SAINSBURY
CENTRE

Large Print Guide

14 September 2024 – 2nd February 2025

Power Plants: Intoxicants, Stimulants & Narcotics

Gallery 1

Why Do We Take Drugs?

In the downstairs galleries we are exploring a variety of substances, some familiar (tobacco and tea) and some less so (ayahuasca and kava) to gain important cultural insights that might challenge our conceptions about drugs. This cross-culture approach that explores ancient and contemporary artworks from around the world is in keeping with the ethos of the Sainsbury Centre.

Power Plants: Intoxicants, Stimulants & Narcotics

From coca leaves and ayahuasca to tobacco and fly agaric, people have used the psychoactive properties of plants as an integral part of social, ceremonial and spiritual life for millennia. In many parts of the world, plants of power are regarded as sacred, and have been valued for their capacity to help deepen human relationships, facilitate communication with ancestors and heal the sick.

The word ‘drug’, from the Middle Dutch meaning ‘dry’ (*droog*), entered the English language in the fifteenth century and was used to describe the storage barrels of imported supplies, often dried herbs and spices that could be used in the preparation of medicines and poisons. This word had gathered negative connotations by the late nineteenth century through its association with narcotics and opiates and continues to suggest illegality or the absence of social sanction. Many cultures

disagree with this stigmatisation of ‘plant medicine’ and reject this loaded term.

Displaying artefacts inspired by the traditional consumption of areca nut, tobacco and snuff, peyote, kava, palm wine and green tea, *Power Plants* explores how certain substances have become central to human existence, shaping our culture, impacting our health and wellbeing, and driving local economies.

-Gallery labels-

Lime container

Early to mid-twentieth century

Cultural group: Iatmul or Sawos

Production place: Middle Sepik River, Papua New Guinea

Bamboo, wood, cane, cassowary feathers, fibre and pigment

In the Sepik region lime for betel chewing was kept in a bamboo tube, which was sometimes mounted at one end with a wood carving of the group’s ancestral totemic animals. There was a hole at the other end of the tube for extracting the lime with a lime stick. Newly initiated young men were given lime tubes by their maternal uncles for use on public occasions. Aggressive and assertive behaviour was expected of men, and the rattling and scraping of the lime stick in the tube was regarded as manly behaviour.

Sainsbury Centre

Objects in cases along wall

Large lime container

Late nineteenth century

Production place: Samarai Island, Milne Bay Province, Papua New Guinea

Gourd, tusk, shell, beads and fibre

Slaked lime, a powder made from the ash of seashells and coral, is taken to increase the body's absorption of the psychoactive stimulants present in areca nut. Containers for lime are often made from gourds engraved with scrolling wave-like motifs and stoppered with a boar's tusk.

Pitt Rivers Museum, University of Oxford

1900.55.433 .1 & 1900.55.433 .2

Lime tube carved with wave design

Mid-twentieth century

Production place: Papua New Guinea

Bamboo

Sainsbury Centre. Bequeathed by Hugh Paget

Lime spatula with looped arm handle

Late nineteenth century

Production place: Papua New Guinea, Trobriand Islands

Wood

Lime spatulas were used as prestige markers, magical talismans and as a form of currency within gift exchanges. In addition to their functionality, these items also performed a symbolic and ceremonial role in New Guinean society.

Pitt Rivers Museum, University of Oxford

1994.4.93

Lime spatula with handle in form of seated figure

Late nineteenth century

Production place: Papua New Guinea, Trobriand Islands

Wood, fibre and glass beads

Private collection

Long lime stick

Mid to late nineteenth century

Production place: Solomon Islands, eastern region

Wood and shell

Sainsbury Centre

Handle in form of bird and snake

Late nineteenth to early twentieth century

Cultural group: Sasak

Production place: Lombok, Indonesia

Wood, bone and silver

Sainsbury Centre

Areca Nuts & Betel Quids

With photo documentation by Enzo Hamel

In parts of Asia and the Pacific, areca nut-chewing is enjoyed for its stimulating effects and its ability to reduce stress, satisfy hunger cravings and sweeten the breath. Areca nut (Areca catechu) is chewed with slaked lime or rolled in a leaf of betel pepper (Piper betle) with tobacco and spices to produce a ‘betel quid’. Areca nuts contain an addictive chemical called arecoline that speeds up messages between the brain and the body.

The social custom of chewing betel may have originated five thousand years ago in Southeast Asia, where Areca catechu palms are a native species, before being taken to the Western Pacific Region by Austronesian-speaking people around three thousand years ago.

The tools, vessels and containers used in the preparation and consumption of psychoactive substances have their own aesthetic language. In Papua New Guinea, the spatulas and lime containers associated with areca-nut chewing convey social status and were designed to be seen and heard

Objects in cases behind the lift

Lime spatula with pierced handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

Hastings Museum & Art Gallery

ASMG: E466

Lime spatula with pierced handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

These lime spatulas have handles engraved with scrolling lines and zoomorphic designs. Many of the handles of these spatulas are cut vertically to create a concussive instrument that makes a loud clapping sound when hit against the hand or body. These objects were designed to be seen and heard and enabled the owner to make his presence felt in a group.

Hastings Museum & Art Gallery

ASMG: E477

Lime spatula with long, narrow handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

Hastings Museum & Art Gallery

ASMG: E1166

Lime spatula with ‘dart-tail’ handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

This long dart-like shape is unlike the other lime spatulas on display here, which are generally shorter with carved decoration whitened by lime. Inspired by weaponry and hunting, this design departs from the anthropomorphic and zoological carvings frequently found on spatulas.

Hastings Museum & Art Gallery

ASMG: E1223

Lime spatula with stylised animal handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

Hastings Museum & Art Gallery

ASMG: E619

Lime spatula with pierced handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

Hastings Museum & Art Gallery

ASMG: E492

Lime spatula with bird handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood and beads

Hastings Museum & Art Gallery

ASMG: E1223

Lime spatula with club-shaped handle

Mid to late nineteenth century

Production place: Papua New Guinea, southeastern region

Wood

Many of these lime spatulas were collected by Thomas and Anna Brassey either when they circumnavigated the globe on their steam yacht Sunbeam in 1876–77, or on subsequent voyages until Anna's death at sea in 1887. All the spatulas in their collection show signs of wear at their tips, indicating that they were made for use and not for the tourist trade.

Hastings Museum & Art Gallery

ASMG: E499

Lime spatula with pendants

Late nineteenth or early twentieth century

Production place: Papua New Guinea, east coast

Cassowary leg bone, shell, glass beads, seeds and fibre

The materials traditionally used to make lime spatulas range from dark wood, gourds and turtle shell to cassowary bone and whalebone. The large pearl shell attached to this spatula makes this a highly desirable prestige object that would have enhanced the status of the owner. In addition to the utilitarian objects displayed here, ceremonial spatulas were made for gift exchange with other groups in the Kula ring – a network of alliances forged between different island communities and sustained by the reciprocal exchange of gifts.

Private collection

Lime gourd container with pyro-engraved design

Late nineteenth to early twentieth century

Production place: Papua New Guinea

Gourd

This object is decorated with the bold design of an undulating, encircling wave. The contrast of the blackened serrated line against the surface of the orange gourd is striking. Pyrography, the process of decorating materials using the controlled application of heat or fire, is a common method used for personalising lime gourds and transforming them from ordinary objects into vessels of ceremonial status.

Pitt Rivers Museum, University of Oxford

1938.36.1356

Lime spatula

Late nineteenth or early twentieth century

Production place: Papua New Guinea, southeastern region

Bone, fibre, wood and stone

Royal Botanic Gardens, Kew

99843

Engraved lime container with stopper

Late nineteenth century

Production place: North Bougainville Island

Coconut shell

Pitt Rivers Museum, University of Oxford

1931.86.148.1 & 1931.86.148.2

Lime flask with stopper

Mid to late nineteenth century

Production place: Solomon Islands, Santa Cruz Islands

Gourd and wood

Saffron Walden Museum

SAFWM 1901.41.77

Areca nuts

Whole and sliced areca nuts

Purchased in the UK

In Papua New Guinea, the inner flesh of the fruit of the areca palm (buai in Tok Pisin) is chewed with lime (kambang). When taken together these two substances produce an excess of red coloured saliva in the mouth, which eventually stains the teeth dark red and must be spat out. In place of the elegant carved lime spatula, many people today use ‘mustard sticks’ (daka) from the Piper betle tree. When a person becomes intoxicated from chewing buai, people will say to them Buai em spakim yu, meaning, ‘The areca nuts are intoxicating you!’

Labels next to large photographic wall mural

Lina and Patrick selling buai at the market in Kanganamun, 2024

Lina and Patrick sell areca nuts but also newspapers in which local tobacco (bruss in Tok Pisin) is rolled and smoked. Lime is sold from the plastic tub with the green lid.

