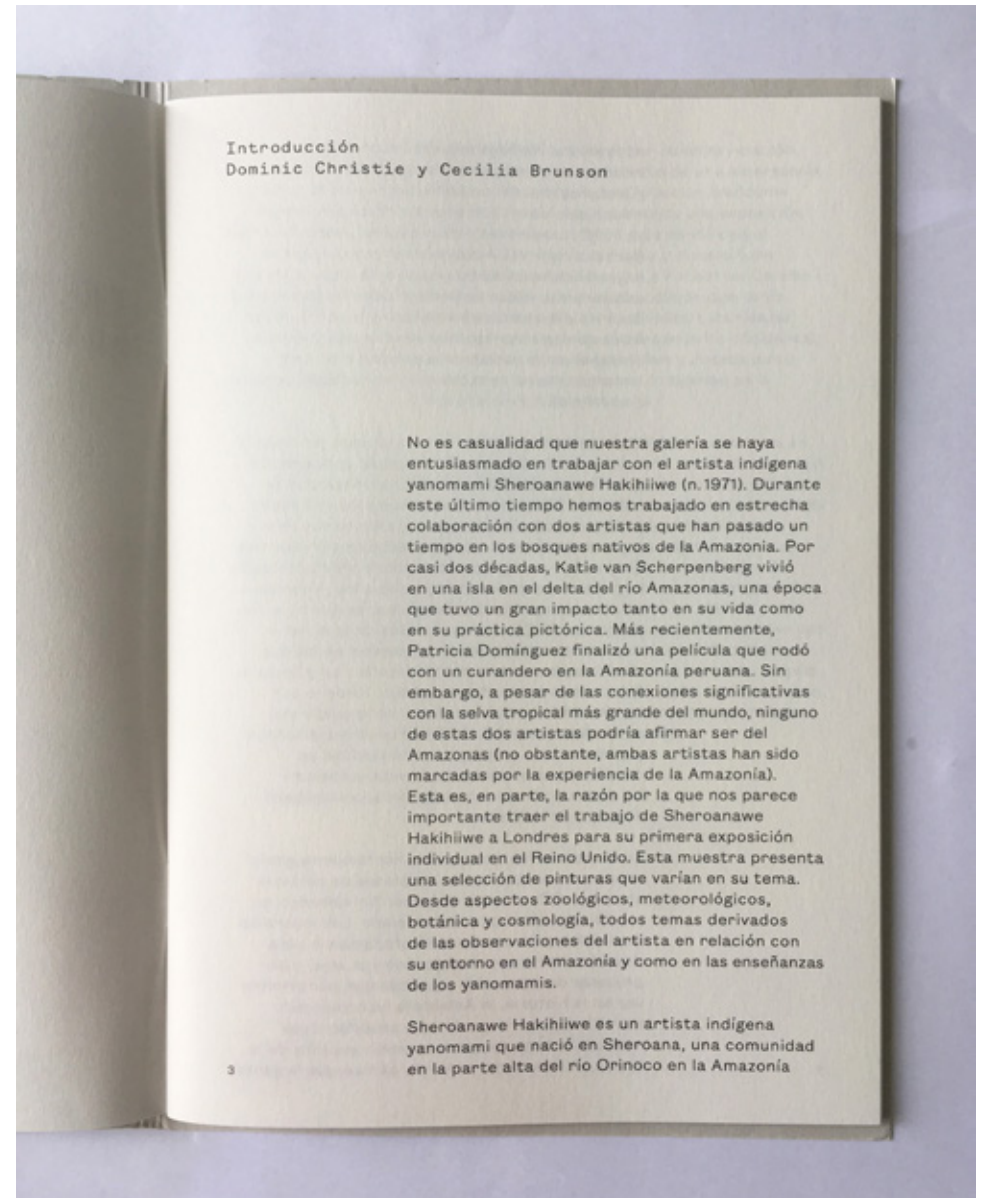
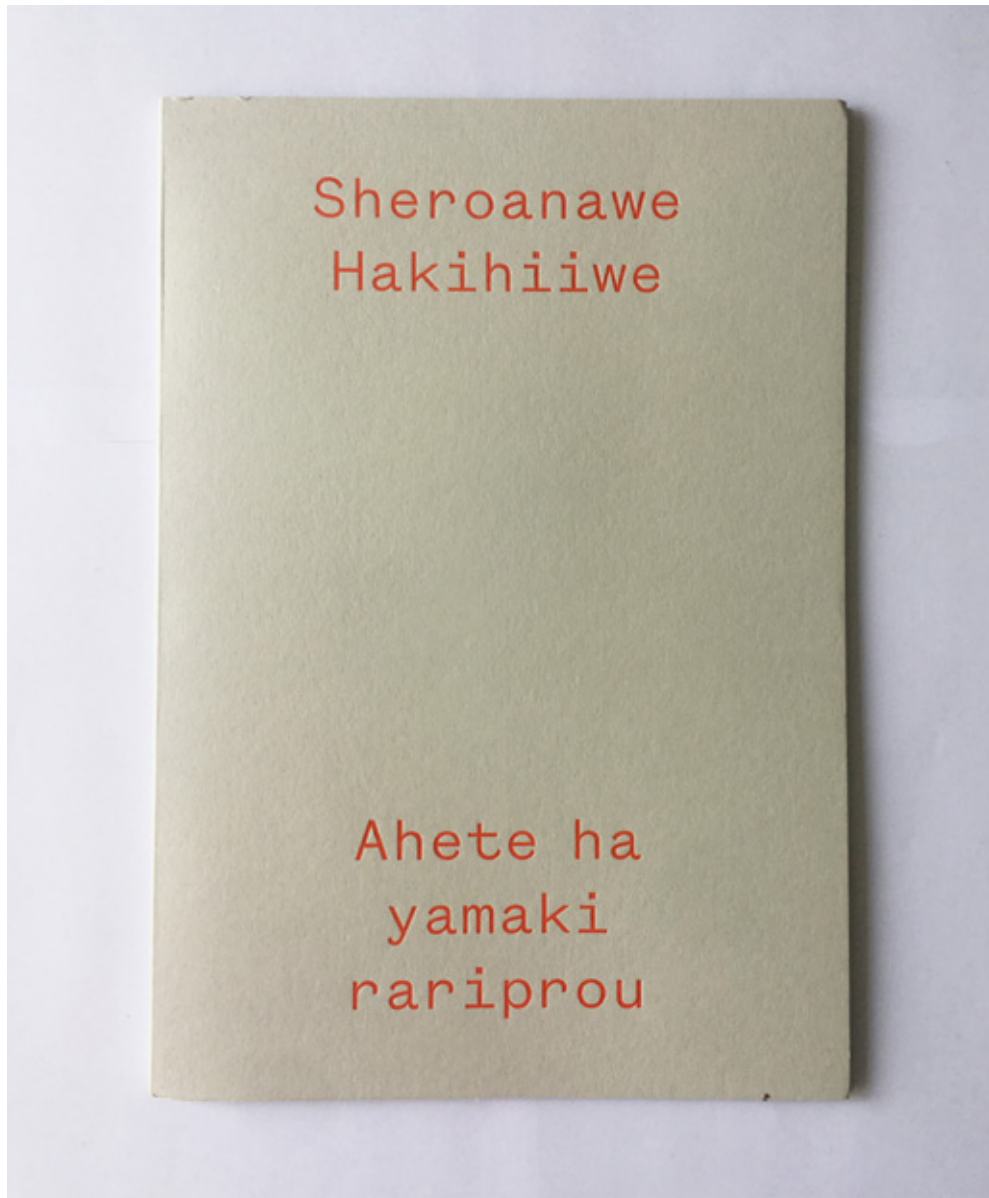
*Ihi hei komi thepe kamie yamaki [All this is us].*  
Editors: Adriano Pedrosa, André Mesquita, David Ribeiro. MASP. São Paulo, 2023



