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Claudia Andujar

February 26th
– May 23rd 2021

Curated by Thyago Nogueira, Instituto Moreira Salles, Brasil



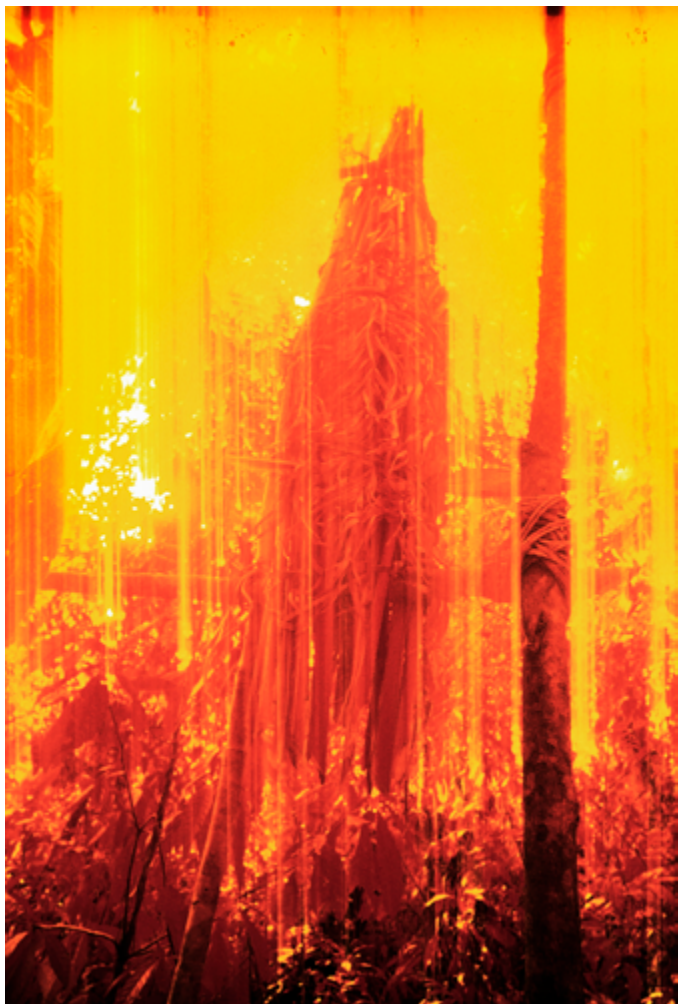


From the *Marked* series, double exposure, Brazil, 1983

Fundación MAPFRE presents the first exhibition dedicated to the work of Claudia Andujar in Spain. The Brazilian artist, who has devoted her career to defending underprivileged people through the use of photography, began her photo-journalistic path moved by her interest in human vulnerability. A large portion of her work has focused on the defense and protection of the rights of the Yanomami community, one of the largest indigenous groups in Brazil.

Born in Switzerland, in 1931, she grew up in Transylvania, from where she fled with her mother during the Holocaust. Her father and her paternal family were murdered in the concentration camps. Andujar lived in Switzerland and in the United States; in 1955, she relocated definitively to Brazil, where she found a way, through photography, to get closer to others and discover her new country. In the sixties, she embarked on a project entitled *Familias brasileiras*, in which she cohabitated with families from different social strata. Also during this time, she would photograph some of the most vulnerable collectives in society, such as drug addicts and prostitutes.