Photo: Enzo Hamel

Enzo Hamel took these photographs in Wewak and Kanganamun, East Sepik Province, Papua New Guinea, while conducting field research for his PhD at the University of East Anglia. The East Sepik Province is well known for its areca nut (buai in Tok Pisin). The size of the nuts varies depending on the region. In the Sepik, the nuts are small while they are bigger in the Central Province and in Port Moresby, the capital. The buai in Bougainville are the biggest. Buai is sold everywhere, and its price varies depending on the region and the seller. Today in the market in Kanganamun six buai will cost 1 kina (20p).

Tobacco & Snuff

Originating in South America, tobacco (Nicotiana tabacum) has become the most widely used stimulant in the world, owing in part to its addictive nicotine content. People first started cultivating the tobacco plant around eight thousand years ago, and by the first century BCE Indigenous people in the Americas were using tobacco in religious ceremonies and for medicinal purposes. Europeans first encountered dried tobacco leaves in 1492, when Christopher Columbus landed on the Caribbean islands and received tobacco as a gift.

In the Thirteen Colonies – British colonies on North America's Atlantic Coast – tobacco was used as a currency to trade with First Nation Americans, and for official purposes, such as paying taxes and license fees. The demand and profitability of tobacco led to a shift in these colonies to a slave-based labour force, which from the early seventeenth century relied heavily on the transatlantic slave trade. The trafficking of people from the African continent to plantations in North America proved fundamental to the expansion of the tobacco industry and ensured the wider circulation of this drug.

Portuguese and Spanish traders introduced tobacco to the West African coast in 1560, and the Dutch began to cultivate tobacco in Southern Africa in the mid-seventeenth century. The availability of traded and home-grown tobacco led to the refinement of Indigenous snuff cultures that reflect the values and spiritual beliefs of African peoples.

Objects in case behind stairwell

Pipe bowl carved in form of pig's head

Mid to late nineteenth century

Production place: possibly Chaco area, Paraguay

Wood and glass bead

Private collection

Engraved pipe

Early to mid-nineteenth century

Cultural group: possibly Haida

Production place: Northwest Coast, Western Canada

Antler

Sainsbury Centre

Pipe bowl

Mid to late nineteenth century

Cultural group: Sioux

Production place: North American Plains (Minnesota)

Catlinite

Tobacco smoking is important to Indigenous peoples from North America because the smoke from the pipe connects the physical and spiritual realms, raising a person's prayers skyward to the Great Spirit. Although this pipe is missing its stem, it is possible to say that a pipe with a catlinite bowl, such as this, was used for personal and political purposes and smoked during alliance building ceremonies. The sacred power

of the pipe is said to only become activated when the bowl is joined with a wooden stem.

Private collection

Pipe bowl carved in form of animal's head

Possibly fourteenth to fifteenth century

Production place: Southeast North America

Stone

Private collection

Tobacco leaves

Date unknown

Production place: Southern Africa

Tobacco

Royal Botanic Gardens, Kew

48164

Flat snuff container with incised design

Late nineteenth century

Production place: possibly Southern Africa

Horn, wood and gut cord

Saffron Walden Museum

SAFWM 1895.45

Cylindrical container for snuff

Early twentieth century

Cultural group: possibly Zulu or Nguni

Production place: possibly South Africa

Wood

Saffron Walden Museum

SAFWM 2002.5.1

Long cylindrical snuff container

Mid nineteenth century

Cultural group: Nguni or Zulu

Production place: South Africa

Horn

Cylindrical snuff containers made from reed or bamboo were sometimes worn through the earlobe, and this object, carved from horn, may have similarly been used to adorn the body. Generally, South African snuff containers are designed to be highly portable and worn as accessories. The beauty of the object's craftsmanship would have been noted by others and brought prestige to the wearer.

Pitt Rivers Museum, University of Oxford

1884.84.24

Gourd snuff container with pricked surface decoration

Late nineteenth century

Production place: Zimbabwe

Gourd, bone, leather and beads

Saffron Walden Museum

SAFWM (561)

Snuff bottle with carved designs in low relief

Late nineteenth century

Cultural group: possibly Zulu

Production place: South Africa

Horn and wood

Made from cow or buffalo horn, this elegant container has been skilfully carved with images of two antelope, a four-legged animal with a strange tail and two men with clubs or short spears, possibly depicting a hunting scene. This attractive object may have announced the owner’s status as a hunter.

Private collection

Gourd snuff container with engraved and charred decoration

Late nineteenth or early twentieth century

Cultural group: Nguni or Xhosa

Production place: Eastern Cape, Tsolo, South Africa

Gourd and pigment

The dynamic angular patterns and contrasting colours of this bottle-gourd snuff container are eye-catching. This container would have once been worn against the body, suspended from a ring around the gourd's neck that is now missing. The taking of snuff is a custom that relates to status, etiquette and spiritual interaction. Valued for its capacity to clear the mind, snuff is snorted as a preliminary to rituals, before social interactions and in preparation to making decisions.

Pitt Rivers Museum, University of Oxford

1923.34.13

Hide snuff container in form of ox

Mid to late nineteenth century

Cultural group: Xhosa, Nguni, Mpondo or Zulu

Production place: South Africa

Animal sinew

Hide snuff containers made to depict livestock, such as oxen, cattle and rams, reflect the vested interests of a pastoral, herding society. This box was made with the blood and tissue left over from scraping an animal hide. First the animal's blood and sinew were mixed with ochre or powdered clay to create a stiff paste, which was then stretched over a form to slowly harden. The surface was then textured using an awl, and lastly, a hole was cut to remove the clay model from inside.

Pitt Rivers Museum, University of Oxford

1892.16.1

Spherical snuff container with brass and copper wire decoration

Late nineteenth to early twentieth century

Cultural group: possibly Shona

Production place: Zimbabwe

Gourd, brass and copper wire

These two round gourds for snuff are decorated with stitches of brass wire in geometric designs using metal that was possibly sourced from stripped telephone wires. Copper, brass and gold are prestige materials in Southern Africa and were used to enhance the beauty of these objects.

Saffron Walden Museum

SAFWM LS19b

Snuff container with brass and copper wire decoration

Late nineteenth to early twentieth century

Cultural group: possibly Shona

Production place: Zimbabwe

Gourd, brass and copper wire

Saffron Walden Museum

SAFWM LS19a

Snuff: a mixture of one-part ashes of aloe vera and nineteen-parts tobacco leaf

Date unknown

Production place: KwaZulu-Natal, South Africa

Tobacco and aloe vera

Snuff is produced from the dried and finely ground leaves of the tobacco plant combined with other materials, such as aromatic roots and herbs, cow dung and the ground ash from aloe leaves. Used primarily for ceremonial and medicinal purposes, snuff is believed to form a bridge between the physical and spiritual worlds that enables the living to communicate with the ancestors.

Royal Botanic Gardens, Kew

48288

Van Erkom’s Rose Leaf Tobacco

1907

Production place: Gauteng, Limpopo or Mpumalanga, South Africa

Tobacco

Barend Van Erkom came to South Africa from the Netherlands in the early 1880s with a wealth of experience in the tobacco trade. He established a cigar, cigarette and snuff factory in 1890 in Pretoria, South Africa. Van Erkom’s tobacco business flourished making regular shipments to Europe, Australia and European colonies in Africa. Lochhead’s Guide, Handbook & Directory of Pretoria, 1913, states, ‘Almost all over the world, Van Erkom’s Tobacco has found a ready market, while there is scarcely a town in South Africa in which his tobacco cannot be obtained.’ After receiving many awards for his prized tobacco, he sold the company in 1934.

Royal Botanic Gardens, Kew

48174

Pipe bowl of ceremonial pipe

Mid to late nineteenth century

Cultural group: Sioux

Production place: North American Plains (Minnesota)

Catlinite

Tobacco was often mixed with other plants, tree bark, berries and herbs, to produce a medicine of cultural and spiritual importance. The process of gathering and preparing the different plants was considered sacred knowledge to be passed down through the generations. The smoke from such a blend was not fully inhaled but held in the mouth during prayer and then expelled to the Great Spirit, Wakan Tanka.

Private collection

Engraved box for fungus ashes used in tobacco chewing

Early to mid-nineteenth century

Cultural group: Inupiaq or Yupik

Production place: Alaska, western region

Caribou antler, wood, and seal skin gut string

This box was once used to hold iq'mik – a mixture of fungus ashes combined with finely chopped chewing tobacco rolled into black pellets or quids. The burnt fungus (Phellinus igniarius) can be smoked, snorted but is mainly chewed, a custom introduced to the coastal communities of western Alaska in the 1800s by people from the Yukon-Kuskokwim Delta. The box itself is made from antler and engraved with a hunting scene that captures the alert poses of the startled caribou in naturalistic detail.

Private collection

Pipe-tomahawk

Mid nineteenth century

Production place: Eastern North America

Wood and steel

From the 1700s pipe tomahawks were commonly presented to Indigenous leaders by colonial officials. These objects were valued by Indigenous people because they could be used to smoke tobacco, a plant of cultural and spiritual significance. During the wars between the British Crown and the recently Independent United States in the first half of the nineteenth century, pipe tomahawks were gifted to Indigenous leaders by both the British and the Americans, in an attempt to gain their support and loyalty. The mark on this blade indicates it was manufactured by the Holzapffel company of London, which began operations in 1794.