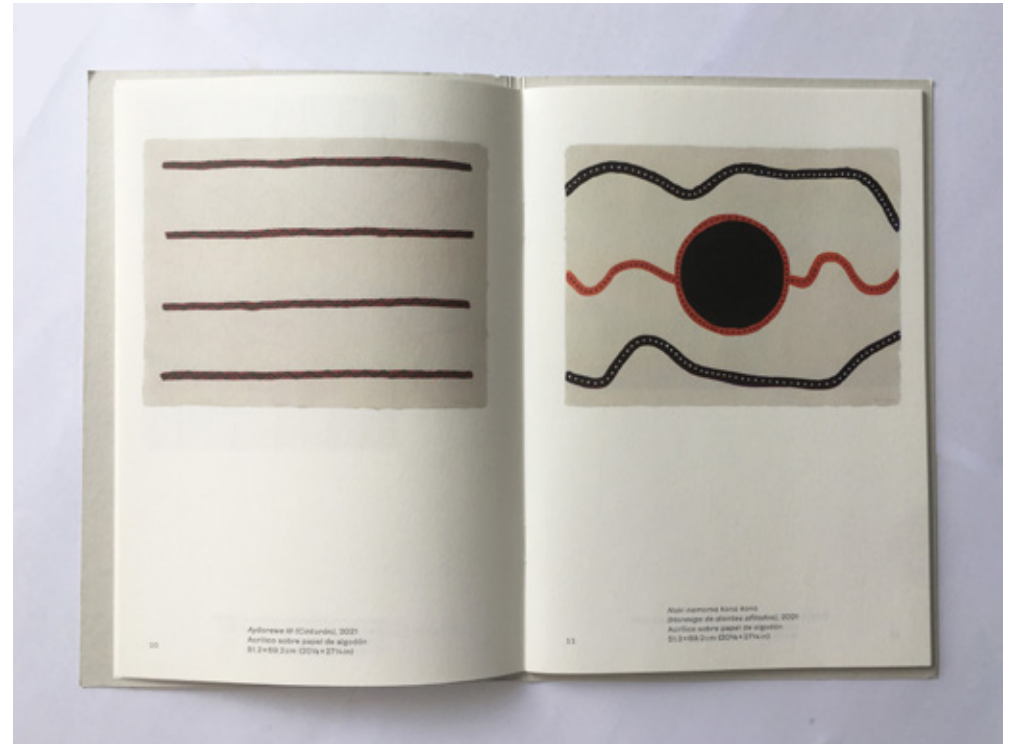
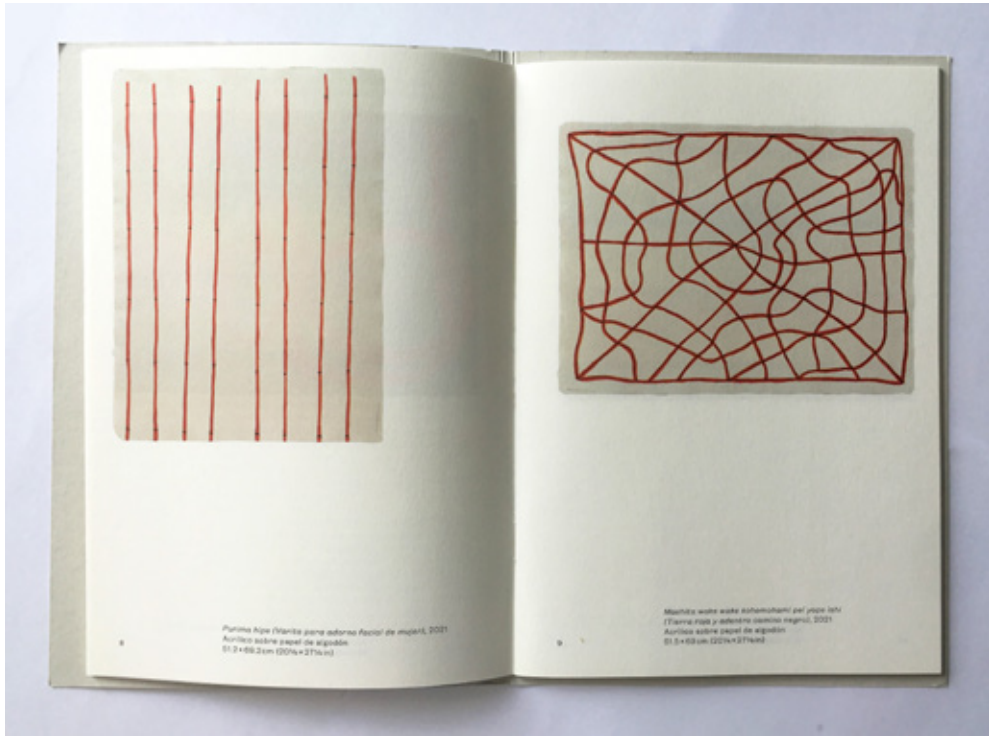
*Ihi hei komi thepe kamie yamaki [All this is us].*  
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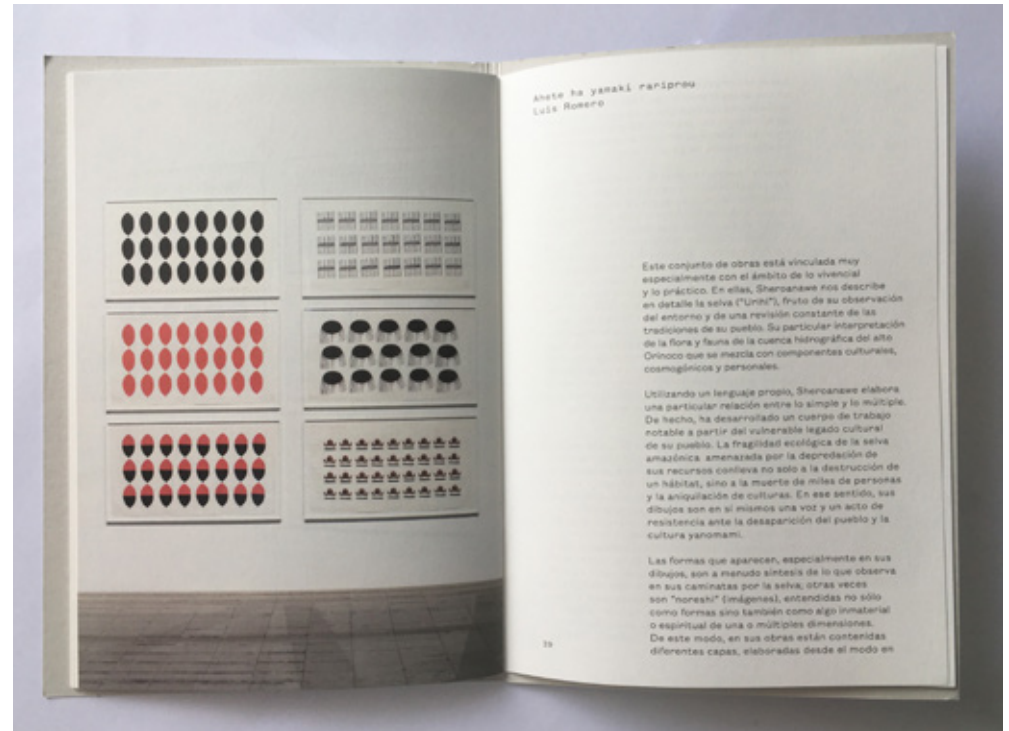