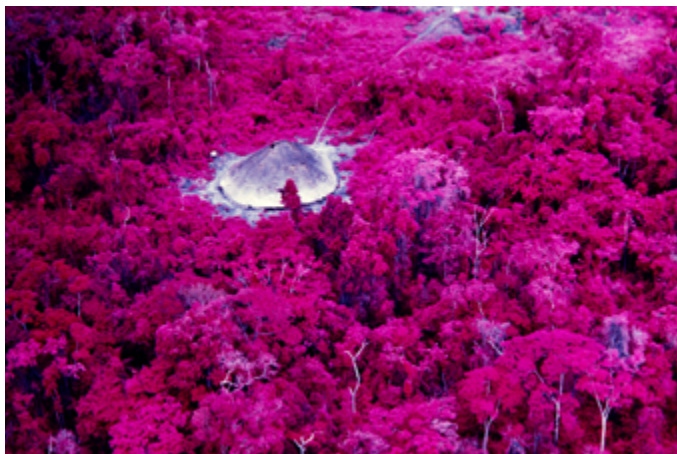
In 1971, while working on an article about the Amazon Rainforest for *Realidade* magazine, Andujar came to know about the existence of the Yanomami. Amazed by the community's isolated culture, the artist traveled to the Catrimani River region, near the border between Brazil and Venezuela, considered the birthplace of this indigenous people, where she wanted to become more deeply involved with her photographic work. With the help of Carlo Zacchini, one of the missionaries who had settled in the region during the sixties, Andujar came to be embraced by the community. Her images during this period depict a traditional way of life, where women gather fruit, while men hunt. She photographed the *yanó*, the communal



Funerary cocoon, infrared film, Catrimani, Roraima State, Brazil, 1976

household that groups multiple families under the same roof, as well as the funeral and intercommunity rites called *reahu*, which can last for several days or weeks depending on the importance of the person who died and the size of the food offering. Andujar also experimented with different photographic techniques: she applied Vaseline to the lens of the camera, utilized infrared film, stretched exposure times and superimposed shots in order to evoke movement. Every-day scenes were represented in ways that transcend reality: rays of light bursting through air and smoke surrounding a reclining young man that made him look like a shaman. It seemed the artist wanted to make an invisible world visible; as if photography could offer a metaphysical way into the worldview of the Yanomami.

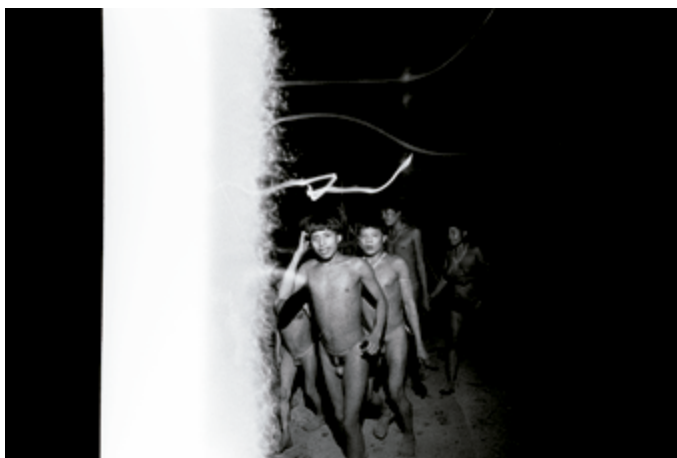
In the early sixties, the Brazilian military dictatorship launched a program for the exploitation of the Amazon



Maloca near the Catholic mission at the Catrimani River, infrared film, Roraima State, Brazil, 1976

region. Due to forest predation, mining and the spread of disease –brought in by workers migrating from the city to this previously isolated territory-, community life was gravely threatened. When Andujar denounced the situation she was forbidden from entering the area. From that moment onward, she dedicated her life and her work to the territorial and cultural defense of the Yanomami people. In 1978, she founded the NGO Pró-Yanomami Commission along with Carlo Zacchini and anthropologist Bruce Albert. Likewise, she began to travel all over the world with Yanomami leader Davi Kopenawa. In 1989, the Brazilian Government arranged the division of Yanomami land into nineteen separate micro-reserves, causing a confinement of communities that would suffocate the Yanomami, as they are a tribe that frequently migrates from one place to another in order to allow for the renewal of rainforest resources. The objective of this division was to dispossess the Yanomami of their lands in favor of agricultural colonization and mineral exploitation. In 1989, as a response to the fragmentation of indigenous land, Andujar and the CCPY organized an audiovisual exhibition entitled *Genocidio do Yanomami: morte do Brasil* at the Museu de Arte de São Paulo. The projection - recreated especially for this occasion - presents hundreds of images by the artist depicting aerial views of the jungle and ending in the tragic consequences of the contact between the indigenous tribe and industrial society; a world of harmony gradually destroyed by white civilization.