Private collection

Pipe with thong-bound, two-part stem

Mid to late nineteenth century

Cultural group: Inuit or Yupik

Production place: Alaska, western region

Wood, leather, stone, metal and glass bead

Private collection

Objects in cases on wall leading to the corridor

Long case

Double snuff containers

Early to mid-nineteenth century

Cultural group: Zulu

Production place: South Africa

Oncoba spinosa fruit and beads

Royal Botanic Gardens, Kew

66979

Beaded snuff container

Early twentieth century

Cultural group: possibly Nguni or Xhosa

Production place: possibly Southern Cape Province, South Africa

Bamboo, glass beads and string

Skilfully stitched, brightly coloured beadwork was made to be worn and displayed. The necklace's colours and patterns were used to indicate the wearer's social status and announce important life events, transitions and rites of passage. The colour and style of beadwork is specific to a region and was used to communicate group values and social identities.

Pitt Rivers Museum, University of Oxford

1975.12.3

Snuff containers made from seeds

Early to mid-nineteenth century

Cultural group: Zulu

Production place: KwaZulu-Natal, South Africa

Encephalartos palm (‘bread tree’) seeds and beads

Royal Botanic Gardens, Kew

29113

Snuff container made from a seed

Late nineteenth to mid-twentieth century

Cultural group: Zulu

Production place: KwaZulu-Natal, South Africa

Strangeria eriopus seeds and beads

Royal Botanic Gardens, Kew

29047

Snuff containers made from seeds

Early to mid-nineteenth century

Cultural group: Zulu

Production place: KwaZulu-Natal, South Africa

Encephalartos palm (‘bread tree’) seeds and beads

The maker of these beaded necklaces has transformed fruit and seeds into wearable snuff containers. The seeds have been identified as the hard-shelled fruit of the Oncoba Spinosa, also known as the ‘snuff-box tree’, seeds from the Strangeria plant, and the seeds of the Encephalartos palm or ‘bread tree’.

Royal Botanic Gardens, Kew

29112

Linked snuff containers

Mid to late nineteenth century

Production place: Northeastern KwaZulu-Natal, South Africa

Bullock horn

Royal Botanic Gardens, Kew

48269 (A&B)

Snuff containers made from insect cocoons wrapped with netted cord

Late nineteenth to early twentieth century

Cultural group: Zulu

Production place: KwaZulu-Natal, South Africa

Cocoons and fig tree bark

Royal Botanic Gardens, Kew

43225

Objects in cases on wall leading to the corridor

Wall cases

Container for snuff or medicine

Late nineteenth century

Cultural group: Makonde

Production place: Mozambique or Tanzania

Brass and wood

This medicine container (litete) has an ornately carved wooden stopper in the form of a woman. The artist has captured the

smallest details, from the woman's scarification to her lip-plug and ear-pegs. A cartridge-case that serves as the snuff container has been identified as an 11.5mm centre-fire type of Austrian or German make, dated 1887. Ammunition of this type was manufactured for the German Mauer rifles used in German East Africa during the colonial period.

Sainsbury Centre

Pipe

Late nineteenth century to early twentieth century

Cultural group: Kongo or Yombe

Production place: Democratic Republic of Congo

Wood and cane

Sainsbury Centre

Pipe bowl

Late nineteenth to early twentieth century

Cultural group: Luluwa

Production place: Democratic Republic of Congo

Wood

Sainsbury Centre

Snuff dispensing spoon with double bowl

Late nineteenth century

Cultural group: possibly Zulu

Production place: South Africa

Ivory or bone

Private collection

Snuff dispensing spoon

Early twentieth century

Cultural group: Zulu

Production place: KwaZulu-Natal, South Africa

Bone

This spoon, likely carved from the rib bone of an ox or cow, is used for snuffing tobacco. The spoon's long, curved handle and deep bowl has been ornamented with three carefully punched holes at its top and a series of interlocking designs along its stem, burned into the bone with ash and animal fat. Decorated spoons such as this were worn by both men and women to express personal style and conveyed social and marital status.

Sainsbury Centre

Video and artwork on plinth

Sethembile Msezane (b.1991)

Nibizwa Ngabangcwele

2021

Production place: England

Video (4.22 minutes)

Sethembile Msezane's decision to focus on snuff has political significance within the context of the global campaign for justice, Black Lives Matter. Created at the Sainsbury Centre during the Covid epidemic, these works commented on the disruption of supply routes and restrictions placed on the import

of snuff (not regarded as essential goods by the South African government). Msezane argues that the use of snuff to communicate with ancestors and spirits makes snuff essential to the Indigenous traditions of South Africans.

Sainsbury Centre. Purchased with support of the Art Fund

Sethembile Msezane (b.1991)

Phahla

2021

Production place: England

Handmade and commercial snuff, sand and wax

Phahla is a sensory work incorporating scent, texture and meditation. It highlights a South African practice where snuff tobacco is used as a spiritual connective tool to the ancestors. Candles are lit and snuff is sprinkled on African sage – imphepho – as praise names defining cultural identity and honouring the ancestors are recited. The practice can be conducted at any time one desires to communicate with the ancestors.

This artwork was made during a residency at the Sainsbury Centre in 2021.

Sainsbury Centre. Purchased with support of the Art Fund

Peyote: The Visionary Cactus

Curated by Anahí Luna

Peyote (Lophophora williamsii) is a small, spineless plant native to the desert that links Northern Mexico with South Texas. It contains mescaline, a powerful psychedelic alkaloid which alters sensory perception and improves physical performance. Indigenous people in Mexico, such as the Huichol, have maintained a sacred relationship with it for centuries.

Also known as Wixárika, Huichol people inhabit the western Mexican mountain ranges. Their religion sustains an elaborate mythology and a complex ceremonial system. During the dry season, people go on pilgrimages to the northeastern desert to collect peyote. This place, Wirikuta, is where light and the sun are born. The goal of the initiates is to become their ancestors by transforming themselves into the sacred cacti and perceiving the world from the peyote's point of view.

Like shamans and initiates, artists participate in this visionary quest. By capturing this vision through yarn paintings, artists contribute to the existence of the cosmos. An almost omnipresent figure in Huichol artworks is their older brother, Tamatsi, the Blue Deer, the first to transform himself into a peyote and give the Huichol people – his younger brothers – the gift of sight through his self-sacrifice.

Yarn paintings on the wall

Hilaria Chávez Carrillo

Where People Come From

2019

Cultural group: Huichol

Production place: Mexico

Acrylic yarn, beeswax and plywood

This painting refers to the primordial myth of the birth of the sun in a time when there was no sunlight. Outside, humans make offerings to the gods for the sun to be born. The sun is born but without brightness or light. Inside the circle of fire and light, the shaman is heard by the eagle, the faithful messenger of the sun's rays. The zigzag line at the top of the red circle is the fire heading towards the dark sun that will give light to the world.

Arte Yawí Gallery, Mexico

Guadalupe Muñoz

Shaman’s Dreams

2019

Cultural group: Huichol

Production place: Mexico

Acrylic yarn, beeswax and plywood

This table, divided into eleven scenes by the different background colours, narrates the different moments when a shaman makes offerings and prayers to the gods to obtain nierika, the knowledge of the secret structure of the world. In the upper left-hand corner, the shaman is shown transforming into a deer, from his song emerges a snake representing rain.

Arte Yawí Gallery, Mexico

Candelario Ríos González

Around the Life

2019

Cultural group: Huichol

Production place: Mexico

Acrylic yarn, beeswax and plywood

This work presents a circular perspective in the form of a mandala. Around the central peyote, the artist drew a series of circles of rhythmically repeating feathered and arrowed offerings. The fourth in the purple background is composed of alternating series of sacred feathers and deer antlers. The last one has fretwork with aquatic features, which may be clouds, as well as representing the flow of a river.

Arte Yawí Gallery, Mexico

Anabel Díaz and Emilio de la Cruz Benítez

Untitled

2022

Cultural group: Huichol

Production place: Mexico

Acrylic yarn, beeswax and plywood

This table is truly innovative with its unique use of colour, in black and white. There are several peyotes scattered throughout the canvas. In the lower right part of the painting, a deer is being hunted; the shaman is singing in front of the fire, and above him is a votive gourd with three corn maize with human faces. At the top right are two bees with deer horns, and the primordial sun is showing its face probably waiting for the time to be born.

Arte Yawí Gallery, Mexico

Gilberto González

Song to Tayaupa

2022

Cultural group: Huichol

Production place: Mexico

Acrylic yarn, beeswax and plywood

This piece is a prayer to the sun. In the lower part, the Father Sun is leaning its body over the ceremonial temple dedicated to its worship. To his right, there is a shaman holding his solar feathers, in yellow, white and orange. From his mouth comes a chant in the shape of a yellow-green snake. This work is an example of how yarn paintings also materialise the chants of the shamans, the visions of an ephemeral world that can only be recreated through ritual action.