*Ihi hei komi thepe kamie yamaki [All this is us].*  
Editors: Adriano Pedrosa, André Mesquita, David Ribeiro. MASP. São Paulo, 2023



*Ahete ha yamaki rariprou* [When we are close we all scream together]  
Editors: Dominic Christie and Cecilia Brunson. Cecilia Brunson Projects, London, 2022

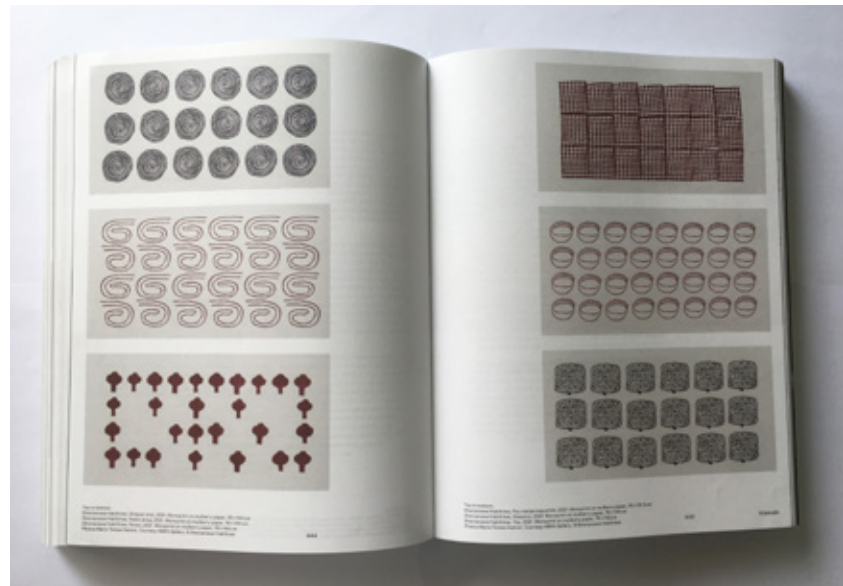
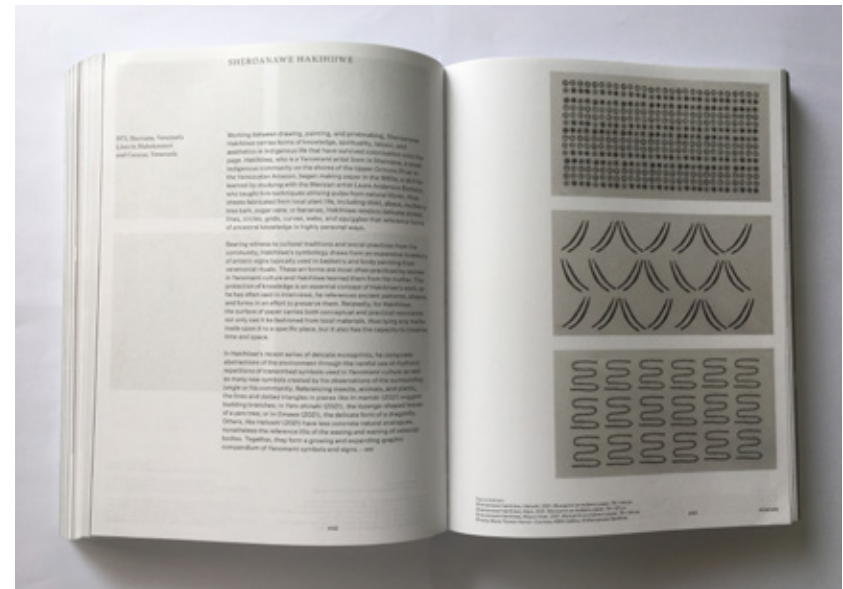
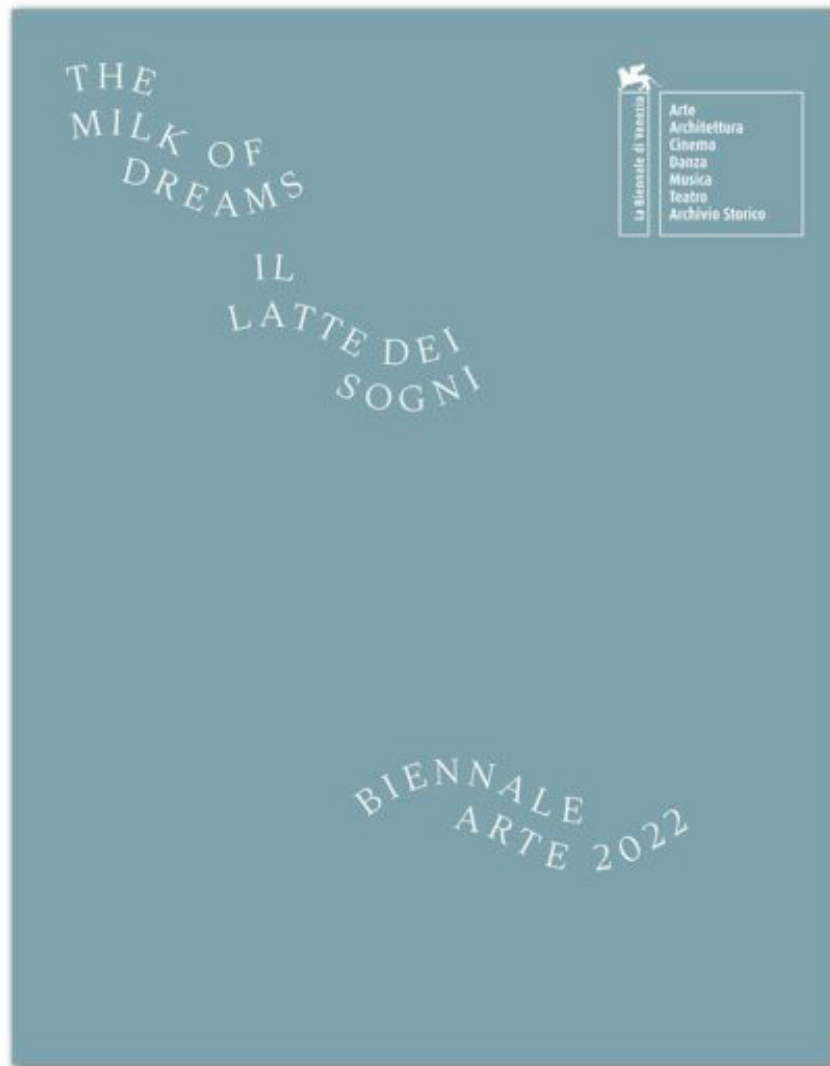