In the eighties, Claudia Andujar and the CCPY launched a vaccination campaign to protect the health of the indigenous community. As part of this program she took a number of portraits of members of the Yanomami people. When seen as a whole, the images reveal the diversity that



Naki uxima and Marokoi Wapokohipi thëri dance and chant in the collective house during a *reahu* feast, Catrimani, Roraima State, Brazil, 1974

exists within the different communities making up the tribe, and their varying levels of contact with Western society.

From 1993, the year after the Government finally recognized the delimitation of Yanomami territory (due to national and international pressure), Andujar slowly retired from the political scene; recurring exclusively to art in a continued effort to grant visibility to the Yanomami cause. In the year 2000, she was recognized with the Lannan Foundation of Los Angeles' Cultural Freedom Prize. In 1999 and 2012, she took part in PHotoEspaña festival in Madrid. Nowadays, her work can be found in some of the most important collections worldwide, such as those at the Museum of Modern Art in New York, or Tate Gallery in London. After four years of in depth research in the artist's archives, Thyago Nogueira has carefully selected a number of photographs, documents, audiovisual materials, and drawings made by Yanomami people that make up the exhibition. The show, originally conceived by Instituto Moreira Salles in Brazil, is on display at Fundación MAPFRE KBr Photography Center in Barcelona as part of its international tour.

Currently, the Brazilian government is once again threatening to reconsider the delimitation of Yanomami territory. The indigenous community is newly menaced by the invasion of miners, loggers and illegal settlers, along with the arrival of COVID-19. As mentioned by the curator in the catalog published for the occasion: "The presence of this exhibition in the European continent grants us the opportunity to reflect upon the lasting effects of sectarian wars and the history of colonialism [...] it also forces us to acknowledge the progressive fragility of our existence, worsened by the destruction we cause when we impose our way of life on others".

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Dates

February 26 – May 23, 2021

Curatorship

Thyago Nogueira

Opening hours

Mondays: Closed
Tuesdays – Sundays
(and public holidays): 11am-7pm
Last entry: 6:30pm

From April 1

Tuesdays – Sundays
(and public holidays): 11am-8pm
Last entry: 19:30 h

Visitors must leave the galleries
10 minutes before closing time

Admissions

Standard ticket: 5 €
Ticket with reduction: 3 €
Free standard ticket: Tuesdays
(except public holidays)
Groups: 3 € / per person

Audio guide services

Available in English, Catalan
and Spanish

Guided tour (cultural mediation service)

Wednesdays & Thursdays:
4-7pm
Fridays & Saturdays:
12-2pm, 5-7pm
Sundays & public holidays: 12-2pm

From April 1

Wednesdays & Thursdays: 5-8pm
Fridays & Saturdays:
12-2pm, 5-8pm
Sundays & public holidays: 12-2pm
(Information at the reception)

Bookshop

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Tell us what you think about
the exhibition: #KBrClaudiaAndujar
**kbr.fundacionmapfre.org/
en/exhibitions/claudia-andujar**



Portada: The young girl Susi Korihana thëri, infrared film, Catrimani,
Roraima State, Brazil, 1972-1974

All images: © Claudia Andujar

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Fundación **MAPFRE**

Barcelona Photo Center

IMS

Instituto Moreira Salles

Exposición organizada por el Instituto
Moreira Salles en colaboración con
Fundación MAPFRE, con el apoyo de
la Hutukara Associação Yanomami
y el Instituto Socioambiental de Brasil.