Arte Yawí Gallery, Mexico

Lilly Archive photographs displays on the screen

Photographs depicting Huichol life

Photographs by John Lilly Jr. (1937–2007), John Christian (1940–2023) and Brian Ray (b.1950)

Huichol violin and guitar music recorded by John Lilly in the 1970s

Huichol mountain range, Santa Catarina Cuexcomatitlán village, Jalisco, Mexico

The Lilly Archive was made by John and Colette Lilly, who lived among the Huichol people from 1969 to 1986. They were part of a group of foreigners who, influenced by the ‘Psychedelic Revolution’, looked to the indigenous peoples for more traditional ways of life. The Archive is a valuable documentary record of Huichol’s life at a time when outsiders were allowed to take photos and films of their intense ritual life. Today, many Huichol communities prohibit any kind of recording.

Courtesy of Edin Martínez/ Archivo Lilly

First glass case

Ritual arrow

Late nineteenth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Wood and feathers

Musée du quai Branly – Jacques Chirac

71.1893.38.33

Votive bowl

Mid-twentieth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Gourd, glass beads, wax and acrylic paint

Musée du quai Branly – Jacques Chirac

71.1977.106.10

Votive bowl

Twentieth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Gourd, glass beads, wax and acrylic paint

Votive arrows along with gourds are central elements in Huichol ritual life. Their main function is to convey messages to the gods. They are also used as vessels to offer the blood of

sacrificed animals to the deities. While the arrows are associated with males, gourds are identified as a female womb and a vessel that contains and produces life: humans, animals, plants and the most precious substance: water.

Musée du quai Branly – Jacques Chirac

71.2000.37.10

Ritual arrow

Late nineteenth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Wood, wool and feathers

Musée du quai Branly – Jacques Chirac

71.1893.38.79

Votive tablet

Mid-twentieth century

Cultural group: Huichol

Production place: Nayarit, Mexico

Wool yarn, wax and wood

The designs contained in this table are associated with the solar world. At the top, we see the split representation of the sacred deer. The circle in the centre is a nierika, a concept translated as a ‘visionary ability’. At the bottom there is an eagle, another important deity for the Huichol cosmology. These types of sacred objects were part of the offerings to the ancestors and preceded the large yarn paintings included in this exhibition.

Musée du quai Branly – Jacques Chirac

71.1969.2.1

Second glass case

Peyotero hat

Late twentieth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Palm fibre, feathers, glass beads, cotton, wool and agave fibre

Palm fibre hats have ritual use and are reserved for shamans

and pilgrimage initiates. Its most notable aspect is the feathers inserted in the upper part that emulate the peyote flower.

Musée du quai Branly – Jacques Chirac

70.2021.2.708

Rattle

Late nineteenth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Gourd

Rattles are part of the ritual instruments of Huichol shamans. They are shaken to accompany their chants while travelling to the different points of the cosmos.

Musée du quai Branly – Jacques Chirac

71.1893.38.45

Ritual arrow

Late nineteenth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Wood and feathers

Musée du quai Branly – Jacques Chirac

71.1893.38.30

Votive bowl

Twentieth century

Cultural group: Huichol

Production place: Jalisco, Mexico

Gourd, glass beads, wax and acrylic paint

This gourd painted red on the inside was made for the celestial deities and fire. In the same way, the woven textile hanging over the arrow (to the left) is a prayer dedicated to the gods and it is identified by the Huichol as a bed (itarite) made to invite the gods to lie down to appease their anger and their desire to attack.

Musée du quai Branly – Jacques Chirac

71.2000.37.8

Kava / Yaqona

Known as kava in Tonga and the Marquesas Islands and *yaqona* (pronounced ‘yanggonna’) in Fiji, this brown, bitter tasting drink is made from the macerated root of the Piper methysticum (‘intoxicating pepper’) plant. The culture of drinking kava is believed to have begun in New Guinea or Vanuatu approximately three thousand years ago and was spread eastward by seafaring Austronesian-speaking people.

In Fiji, there were two basic ways in which *yaqona* was drunk: the Indigenous, pre-Christian priestly ‘*burau* rites’, in which the priest entered a trance state to communicate with spirits; and the Tongan-influenced ‘kava circle’ method, still practised, that has a public-facing and communal dimension, making it suitable for state ceremonies. Queen Elizabeth II was famously presented with a ceremonial cup of kava during several visits to Fiji.

When drunk, the kavalactones in kava act as a sedative and produce feelings of euphoria. Valued for its stress-reducing effects, recent years have seen a boom in the kava industry. Although kava cannot be legally bought in the UK, in Fiji this beverage is regularly enjoyed whenever there are social gatherings.

Audio

Yaqona chant of the people of Somosomo, Cakaudrove, Fiji

June 1957

Recorded during the performance of a kava ceremony

George Kingsley Roth

World Oral Literature Project: Voices of vanishing worlds, University of Cambridge

Doc.368

Barkcloth with triangular geometric design

Mid twentieth century

Production place: Fiji

Paper mulberry inner bark, dyes and earth pigments

This barkcloth is an example of a textile produced for the burgeoning tourist trade in the mid-twentieth century. Although it is less well finished than earlier prestige cloths, it was produced in a similar way. After the inner bark is stripped from the paper mulberry tree, the fibres are soaked and then beaten to produce strips of cloth, which are glued together using arrowroot paste. Geometric patterns in red, black and white are applied with stencils using dyes obtained from plants, trees and earth pigments.

Sainsbury Centre. Bequeathed by Hugh Paget

Displayed on circular plinth

Yaqona bowl (Tanoa)

1978

Production place: Made by Inoke and Jonelupe Valekuila, Lemaki carpenters in Naikeleyaga village, Kabara Island, Lau, eastern Fiji

Wood, coir and white cowrie shells

This type of bowl is used for the Tongan-style preparation of kava in Fiji, when it is served at ceremonial occasions and is presented to honoured guests in coconut-shell cups. In a kava circle the principal guest is treated respectfully as a person of great authority, who represents their clan, chiefdom or country. Accompanied by chanting and the clapping of hands, kava is served to all the participants in order of seniority and precedence.

Private collection

First glass case

Priest's yaqona dish, duck form (Ibuburau ni bete)

Early nineteenth century

Production place: Fiji

Wood and shell

This dish was part of a priest's ritual equipment in pre-Christian Fiji and was used to perform burau rites. Kava was poured into the dish and drunk through a wooden straw. Carved from vesi (Intsia bijuga), this shallow dish is raised up from the ground on a pedestal of two square-section legs. In the making of this work, the artist has explored the shape of the duck's outstretched wings and long neck to create a balanced circular form.

Sainsbury Centre

Yaqona cup with serrated rim

Late nineteenth to early twentieth century

Production place: Western Polynesia, Fiji, Tonga or Samoa

Coconut shell

The drinking cups used in a kava circle ceremony and for kava drinking in Vanuatu are made from coconut shells and may have a subtle form of decoration, such as this cup's serrated rim. Over time, from repeated use, the inside of the cup develops a highly prized blue sheen.

Sainsbury Research Unit, University of East Anglia

SRU1991-39

Yaqona cup

Late nineteenth to early twentieth century

Production place: Western Polynesia, Fiji, Tonga or Samoa

Coconut shell

Sainsbury Research Unit, University of East Anglia

SRU1991-41

Anthropomorphic yaqona dish (Dave ni yaqona)

Early nineteenth century

Production place: Fiji

Wood

Pitt Rivers Museum, University of Oxford

1884.65.40

Second glass case

Turtle-shaped bowl (Dari Vonu)

Mid-nineteenth century

Production place: Fiji

Wood

This turtle rests on the curve of its back, its underside hollowed to create a shallow vessel for yaqona. The turtle's head, eyes and flippers have been carefully carved to give naturalistic detail to this imaginative form. Yaqona was not mixed in this bowl but poured into it through a filter.

Private collection

Priest's yaqona dish (Ibuburau ni bete)

Nineteenth century

Production place: Fiji

Wood

Pitt Rivers Museum, University of Oxford

1909.30.89

Yaqona bowl (Dari ni yaqona)

Early nineteenth century

Production place: Fiji

Wood

Private collection

Priest's yaqona dish (Ibuburau ni bete)

Early to mid-nineteenth century

Production place: Fiji

Wood

Private collection

In the wall case

‘Bula Re Roots’ packaged kava

2022

Production place: Fiji

Powdered kava

Private collection

Dried kava root

1979

Production place: Fiji

Private collection

Natural Balance - Kava Kava Root Extract

c. 2002

Production place: North America

Valued for its stress-relieving qualities, kava has been described as a ‘green gold’ for the international nutraceuticals market boosting economic development in Fiji through export sales and employment opportunities. In 2022 the UK government decided to ban kava extracts and synthetic lactone kavain due to concerns about liver damage. This ban remains in place although the risks associated with kava are disputed by medical researchers.

Royal Botanic Gardens, Kew

92203

Palm Wine

Produced from the fermentation of sugars in grains, fruits and vegetal matter, alcohol (ethanol) is renowned for its power to intoxicate. The culture of drinking palm wine in what is now the Democratic Republic of Congo created a demand for ceremonial carved cups that were used to make ritual libations to ancestors.