Cuando  
estamos  
cerca  
gritamos  
todos  
juntos

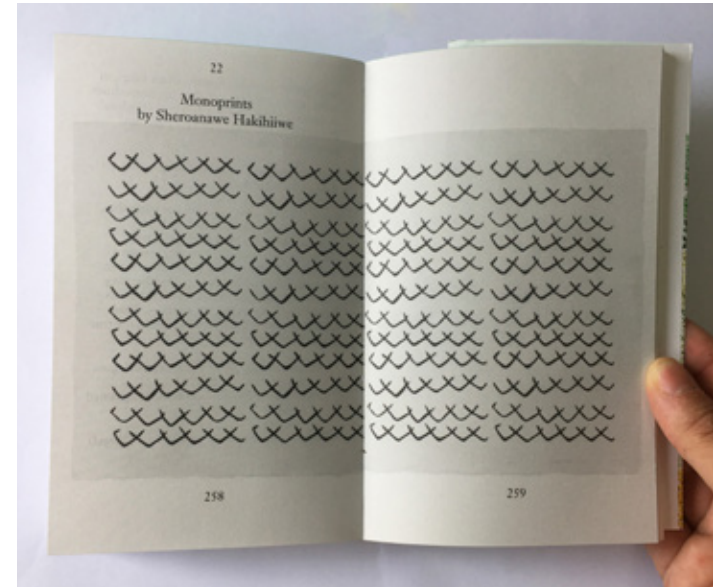
cecilia brunson projects

oioroi



Catalogue. LIX Biennale di Venezia, *The Milk of Dreams*. Cecilia Alemani. Silvana. Editoriale. Venice, 2022





*What happens between the knots?: A series of open questions. AAVV. Sternberg Press, 2022*



Les Vivants. Fondation Cartier pour l'art contemporain, Paris, 2022

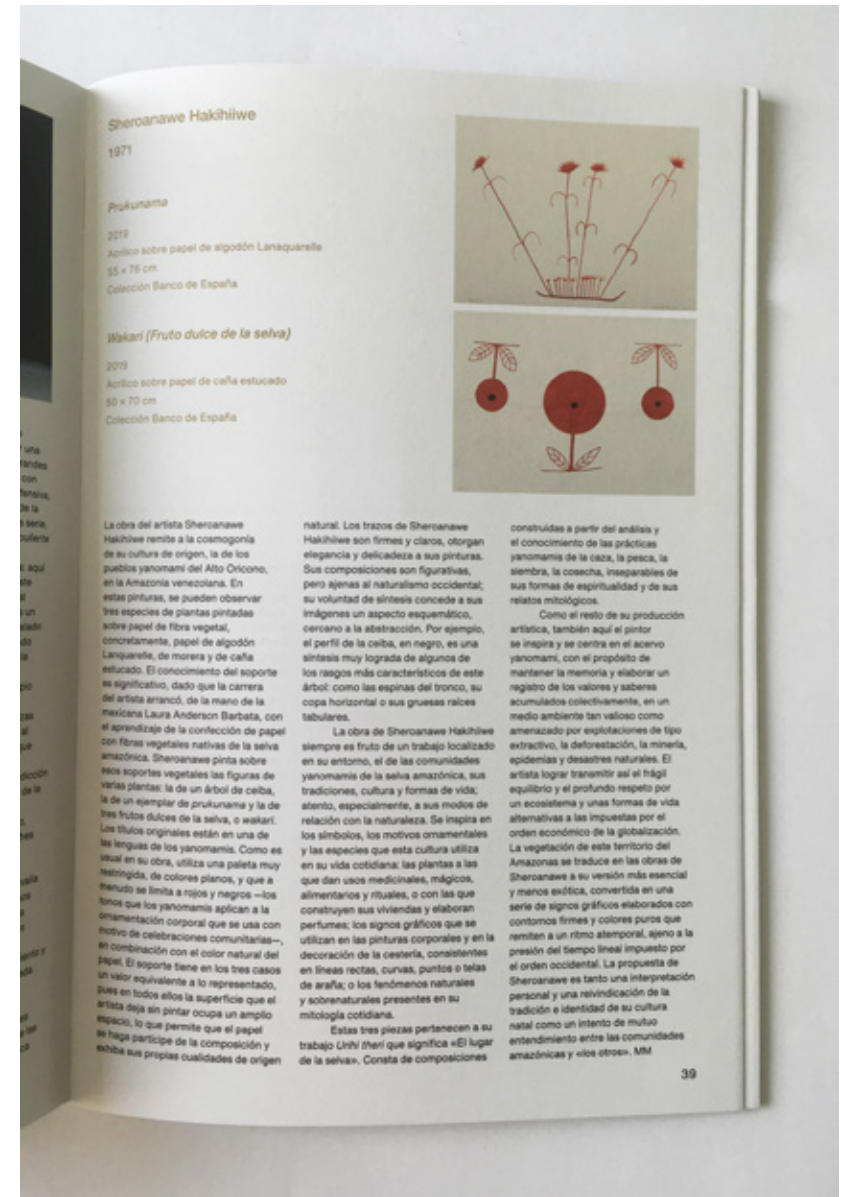
Sala de exposiciones  
Banco de España, Madrid

