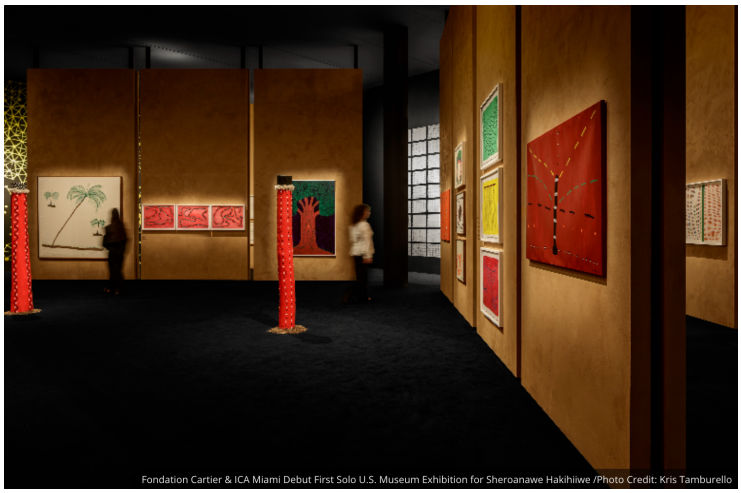
Medium Web
Date November 21st, 2026
Event Sheroanawe Hakihiiwe | ICA Miami
Web address https://letagemagazine.com/from-the-upper-orinoco-to-miami-an-opening-night-with-sheroanawe-hakihiiwe-at-ica-miami/

Publication L'Etage
Author Deonna Gandy
Artist Sheroanawe Hakihiiwe

L'ETAGE MAGAZINE

From the Upper Orinoco to Miami: An Opening Night with Sheroanawe Hakihiiwe at ICA Miami

Deonna Gandy ART + CULTURE November 21, 2026



Fondation Cartier & ICA Miami Debut First Solo U.S. Museum Exhibition for Sheroanawe Hakihiiwe /Photo Credit: Kris Tamburello

THE YANOMAMI ARTIST'S FIRST SOLO MUSEUM EXHIBITION IN THE UNITED STATES, ORGANIZED WITH THE FONDATION CARTIER, BRINGS MORE THAN 100 WORKS FROM THREE DECADES TO THE MIAMI DESIGN DISTRICT. WE WERE THERE FOR OPENING NIGHT.

The Miami Design District wore its usual polish, its oversized MIAMI letters greeting visitors. But inside the Institute of Contemporary Art, Miami, the night belonged to the rainforest. On November 19, ICA Miami, in collaboration with the Fondation Cartier pour l'art contemporain, unveiled *Sheroanawe Hakihiiwe*, the Venezuelan artist's first solo museum exhibition in the United States. Spanning 25 years of artistic practice, the exhibition brought together more than 100 works, including pieces from the Fondation Cartier's collection and new commissions across a range of media.





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A Language Drawn from the Forest



Portrait of Sheroanawe Hakihiiwe. Image courtesy Galerìa ABRA, Caracas.(Photo Eloìsa Arias)

Hakihiiwe was born in 1971 in Sheroana, Venezuela. He is a member of the Yanomami people, whom the museum describes as *"among the largest Indigenous groups in the Amazonian rainforest."* He was raised in, and still lives in, the remote community of Poripori (also written Pori Pori) on the banks of the upper Orinoco River. ELLE reports that reaching Caracas from his home takes a flight, eight days by boat and three days by canoe.

His practice began in the early 1990s, when the Mexican artist Laura Anderson Barbata introduced him to making paper by hand from natural fibers. The two went on to found Yanomami Owëmamotima, a community papermaking project whose first books were written, illustrated and published collectively. Over the years since, Hakihiiwe has built a visual vocabulary from what he sees in the forest: animal tracks, the veins of leaves, the patterns of plants. He also draws on the motifs of Yanomami basketry and body painting. Through these visual languages, he documents his cultural heritage, ancestral myths and connection to the environment. The Fondation Cartier notes that he sketches in notebooks inspired by daily observation in the forest, then paints or prints the finished works in a workshop in Caracas on paper made from plant fibers.

The exhibition follows that arc. Organized across four sections, it traces the evolution of his practice from foundational works on paper to his most recent explorations across media. It opens with his earliest works and moves on to landscape paintings that, in the museum's words, *"convey the relationships between animals and plants that bring the Amazon to life."*

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Opening Night, Room by Room

The white-walled galleries looked luminous against the colors of the work. A circular, sun-like ring drew people across the room. Elsewhere, a large painting of a pink leaf held a quieter crowd. Then came rows of delicate leaf prints, best seen by leaning in. They gave way to bolder prints in green, yellow and magenta, where Hakihiiwe's repeated signs read almost like music.