The four main types of palm wine (*malafu*) produced in this area are made from the fermented sap of the oil palm, the raffia palm, the coconut palm and the short palm. The sap from the palms is tapped and left to ferment for a few hours to produce a mildly intoxicating clouded wine (4% alcohol content) that quickly sours and develops an acidic taste as it strengthens.

In the Kasaï region, palm wine cups of the Kuba people were high status objects, once owned by royalty and court members of the ruling Bushoong dynasty. The beautiful artistry of these vessels is an indication of the intense competition that existed between titled members of the Bushoong court, who used the finest crafted objects to announce their prestige. Courtiers and dignitaries consolidated their power base by distributing large amounts of palm wine to their friends and followers, generating a demand for drinking vessels.

Multidisciplinary artist Divine Southgate-Smith has made new work for *Power Plants* based on vessels in the Sainsbury Centre collection to investigate the symbolism of the ceremonial wine cup.

First glass case

At the feast of the Ancestors

Chinweizu, Voices From Twentieth-Century Africa: Griots and Towncriers (London: Faber &Faber, 1989)

Divine Southgate-Smith (b.1995)

Past, is mourning from MELA-9 series

2023

Production place: England

Resin

The arching amber form of this artwork is suggestive of the fluid movement of wine pouring from the two openings of the ceremonial cup and symbolises the flowing spiritual communication that connects different generations across time and space. Divine Southgate-Smith's practice is informed by archival research; the artist worked in dialogue with the Sainsbury Centre's collection to develop a body of work for the MELA-9 series, which investigated the connection between physical objects and African spiritualities.

Courtesy the artist

Cup (Kopa or Kyopa)

Late nineteenth to early twentieth century

Cultural group; Suku or Yaka

Production place: Democratic Republic of Congo

Wood

Yaka headmen possess the authority to use kyopa for the ceremonial consumption of palm wine, which requires making libations to their ancestors. Although the ceremonial wine cup is his personal property, before he dies it is his responsibility to pass this sacred vessel down to the next generation. This custom of transferring ownership of the cup means that the surfaces of kyopa become highly patinated from generations of use.

Sainsbury Centre

Sharlen Nozawa

Kissing cup

2022

Porcelain

Private collection

Cup on foot

Late nineteenth to early twentieth century

Cultural group: Kuba

Production place: Democratic Republic of Congo

Wood and copper

Sainsbury Centre

Divine Southgate-Smith (b.1995)

Bitter Cola

2024

Production place: England

Ceramic

Courtesy the artist

Seated figure of a chieftainess holding cup

Late nineteenth to early twentieth century

Cultural group: Yombe

Production place: Democratic Republic of Congo

Wood

Sainsbury Centre

Second glass case

Cup

Late nineteenth century to early twentieth century

Cultural group: Kuba

Production place: Democratic Republic of Congo

Wood

Sainsbury Centre

Cup (Kopa or Kyopa)

Early twentieth century

Cultural group: Pende or Yaka

Production place: Democratic Republic of Congo

Wood

The transference of kyopa is accompanied by a recitation of the names of the cup's previous owners and lectures on how the new owner should treat other members of their matrilineal bloodline. These rituals serve to reinforce the structure of Yaka society.

Sainsbury Centre

Ceremonial wine cup

Late nineteenth to early twentieth century

Cultural group: Kuba

Production place: Democratic Republic of Congo

Wood

The staggered, repeating geometric patterns carved onto this wooden chalice-shaped cup can also be observed on Kuba raffia ‘velvet’ cloth that is woven from palm leaf fibre and embellished with cut-pile embroidery and appliqué.

Saffron Walden Museum

SAFWM 2020.72.1

Divine Southgate-Smith (b.1995)

Is it never filled?

2024

Production place: England

Ceramic

Courtesy the artist

Palm wine cup in form of head (Mbwoong ntey)

Late nineteenth to early twentieth century

Cultural group: Kuba

Production place: Democratic Republic of Congo

Wood

Used in cult-related libations and for traditional medicine, this ceremonial wine cup has a distinctive anthropomorphic shape. Male heads, such as this one, were carved to resemble titled Kuba officials, identifiable by their ornate hairstyles, shaved hairlines and woven raffia hats. This cup is a typical example of a male-headed cup known as a mbwoong ntey and possesses a strong profile with symmetrical features that display ritual scarification at the temples.

Sainsbury Centre

Drinking cup with figure

Late nineteenth to early twentieth century

Cultural group: Yaka

Production place: Democratic Republic of Congo

Wood

Sainsbury Centre

Cloth

Mid-twentieth century

Cultural group: Kuba

Production place: Democratic Republic of Congo

Raffia

Traditionally, the base raffia cloth is woven by male members of the group on a single-heddle loom and distributed to female members for the production of clothing, ceremonial ware, tribute cloth and funeral shrouds. This textile may have been a woman’s skirt to be worn as part of her daily attire.

Sainsbury Centre

Green Tea

Developed with Yasuhiro Yamaguchi

Chinese people were the first to record the medicinal benefits of tea (Camellia sinensis) during the Shang dynasty (1766–1050 BCE). However, a legend tells of how Emperor Shén Nóng in 2737 BCE journeyed across the land testing all the plants and herbs for safe consumption, only to discover the invigorating effects of tea by chance when a leaf dropped into his cauldron. Although the brewing of tea became an established custom in Asia, it wasn't until the early sixteenth century that Portuguese missionaries and traders based in China encountered this stimulant for the first time.

Tea was introduced to Japan in the sixth century, and both tea seeds and tea utensils were brought to Japan by Buddhist monks, Saichō (805), Kūkai (806), Eisei (1191) and Dōgen (1227). Also imported from China, a semi-religious ritual known as the tea ceremony was adopted by Zen Buddhist monks in the fifteenth century and nativised. In the Japanese ceremony, powdered green tea (matcha) is spooned into a tea bowl (*chawan*) and mixed with hot water using a tea whisk (*chasen*) to produce a frothy, bitter tasting beverage that is rich in caffeine and amino acids. *Cha no yu,* meaning 'the way of tea', is a form of moving meditation that aims to create the perfect conditions for the appreciation of tea.

Under the instruction of Yasuhiro Yamaguchi of the Urasenke School of Tea, this contemporary display aims to explore the philosophy and aesthetics of the Japanese tea ceremony in dialogue with European twentieth century studio ceramics.

Right side of display

Leiko Ikemura (b.1951)

PV–Scape I

2011

Production place: Cologne

Pastel on paper

Leiko Ikemura's landscapes possess a disquieting visionary quality. Her paintings and drawings express ideas of liminality and transience, and within them rocky outcrops morph into skull-like heads and islands transform into female figures. In Ikemura's artworks, human existence is fully integrated with the natural rhythms of the universe, wherein forms of life come into being, culminate, diminish and disperse. Born in Mie Prefecture, Japan, Ikemura has spent the greater part of her career working in Switzerland and Germany.

Sainsbury Centre

Rupert Spira (b.1960)

Narrow Cylindrical Vases

c.1998

Production place: UK

Stoneware

Early in his career, UK ceramic artist Rupert Spira trained with the studio potter Michael Cardew, who was a strong admirer of the Leach-Hamada tradition and its style of rustic, functional pottery. Spira was also influenced by the utilitarian vessels created by Bernard Leach and produced elegant tableware and functional bowls throughout his career. Spira's later work

became more minimalist, and he began to explore rich monochromatic glazes and simplified geometric forms. This group of copper-red glazed cylindrical vases are a fine example of work from this period.

Sainsbury Centre

Wooden box as incense container (Kōgō)

Mid twentieth century

Production place: UK

Wood

This small wooden box has been repurposed here as a container for incense, although it may have been intended to function as a pillbox. This tea ceremony setting is inspired by a summer tea ceremony arrangement, which limits the materials of objects selected for display. A glass or ceramic incense container is associated with winter, whereas lacquer and wooden boxes are used in the summer.

Sainsbury Centre

Paper (Kamikamashiki)

Late twentieth century

Production place: Japan

Paper

Private collection

Shimaoka Tatsuzō (1919-2007; Designated a Living National Treasure in 1996)

Tea jar (Chazutsu)

Late twentieth century

Production place: Japan

Ceramic

On long loan to the Sainsbury Centre from Sir Hugh and Lady Cortazzi

Shimaoka Tatsuzō studied under the Mingei potter, Hamada Shōji, and was awarded the prestigious title of Living National Treasure by the Japanese Government. He was based in Mashiko throughout his career and mastered a broad range of firing and glazing techniques. He is best known for his Jōmon zogan pottery that are decorated with impressed cords, which drew inspiration from prehistoric wares of the Jōmon period (14,000–300 BCE). Shimaoka also explored the use of salt glazing, a technique taught to him by Hamada, who had learned this process in Europe.