# flores y frutos

Colección  
Banco de España

25  
OCTUBRE  
2022

25  
FEBRERO  
2023



Flores y frutos. Colección Banco de España. AAVV, Bank of Spain, 2022

# SHEROANAWÉ HAKIHIIWE / Sheroana, Venezuela, 1971

Lives and works between Caracas and Platana

## EDUCATION AND RESIDENCES

**2023** Visual Arts Fellowship. Civitella Ranieri Foundation. Umbria, IT

**2012** Attend the workshop at the Interdisciplinary Arts Department, Columbia College. Chicago, EU.

**2011** Participate in the Intensive Workshop on Paper Books at TAGA. Caracas, VE.

**2010** Attend the workshop at the Interdisciplinary Arts Department, Columbia College. Chicago, EU.

**2008** Receive advice and tutoring from Professor Álvaro González of the Institute for Advanced Studies (IDEA) in binding and paper conservation techniques. Caracas, VE.

**2004** Artist residency with Laura Anderson Barbata. La Llama Foundation. Caracas, VE.

**1992** Hakihiwe learns how to make handmade paper from artist Laura Anderson Barbata. Amazonas, VE.

**1992** Founds the community paper-making project called 'Yanomami Owë Mamotima'. Amazonas, VE.

## UPCOMING PROJECTS

Solo Show at Ana Mas Projects. Barcelona, ES

ARCO. Madrid, ES

Solo Show. París, FR

## SOLO EXHIBITIONS

**2024** Ihirama [Drought]. PROXYCO Gallery. New York, US.

**2024** Thapiri. Sala TAC. Caracas, VE.

**2023** Ihi hei komi thepe kamie yamaki [All this is us]. Museo de Arte de São Paulo (MASP). São Paulo, BR.

**2022** Parimi nahi [The eternal house of the shaman]. ABRA gallery. Caracas, VE.

**2022** Ahete ha yamaki rariprou [When we are close we all scream together]. Cecilia Brunson Projects. London, ENG.

**2022** Thororo nasipe re u no wawe wawe. Galería Elba Benítez. Madrid, ES.

**2021** Watori. Ana Mas Project. Barcelona, ES.

**2021** Sheroanawe Hakihiwe. Galería FDAG. Carpintaria. Río de Janeiro, BR.

**2021** Urihi theri. Lissabon Kunsthalle. Lisbon, POR.

**2017** Puhi Toprao. ABRA gallery. Caracas, VE.

**2016** Puhi Toprao. Museo del Diseño y la Estampa Carlos Cruz-Diez, Caracas, VE.

**2014** Ômayari ano mayô. Espacio Bella Vista. Margarita Island, VE.

**2013** Porerimou. Oficina#1. Caracas, VE.

**2010** Oni The pe Komi. Oficina#1. Caracas, VE.

**2004** Yanomami Owë Mamotima. Museo de Bellas Artes. Caracas, VE.

## GROUP EXHIBITIONS

**2024** El espacio en medio. Visiones del arte indígena en el mundo'. Museo de Arte Moderno de Medellín (MAMM). Medellín, CO.