Cartier: Sheroanawe Hakihiiwe at ICA Miami, 2026
Photo credit: Kris Tamburello





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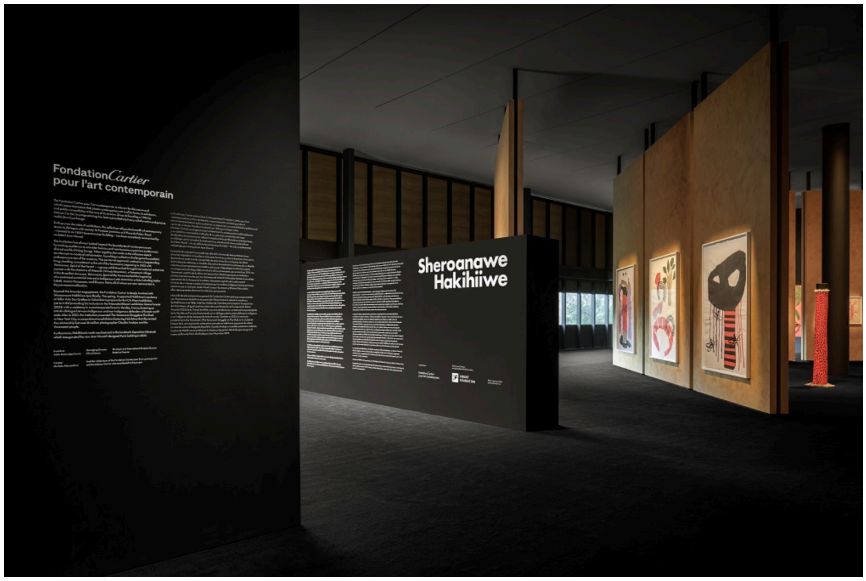

Hakihiiwe is best known for his drawings, paintings and prints on handmade paper, but the exhibition also highlights his material explorations across animation, murals and site-specific installations. The museum notes that the show features *"a new site-specific mural on a monumental and unprecedented scale"* and an installation exploring shamanic materials. Both connect to a turning point in the artist's life, his initiation into shamanic practice. ICA Miami's description also points to books from his ongoing Yanomami Encyclopedia, shown in an institutional setting for the first time. There is also a new animated film, Hekura peni ware puhi aupouhe (The Spirits Wash My Face), made in 2026. Mexico City's Taller de Arquitectura, led by Mauricio Rocha Iturbide, designed the installation. It draws on the shapono, the traditional Yanomami communal house, along with filtered light, natural pigments and earth.



The artist himself was present in the galleries, mingling with guests and posing for photographs.

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The Words Behind the Work

Hakihiiwe spoke at a press preview earlier in the week, and his remarks, reported by ELLE, give the show its urgency. *"My work speaks of my ancestors and I would like it to speak of the future too,"* he said in Spanish. *"Today our rivers, our lands, what we plant and what we eat are threatened by illegal mining, pollution, and climate change." Closing his remarks, he added: "I hope that through my work people can discover the beauty of the forest, but also its importance..."*

That double purpose runs through the galleries. The exhibition is co-curated by Gean Moreno of ICA Miami's Art + Research Center and Michela Alessandrini of the Fondation Cartier, reflecting the two institutions' shared commitment to exploring the relationship between people and the environment through art and cultural programming. *"We wanted to share the evolution of his visual language,"* Alessandrini told ELLE.

The show also comes with a substantial international record. Hakihiiwe exhibited in The Milk of Dreams, the central exhibition of the 59th Venice Biennale, and in the Biennale of Sydney, both in 2022. That same year he appeared in the Fondation Cartier's Les Vivants in Lille, and in 2023 he was part of The Yanomami Struggle at The Shed in New York. His work is held by the Fondation Cartier, the British Museum, the Museo Reina Sofía and the Guggenheim, among others.



Attendees: Jeffrey & Ozzy



Curators for exhibit: Michela Alessandrini & Gean Moreno

Lingering in the Lobby

Back in the lobby, the crowd was lively. At the museum shop, the exhibition catalog sat on a table, its kraft-paper cover printed with a big red leaf and the artist's name. Next to it stood a vase of gloriosa lilies in orange, pink and yellow, which suited the show well. Outside, the MIAMI letters saw guests off into the Design District night.

It was a joyful opening for a serious exhibition, and the show deserves more than one visit.

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If You Go

Sheroanawe Hakihiiwe Institute of Contemporary Art, Miami (ICA Miami), 61 NE 41st Street, Miami Design District, Miami, FL 33137. On view: November 19, 2026 – March 28, 2027. Admission: Free. Organized by ICA Miami in collaboration with the Fondation Cartier pour l'art contemporain. icami.org

Sources

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