On long loan to the Sainsbury Centre from Sir Hugh and Lady Cortazzi

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Shimaoka Tatsuzō (1919-2007; Designated a Living National Treasure in 1996)

Tea bowl (Chawan)

Late twentieth century

Production place: Japan

Ceramic

Left side of display

Takeshi Yasuda (b.1943)

Le Bol as tea bowl (Chawan)

c. 2000

Production place: Japan

Porcelain

This work is an example of Takeshi Yasuda's wheel-thrown, celadon-glazed porcelain. Le Bol retains the functionality of the vessel, while using the malleability of clay to gently challenge the notion of what constitutes a bowl. Born in Tokyo, Japan, Yasuda established his first studio in Mashiko where he experimented with various traditional techniques, from Japanese ash-glazed stoneware to Chinese sancai ware. After settling in the UK in 1973 he taught at various universities before forming a working relationship with pottery studios in Jingdezhen, China – a region famous for its celadon.

Sainsbury Centre

Julian Stair OBE (b.1955)

Bowl as tea bowl (Chawan)

1986

Production place: UK

Porcelain

Julian Stair is a contemporary leading ceramic artist who believes the functional vessel as a work of art equal to that of painting and sculpture. Possessing a classic chawan form, this

porcelain wheel-thrown bowl was produced in the early part of his career. It shows Stair experimenting with single-fired glazed wares in which form and surface decoration are fully integrated. Stair has persistently rejected the aesthetics and philosophy of the Anglo-East Asian tradition that is strongly associated with the pottery of Bernard Leach and Hamada Shōji and came to identify more closely with the ceramics of William Staite Murray, who rejected any need for functionality in his work.

Sainsbury Centre

Screen (Daimedana)

Late twentieth century

Production place: Japan

Wood and bamboo

The average tea room is only 4.5 tatami mats (about 7.4 metres squared), and is entered through a small square door called a nijiriguchi, or ‘crawling-in entrance’. Upon entering a tea room, a guest is struck by the intensity and tranquillity of the tea experience. This screen is used to further enclose space within the tea room, creating a more intimate area into which the guest is invited to enter.

Private collection

Water scoop (Hishaku)

Late twentieth century

Production place: Japan

Bamboo

Private collection

Kettle (Kama)

Late twentieth century

Production place: Japan

Iron

The choice of tea equipment is guided by the seasons and sets the overall tone of a ceremony. This kettle and brazier are appropriate for a summer tea ceremony setting, whereas in a traditional winter arrangement a section of the tatami floor is removed to accommodate a sunken hearth.

Private Collection

Brazier (Furo)

Late twentieth century

Production place: Japan

Brass

Private collection

Walter Keeler (b.1942)

Lidded jar as water jar (Mizusashi)

Late twentieth century

Production place: UK

Stoneware

Walter Keeler is a UK ceramicist known primarily for his salt-glazed functional wares. Trained by the English studio potter Michael Casson, Keeler’s influences are mainly British. His tableware is defined by bold confidently thrown forms with striking silhouettes. Throughout his career, Keeler has taught on ceramics programmes at universities in the UK and his work is represented in museum collections around the world.

Sainsbury Centre

Cloth (Chakin)

2024

Production place: Japan

Linen

Private collection

Lid rest with zen seal (Futaoki)

Late twentieth century

Production place: Japan

Bamboo

Private collection

Tea scoop (Chashaku)

Late twentieth century

Production place: Japan

Bamboo

Tea master Sen no Rikyū (1522–1591) had a profound impact on the development of the tea ceremony. He emphasised appreciation of nature, rustic simplicity, and an honest, direct approach. His philosophy and teachings have been transmitted through the three main Japanese tea ceremony schools: Omotesenke, Urasenke, and Mushakōjisenke. Rikyū developed many of the tea utensils used in the tea room from bamboo scoops and lid rests to flower containers.

Private collection

Tea container (Natsume)

2016

Production place: Kyoto, Japan

Bamboo

The central concept of the tea ceremony is ichi go ichi e, meaning ‘one time, one meeting’. This idiom describes the cultural concept of treasuring the unrepeatable nature of a moment. In other words, we should cherish the unrepeatable experience of gathering together to enjoy a bowl of tea.

Private collection

Tanimura Tango (b.1964)

Tea whisk (Chasen)

2024

Production place: Nara, Japan

Bamboo

Many of the utensils used in a tea ceremony are made from bamboo and are in sympathy with the natural materials used to construct a traditional tea room. Metal spoons and whisks have no place in a traditional Japanese tea ceremony setting, which values modesty and draws on the warm and organic character of materials to create a particular mood.

Private collection

Claude Champy (b.1944)

Bowl as wastewater bowl (Kensui)

c. 1990

Production place: France

Stoneware

This glazed stoneware bowl is by the French-born ceramicist Claude Champy. After receiving the Grand Prix at the Suntory Museum of Art in 1988, he developed links with Japanese ceramicists and explored the process of making raku ware. Raku is the traditional technique of crash-cooling red-hot ceramics by removing them from the kiln at peak temperature. Champy enjoys the balance of control and serendipity in the ceramic process, a quality desired in objects selected for the tea ceremony.

Sainsbury Centre

Yoshino Kōgaku I (1912–1999)

Tea bowl (Chawan)

1984

Production place: Senju kiln, Tateyama-machi, Toyama Prefecture, Japan

Etchū Seto ware

Stoneware

Yoshino Kōgaku is considered a master craftsman of the twentieth century. He produced sake cups, flower vases, incense burners and tea utensils using traditional glazes such as black, yellow-seto and celadon. He established his own studio in Tateyama that continues to make Seto wares reflecting the mood and colours of the changing seasons.

Why Do We Take Drugs?

Only by a risky process of trial and error have humans discovered that certain plants and fungi have special properties that can intoxicate, stimulate or relax the user. Our deep-seated curiosity to learn more about our environment and its ecologies has resulted in the discovery of new sensory experiences, which in turn have generated original modes of visual expression and resourceful design. The drugs in this exhibition highlight how they are often used to bind societies and social relationships together in important ways.

From the range of ceremonial, functional and decorative art on display at the Sainsbury Centre, we learn that all over the world, specific forms of socially sanctioned drug-use have proven integral to the formation of art, culture and spirituality. Although Robert and Lisa Sainsbury, founders of the Sainsbury Centre, did not consciously acquire art inspired by drug cultures, many objects from their collection speak to this on-going relationship between people and ‘plants of power’.

Art demonstrates that drug use is thoroughly embedded in every culture, born of an intimate understanding of nature and a deep connection with the land. Evidently, the customary practice of chewing, snorting, smoking, drinking and eating psychoactive substances has been part of humans’ lived experience for hundreds if not thousands of years and remains relevant to societies to this day.

Acknowledgements

Lead Curator	Vanessa Tothill
Co-Curator	Anahí Luna
Family Resource Lily Alden	Rachel Anstey-Sanders, Marnie Hardy and
Assistant Registrar	Kate Raczynska
Conservation	Kirsty Munro
Production	Roger Bishop and David Garnett
2D Design	Ark Design Studios
3D Design	Shaun Ihejetoh, West Port Architects
Lighting Design	George Sexton Associates

It was the Sainsbury Centre's pleasure to collaborate with art historians, contemporary artists and a tea practitioner of the Urasenke School on this project.

We would like to thank artists for their participation in this exhibition and are grateful to Hilaria Chávez Carrillo; Emilio de la Cruz Benítez; Claude Champy; Anabel Díaz; Gilberto González; Sethembile Msezane; Guadalupe Muñoz; Candelario Ríos González; Leiko Ikemura; Walter Keeler; Brian Ray; Divine Southgate-Smith; Rupert Spira; Julian Stair OBE; and Takeshi Yasuda.

We are also deeply appreciative of the following lenders who have made this exhibition possible: Edin Martínez and Archivo Lilly; Jeronimo and Jorge Martínez Cabrera of Arte Yawí Gallery, Mexico; Hastings Museum and Art Gallery; Musée du quai Branly – Jacques Chirac; Pitt Rivers Museum, Oxford;

Royal Botanic Gardens, Kew; Saffron Walden Museum; Sainsbury Institute for the Study of Japanese Arts and Culture; and all lenders who wish to remain anonymous.

Our thanks go to Erin Messenger and Mark Nesbitt at the Economic Botany Collection at Royal Botanic Gardens, Kew, for their in-depth knowledge of plants and Professor Steven Hooper of the Sainsbury Research Unit, University of East Anglia. The Sainsbury Centre also values the new photography undertaken by Enzo Hamel while on location in Papua New Guinea. This is a conscious effort on the part of the Sainsbury Centre to reverse the unethical use of stock photographs depicting anonymous human subjects in exhibition graphics.

Ayahuasca & Art of the Amazon

Gallery 2

This exhibition was developed by the musée du quai Branly – Jacques Chirac in Paris.

Curated by Dr David Dupuis, this project would have been impossible without the support and involvement of the Shipibo-Konibo Indigenous community, Amazonian Indigenous artists, and the associations Lupuna, ONANYATI, SHANË, The Shipibo Conibo Center and Xapiri Gallery.