**2024** Topalekuak. Centro Internacional de Cultura Contemporánea Tabakalera. San Sebastián, ES.

**2024** Antípodas. ABRA gallery. Caracas, VE.

**2023** Siamo Foresta. Fondation Cartier pour l'art contemporain. Triennale Milano, Milán, IT.

**2023** The Yanomami Struggle. The Shed. New York. EU.

**2023** Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond. Museum of Modern Art (MoMA). New York, EU.

**2023** In Search of the Miraculous. Marlborough gallery. New York. EU.

**2023** Diagonais. Galería Fortes D'Aloia & Gabriel São Paulo, BR.

**2023** Co/respondências: Brasil e Exterior. Galería Nara Roesler. New York, EU.

**2023** Seeds and Souls. Kunsthal Charlottenborg. Copenhagen, DNK.

**2023** Hashimu. A treinta años de la masacre. ABRA gallery. Caracas, VE.

**2023** Our Ecology: Toward a Planetary Living. Mori Art Museum. Tokio, JPN.

**2023** Stepping Softly on the Earth. Baltic Centre. Gateshead, UK.

**2022** Revisiones, secuencias, diagramas, transformaciones. Colección Mercantil. Espacio Mercantil. Caracas, VE.

**2022** Les quatre points cardinaux sont trois: le nord et le sud. Centre Rhénan D'Art Contemporain (CRAC). Alsace, FR.

**2022** Arctic / Amazon: Networks of Global Indigeneity. The power plant. Toronto, CA.

**2022** Y de pronto ya no había más orilla (segunda parte). Il posto. Santiago de Chile, CH.

**2022** Third Eye: The Costantini Collection. MALBA. Buenos Aires, AR.

**2022** Garden of ten seasons. SAAVY Contemporary. Berlín, AL.

**2022** Les vivants. Fondation Cartier pour l'art contemporain. FR.

**2022** Splendid Isolation. S.M.A.K. Gante, BE.

**2022** XXIII Biennale of Sydney. Sidney, AUS.

**2022** LIX Biennale di Venezia. Venecia, ITA.  
**2022** Kathmandú Triennale 2077. Kathmandú, NE.  
**2021** Off the grid. Lamb gallery. Londres, UK.  
**2021** Revision. Museo de Denver. Colorado, EU.  
**2021** El Sol y la Luna. Instituto de visión. Bogotá, CO.  
**2021** Our North Is The South. Gomide & Co. Sao Paulo, BR.  
**2021** O canto do bode. Casa da Cultura. Comporta, POR.  
**2021** And If I devoted my life to one of its feathers?. Kunsthalle Wien. Viena, AU.  
**2021** Amazonía. Centro de Arte Contemporáneo Andaluz. Sevilla, ES.  
**2021** A Natural History of Ruins. Pivô. Sao Paulo, BR.  
**2021** Lado B. Galería ABRA. Caracas, VE.  
**2020** Para Site Exhibition "Garden of Six Seasons". Para Site & Soho House. Hong Kong, CH.  
**2020** Cuando entras y sales. Instituto de visión. Bogotá, CO.  
**2019** Berlin Biennale exp. 1: The Bones of the World. ExRotaprint. Berlín, DE.  
**2019** Venezuelan Pavillion. Kupfer Projects. Londres, IN.  
**2019** Amazonías. Centro de Arte Matadero Madrid. Madrid, ES.

**2019** Le jour des esprits est notre nuit. Centre Rhénan D'Art Contemporain (CRAC). Alsace, FR.  
**2019** Ganar perdiendo. CentroCentro. Madrid, ES.  
**2018** XII Bienal de Shanghai. Museo Power Station of Art. Shanghai, CH.  
**2018** Conjuro de ríos. Universidad Nacional de Colombia. Bogotá, CO.  
**2014** Panorámica del arte venezolano emergente 2000-2012. Fundación Telefónica. Sala TAC. Caracas, VE.  
**2013** Bienal de Curitiba. BR.  
**2012** Bienal Internacional de Artes Indígenas Contemporáneas de Conaculta. CDMX, MX.  
**2012** Papeles. Oficina#1. Caracas, VE.  
**2010** Exposición Among Tender Roots. Center for Books and Paper. Columbia College Chicago, USA.  
**2010** Pintura corporal. Universidad Indígena de Michoacán, MX.  
**2010** Etnias bajo la piel. Escuela Nacional de Pintura. Pintura corporal, Fonámbules. CDMX, MX.  
**2009** Historia, memoria y territorio. Colección Mercantil. Caracas, VE.

## FAIRS

**2023** SP-Arte. São Paulo, BR. (galería Fortes D'Aloia & Gabriel).

**2023** ARTBO 2023. Bogotá, CO. (galería ABRA & Ana Mas Projects).

**2022** Origins Project. The Armory Show. Nueva York, EU. (galería ABRA & Marlborough).

**2022** FRIEZE. Nueva York. (galería FDAG).

**2022** Solo Project. Feria de Arte SPARK. Viena, AUS. (galería ABRA & Ana Mas Projects).

**2022** ARCO Madrid. Feria de Arte Contemporáneo. Madrid, ESP. (galería Ana Mas Projects).

**2021** ARTBASEL. Suiza. (galería FDAG).

**2019** Solo Project Disegni. Feria de Arte Contemporáneo Artissima. Torino, ITA. (galería ABRA).

**2019** Solo Project. Feria de Arte de Buenos Aires (ArteBA). Buenos Aires, ARG. (galería ABRA).

**2019** ARCO Madrid. Feria de Arte Contemporáneo. Madrid, ESP. (galería ABRA).

**2018** Feria Internacional de Arte de Bogotá (ARTBO). Bogotá, COL. (Galería ABRA).

**2017** Solo Project. Feria Internacional de Arte de Bogotá (ARTBO), Bogotá, COL. (galería ABRA).

## PUBLICATIONS

**2024** Latin American Artists: From 1785 to Now. Phaidon.

**2023** Our Ecology: Toward a Planetary Living. Mori Art Museum. Tokio, JP.

**2023** Stepping Softly on the Earth. Baltic Centre for Contemporary Art. Gateshead, UK.

**2023** ARTBO 2023. Sección 'Proyectos' y sección 'Referentes'. Feria ARTBO 2023. Bogotá, CO.

**2023** Sheroanawe Hakihiwe: tudo isso somos nós. MASP. São Paulo. BR.

**2023** Siamo Foresta. Fondation Cartier pour l'art contemporain/Triennale Milano. Milán, IT.

**2023** Lo que la mina te da, la mina te quita. Ana Alenso (Editora). Bom Dia Books. Berlin, DE.

**2023** Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond. MoMA. Nueva York, EEUU.

**2023** Arctic/Amazon: networks of global indigeneity. Gerald McMaster & Nina Vincent. Ontario, CA.

**2022** Flores y frutos. Colección Banco de España. Madrid, ES.

**2022** The Milk of Dreams. Bienal de Venecia. Venecia, IT.

**2022** Rivus. A Glossary of Water. Bienal de Sidney. Sidney, AU.

**2022** Ahete ha yamaki rariprou (Cuando estamos cerca gritamos todos juntos). Cecilia Brunson Projects y Galería ABRA. Londres, UK.