Ayahuasca (also written as ayawaska) means ‘vine of the dead’ in Quechua, an Indigenous language that originated in central Peru. It refers both to a plant native to the Amazon rainforest and to a drink in which it is the main ingredient. The drink has psychotropic properties and is one of the most powerful hallucinogenic substances in the world. Ayahuasca affects a person’s perception, mood, consciousness and cognition. This brew is traditionally used by over 150 Indigenous Amazonian groups as an integral part of their social and spiritual life, bringing balance and order to individuals and the world around them.

As well as being used in shamanic cures and initiation rituals, and for communicating with spirits, gods and ancestors, these substances are linked to artistic creation. The Indigenous artists of the Peruvian Amazon often cite the ‘visions’ they induce as a primary source of inspiration and do not regard ayahuasca as a drug.

The use of ayahuasca probably began in the heart of the Amazon, then spread across the western Amazon via pre-Colombian trade routes to cultures across the Andes. After the

arrival of Europeans in the sixteenth century, the forced migration of Indigenous peoples would have contributed to its further spread, initially by the Catholic missions and then, in the nineteenth century, as part of the brutal development of the rubber trade. The objects on display in this exhibition are from the region in what is now known as the country of Peru.

Painted Mural

Delicia Milka Franco Ahuanari / Metza Kabi [b.1976] and Zoila Maynas Soto [b.1973]
Members of Colectivo Shipibas Muralistas
Painted *kené* mural
2024
Acrylic on wood

This work was produced by a collective founded in 2020 by a group of women from Cantagallo, a neighbourhood of Lima inhabited by Shipibo-Konibo people originally from the Amazon regions. This community's artists normally make a living from selling crafts but had to cease their commercial activity because of health restrictions during the COVID-19 pandemic. Several women began painting murals as an alternative source of income. The collective is now famous in the Peruvian capital, where it has created numerous murals expressing the heritage and identity of these communities. Two artists from the collective, Delicia Milka Franco Ahuanari and Zoila Maynas Soto were invited to Norwich by the Sainsbury Centre to create this mural.

Audio

Shipibo-Konibo ritual chants (*icaros*)
Perfecto Mundo de Ayahuasca
[The Perfect World of Ayahuasca]

Cantico de Sanacion
[Healing song]

Poder Amoroso
[Love Power]
Sound
Duration: 7 min 11

One of the main functions of shamanic chants (*icaros*) is to maintain health in the Shipibo-Konibo sense of the term, which refers to a physical, emotional, relational and spiritual state. While some chants heal the body, others aim to inspire joy and love, correct temperament or pacify interpersonal relationships. However, some chants are used as weapons to attack enemies, make them sick or kill them.

The link between chants and *kené* has given rise to much debate. For some researchers, the painted or embroidered designs are genuine musical scores: Shipibo-Konibo women sing following the lines of embroidered *kené* with their fingers, suggesting that they contain elements that can guide their singing. For others, this practice is a recent innovation aimed at helping to promote Shipibo-Konibo culture to outsiders.

-Gallery labels-

Wall to the right of the gallery entrance

David Díaz Gonzales / Isá Rono [b.1987]
Luciana
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
Shipibo-Konibo women surround a mother with a baby in her arms
2022
Digital print

Díaz Gonzales has documented the intimacy of the Shipibo-Konibo community of Yarinacocha in the Ucayali Region of Peru. Following in the footsteps of pioneers of Peruvian Indigenous photography such as Martín Chambi, these works are a photographic self-representation of the Shipibo-Konibo people, raising their profile and asserting their cultural identification.

David Díaz Gonzales / Isá Rono [b.1987]
Portrait of a Shipibo-Konibo sage
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
Ruperto Fasabi, Shipibo-Konibo shaman
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
Clementina
2022
Digital print

Wall to the left of the gallery entrance

David Díaz Gonzales / Isá Rono [b.1987]
Pintando el rostro [Face painting]
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
A Shipibo-Konibo family reunion
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
A Shipibo-Konibo woman creating a kené design
2022
Digital print

David Díaz Gonzales / Isá Rono [b.1987]
A Shipibo-Konibo woman preparing cotton
2022
Digital print

Global Differences

Ayahuasca is classed as a powerful ‘hallucinogen’ by Western medicine. Since the second half of the twentieth century, it has attracted growing international interest, as shown by the emergence of ‘shamanic tourism’ and the development of scientific research into the therapeutic effects of ‘psychedelic’ substances.

The globalisation of the use of ayahuasca has provoked contrasting political reactions because it contains the controlled substance DMT (N,N-Dimethyltryptamine), which has been banned for sale and consumption in the UK by the Misuse of Drugs Act since 1971. Before 1971, the UK had a relatively liberal drugs policy. In contrast, in Peru, the traditional knowledge and uses of ayahuasca practised by Amazonian communities are protected and were elevated to the position of National Cultural Heritage in 2008.

The use of ayahuasca is deeply entrenched in the spiritual and cultural practices of the Amazon, and within these communities the shaman possesses the authority to prepare, consume and serve ayahuasca. This exhibition explores these traditional Indigenous practices, as well as contemporary Indigenous art from Peru, North America and Europe inspired by the experiences of taking ayahuasca. Through the breadth of their artistic vision, we can develop a better understanding of the role drugs play in cultures all around the world.

Vincent Moon and Priscilla Telmon
Sonidos del Perú 4: JUSTINA
[Sounds of Peru 4: JUSTINA]
2013
Video, colour, sound
Duration: 2 min 43

The Shipibo-Konibo think of *kené* as a representation of the energy (*koshi*) of 'plants of power' (*rao*) and animal spirits: psychotropic plants such as ayahuasca, medicinal plants, poisonous plants used for fishing or hunting, and so on. The ingestion of *rao* plants requires a strict regime involving numerous dietary, relational and sexual prohibitions, the violation of which could lead to death. The aim of this regime is to transmit the 'thoughts' (*shinan*) of the plants into the bloodstream of humans, and thus enter into a relationship with them.

The *koshi* of the plants can be perceived in the form of luminous and colourful visions triggered by ayahuasca. Each plant is then characterised by a drawing that manifests its properties. These drawings, which represent the 'spirits' of the

plants (*rao koshibo*), are frequently presented by the Shipibo-Konibo as models for their works.

Vincent Moon and Priscilla Telmon
Sonidos del Perú 4: JUSTINA
[Sounds of Peru 4: JUSTINA]
2013
Video, colour, sound
Duration: 4 min 51

Among the Shipibo-Konibo, ayahuasca is administered by shamans during collective night-time ceremonies. The vine, the main component of the beverage, is associated with the figure of the primordial anaconda (*ronin*), who represents the 'mother' of ayahuasca. The skin of this mythological being contains drawings of all existing beings: plants, animals, humans and spirits. This is why ingesting this beverage enables shamans to connect with the spirits of nature and perceive their drawings and songs.

Shipibo-Konibo *Kené*: Indigenous Art of the Peruvian Amazon

The Shipibo-Konibo are an Indigenous group of around 35,000 individuals living mainly in the Peruvian Amazon in a region called Ucayali. They are known for their captivating artistic creations featuring geometric designs called *kené*, which means ‘design’ in the Shipibo-Konibo language. These geometric artworks are inspired by the visions their makers see after consuming ayahuasca and are based on the symmetry underlying the Shipibo-Konibo concept of beauty. *Kené* are traditionally used to decorate the body, ceramics and textiles. The practice may have originated in body paintings created using the dark juice of the huito fruit (Genipa americana). Traditionally, they serve as markers of social and ethnic identity. *Kené* patterns can be seen on the functional ceramics and woven textiles on display in this exhibition. The information on *kené* presented here is based on the work of Peruvian anthropologist Luisa Elvira Belaunde and her book *Kené: arte, ciencia y tradición en diseño* (Lima: Instituto Nacional de Cultura del Perú, 2009), a text that contributed to the recognition, in 2008, of kené as Peru's national cultural heritage.

In large glass cabinet

Unknown artist
Tunic
Peru
Shipibo-Konibo
Twentieth century

The origin of *kené* is traditionally associated with the demiurgic, ‘god-like Creator’ figure of the primordial anaconda (called *ronin*

or *yacumama*), the 'mother' of ayahuasca and the waters, the original source of all beings:

At the dawn of time, a giant anaconda lived in the darkness,
singing the drawings on his back,
and the drawings fell from his mouth onto his songs.
The drawings came together and took shape,
creating the universe and mankind.

Herlinda Agustín Fernández

Luisa Elvira Belaunde, *Kené: arte, ciencia y tradición en diseño* (Lima: Instituto Nacional de Cultura del Perú, 2009)

Musée du quai Branly – Jacques Chirac, Paris
71.1934.93.15

Marly Reategui Mori / Metsa Rabí [b.1980]
Skirt
2022
Ink on cotton

Born in a community near Pucallpa, the capital of the Ucayali region in eastern Peru, Marly Reategui Mori / Metsa Rabí learned the art of *kené* from her mother Zoila Mori Silvano / Inka Mea. Today, mother and daughter continue the ancestral custom of the women of the Shipibo-Konibo people, painting and embroidering *kené* on textiles.