**2022** Splendid Isolation. S.M.A.K. Gante, BE.

**2022** What happens between the knots? A Series of Open Questions, vol. 3. Sternberg Press. San Francisco, EEUU.

**2022** Les Vivants. Fondation Cartier pour l'art contemporain. París, FR.

**2022** Remains-Tomorrow: Themes in Contemporary Latin American Abstraction. Hatje Cantz/Cecilia Fajardo-Hill (Editora). Berlín, DE.

**2022** Arte Contemporáneo de Venezuela. Villanueva Editores. Caracas, VE.

**2021** Vitamine D3. Today's the best in contemporary drawing. Phaidon.

**2020** Garden of Six Seasons. Para Site Hong Kong. Hong Kong, HK.

**2020** 20 em 2020: os artistas da próxima década. Editorial Art Consulting/Ayo cultural. Sao Paulo, BR.

**2020** Revision. Museo de Arte de Denver. Colorado, EU.

**2012** Panorámica del arte venezolano emergente. Fundación Telefónica. Caracas, VE.

**2000** Libro "Shapono". Editado por Laura Anderson Barbata y Yanomami Owë Mamotima. Amazonas, VE.

## AWARDS

**2023** Categoría Artista Originario Contemporáneo. Colegio de Arquitectos de Venezuela y Fundación Gego. Caracas, VE.

**2021** Beca Residencia. Piramidon. Barcelona, ES.

**2021** Artista de proyección internacional. AICA, capítulo de Venezuela. Caracas, VE.

**2019** Illy Sustain Art Prize. Feria ARCO Madrid. ES.

**2019** Premio Refresh Irinox. Feria de Arte Contemporáneo Artissima. Torino, IT.

**2012** Primer premio de la Bienal Internacional de Artes Indígenas Contemporáneas de Conaculta. CDMX, MX.

**2000** Libro del año. Premio otorgado por el Centro Nacional del Libro, por el libro "Shapono", editado junto a Laura Anderson Barbata y Yanomami Owë Mamotima, VE.

## WORKSHOPS IMPARTED

**2022** Lectura. Conversación en torno a "Parimi nahi". Galería ABRA. Caracas, VE.

**2004** Charla sobre la simbología yanomami en el Instituto de Diseño Pro-diseño. Caracas, VE.



## COLLECTIONS

Museo delle Civiltà. Roma, Italy.  
Banco de la República. Bogotá, Colombia.  
Colección Banco de España. Madrid, Spain.  
Civitella Ranieri Foundation. Umbría, Italy.  
Centro Pompidou. París, France.  
Museo Guggenheim. New York, USA.  
Museo de Arte de São Paulo (MASP). São Paulo, Brazil.  
Museum of Modern Art (MoMA). New York, USA.  
British Museum. London, England.  
S.M.A.K. Museum. Ghent, Belgium.  
Museo Nacional Centro de Arte Reina Sofía. Madrid, Spain.  
Art Gallery of New South Wales. Sidney, Australia.  
Fondation Cartier pour l'art contemporain. France.  
Colección Conaculta. CDMX, México.  
Museo de Arte de Lima (MALI), Perú.  
Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina.  
Museo de Austin. Texas, USA.  
Museo de Arte de la Universidad Nacional de Colombia. Bogotá, Colombia.  
Colección Mercantil. Caracas, Venezuela.  
Museo de Denver. Colorado, USA.  
Library of the Congress of United States. Washington, USA.

Booth School of Bussiness, University of Chicago. Chicago, USA.  
Colección Patricia Phelps de Cisneros. New York, USA.  
Kadist Foundation, San Francisco, USA.  
Colección Maldonado. Miami, USA.  
Colección Cisneros-Fontanals. Miami, USA.  
Colección Hochschild Correa. Lima, Perú.  
Colección Ernesto Poma. Aspen. Colorado, USA.  
Colección Michael Krichman. San Diego. California, USA.  
Colección C&FE (Carolinay Fernando Eseverri). Caracas, Venezuela.  
Colección Fundación para la Cultura Urbana. Caracas, Venezuela.  
Catherine Petitgas Collection. London, England.  
Colección Il posto. Santiago de Chile, Chile.

Private collections in Venezuela, Spain, Mexico, Brazil, Costa Rica, Panama, Peru, the United States, Colombia, Italy, Chile, Bolivia, England, Germany, Cyprus, among others.



Melina Fernández  
+58 414 2553552  
Luis Romero  
+58 414 3089279

abracaracas@gmail.com  
www.abracaracas.com  
@abracaracas  
+58 424-1661939  
caracas / venezuela