Musée du quai Branly – Jacques Chirac, Paris

Unknown artist
Bracelet
Peru
Shipibo-Konibo
Early twentieth century
Beads and vegetable fibres

Musée du quai Branly – Jacques Chirac, Paris
71.1934.93.7.1-2

Unknown artist
Bracelet
Peru
Shipibo-Konibo
Early twentieth century
Beads and vegetable fibres

Musée du quai Branly – Jacques Chirac, Paris
71.1946.62.8

Unknown artist
Bag
Peru
Shipibo-Konibo
Late nineteenth century
Cotton

According to a myth transcribed by researcher Pierrette Bertrand-Rousseau, the ancestors of the Shipibo-Konibo discovered the *kené* by observing the clothes of an Inca woman. A young boy walking along the banks of a river sees a young woman of extraordinary beauty on the other side. When he manages to reach her, he discovers that the young woman

is dead and decides to take her body back to his village. Fascinated by the patterns on the woman's skirts, the villagers set about reproducing them. This is how the Shipibo-Konibo and the other peoples of the region came to adopt distinct body paintings as markers of their ethnic identity.

Musée du quai Branly – Jacques Chirac, Paris
71.1946.62.17

Display case on wall

Zoila Mori Silvano / Inka Mea [b.1960]
Six beaded bracelets
2022
Beads, seeds and nylon thread

Representations of *kené* are now the subject of a major craft trade. The beadwork, produced by women, are sold at local markets or taken by travelling saleswomen to tourist markets in Peru's major cities.

While this craft production is making a growing contribution to family incomes, it is also distancing the Shipibo-Konibo from their traditional means of subsistence of hunting, fishing and farming, which are also threatened by deforestation. The art of *kené* is therefore becoming disconnected from the symbolic universe and ritual practices to which it traditionally belonged.

Musée du quai Branly – Jacques Chirac, Paris

Zoila Mori Silvano / Inka Mea [b.1960]
COVID-19 masks
2022
Embroidered cotton

‘You may be wondering why we take to the road. If we don't look for money, we can't feed our children properly or buy them clothes. No matter how hard our husbands work, it's not enough. No matter how hard we sow rice, it still takes three or four months to produce it. That's why we're going to sell handicrafts.’

Agustina Valera Rojas / Ranin Ama

Agustina Valera Rojas and Pilar Valenzuela Bismarck, *Koshi Shinanya Ainbo, El testimonio de una mujer shipiba* (Lima: Universidad Nacional Mayor de San Marco, 2005)

Musée du quai Branly – Jacques Chirac, Paris

Mannequin display

On wall behind female mannequin-
Marly Reategui Mori / Metsa Rabí [b.1980]
Skirt
2022
Embroidered cotton

Musée du Quai Branly - Jacques Chirac

Female mannequin:

Zoila Mori Silvano / Inka Mea [b.1960]
Women's beaded headdress
2022
Beads, seeds and nylon thread

Zoila Mori Silvano / Inka Mea [b.1960]
Women's beaded breastplate
2022
Beads, seeds and nylon thread

Zoila Mori Silvano / Inka Mea [b.1960]
Blouse
2022
Cotton

Marly Reategui Mori / Metsa Rabí [b.1980]
Skirt
2022
Embroidered cotton
‘When I was a child, my grandmother gave me some advice: “A woman must never be idle.” A woman must know how to make cotton cloth, form balls of thread, embroider, make pottery; these are things that we must also pass on to our daughters... My mother taught me how to do women's things. First she taught me how to make blouses, weave bracelets and anklets, spin cloth, make skirts (chitontes), she taught me everything.’

Agustina Valera Rojas / Ranin Ama
Agustina Valera Rojas and Pilar Valenzuela Bismarck, Koshi Shinanya Ainbo, El testimonio de una mujer shipiba (Lima: Universidad Nacional Mayor de San Marco, 2005)

Musée du quai Branly – Jacques Chirac, Paris

Male mannequin:

Zoila Mori Silvano / Inka Mea [b.1960]
Men's beaded headdress
2022
Beads, seeds and nylon thread

‘In the past, the Shipibo did not like to have round heads, but flat, drawn heads. To flatten their children's foreheads, their parents put splints on them from birth... The men put a handkerchief over their head like a cap, they drew on their forehead, put on the kushma (tunic), walked with a staff, hooked though the nose ring, the lip ornaments, it was a very beautiful thing.’

Agustina Valera Rojas / Ranin Ama
Agustina Valera Rojas and Pilar Valenzuela Bismarck, Koshi Shinanya Ainbo, El testimonio de una mujer shipiba (Lima: Universidad Nacional Mayor de San Marco, 2005)

Musée du quai Branly – Jacques Chirac, Paris

Zoila Mori Silvano / Inka Mea [b.1960]
Men's beaded breastplate
2022
Beads, seeds and nylon thread
Musée du quai Branly – Jacques Chirac, Paris

Unknown artist
Tunic
Twentieth century
Cotton

Private lender

On wall behind male mannequin-

Zoila Mori Silvano / Inka Mea [b.1960]
Skirt
2022
Embroidered cotton

‘Each *kené* is a unique piece, whose form cannot be repeated, because it springs from the spirit of each artist as his or her work is constructed. The time spent on each piece, nurtured by patience and a love of art, contributes to the strength of our connection to a timeless culture.’
Marly Reategui Mori / Metsa Rabí and Zoila Mori Silvano / Inka Mea
Musée du Quai Branly - Jacques Chirac

<u>On plinth</u>

Unknown artist
Paddle
Peru
Shipibo-Konibo
Early twentieth century
Wood

According to anthropologist Luisa Elvira Belaunde, one of the keys to understanding the *kené* lies in the Shipibo-Konibo concept of ‘path’ (*cano*). The *kené* symbolise the paths along which beings, knowledge, resources and powers circulate throughout the different levels of the universe:

At the level of flora, they represent the veins that carry sap:
On an anthropomorphic scale, the ornaments embellish the pathways of the human body;

On a geographical scale, the course of the rivers that link the different parts of the forest;
On an astronomical scale, the vault of heaven;
On a spiritual scale, the paths that link the living and the dead.

Luisa Elvira Belaunde, *Kené: arte, ciencia y tradición en diseño* (Lima: Instituto Nacional de Cultura del Perú, 2009)

Musée du quai Branly – Jacques Chirac, Paris
71.1934.93.23

Textiles displayed on the wall

Unknown artist
Skirt
Rio Ucayali region, Peru
Shipibo-Konibo
1980
Painted cotton woven with bands of colour
Private collection

Unknown artist
Skirt
Rio Ucayali region, Peru
Shipibo-Konibo
1980
Painted cotton woven with bands of colour

Private collection

Ceramics on individual plinths

Unknown artist
Vase
Peru
Shipibo-Konibo
Twentieth century
Terracotta

These ceramics, for everyday or ritual use, are decorated with *kené*. The designs are applied using natural pigments or industrial inks and emphasise the shape and curves of the pottery. Each *kené* is unique and drawn by hand. The composition is primarily guided by the artist's vision, according to aesthetic principles, such as the precision and harmony of the lines, the dynamic of the curves and angles, and the ratio between the empty spaces and the designs. *Kené* is a living art that is constantly evolving, as evidenced by the increasing use of figurative faces, humans, plants and animals.

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.6

Unknown artist
Vase
Peru
Shipibo-Konibo
Twentieth century
Terracotta

'I learnt to make pottery when I was a child. It's quite a difficult job. First you have to find the apacharama (Lincamelata wood). Then you collect the clay and dissolve it in water. Once the clay has been dissolved, the apacharama is burnt and ground. Once

the burnt apacharama has been ground, you mix it with pieces of jars (*tinaja*) that have been fired and crushed. Then you knead it all together.'

Agustina Valera Rojas / Ranin Ama

Agustina Valera Rojas and Pilar Valenzuela Bismarck, *Koshi Shinanya Ainbo, El testimonio de una mujer shipiba* (Lima: Universidad Nacional Mayor de San Marco, 2005)

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.20

Unknown artist
Vase
Peru
Shipibo-Konibo
Twentieth century
Terracotta

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.19

Unknown artist
Vase
Peru
Shipibo-Konibo
Twentieth century
Terracotta

'There are drawings with different names... There are "arched patterns", which represent tree leaves and also arched lines. The "straight pattern" represents trees, which are straight, and

is an ancient pattern. The “bone pattern” represents the fish bones that pile up when we eat.’

Reshin Wesna

Luisa Elvira Belaunde, *Kené: arte, ciencia y tradición en diseño* (Lima: Instituto Nacional de Cultura del Perú, 2009)

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.13

Unknown artist
Bowl
Peru
Shipibo-Konibo
Twentieth century
Terracotta

As Brazilian anthropologist Els Lagrou points out, the fact that the *kené* bear the name of an animal, plant or body part does not mean that the drawing represents these elements. Resolutely non-figurative, *kené* are abstract designs that suggest more than they show: with multiple levels of meaning, they invite us to penetrate the rich complexity of Shipibo-Konibo culture.

Musée du quai Branly – Jacques Chirac, Paris
71.1946.62.3

Unknown artist
Jar
Peru
Shipibo-Konibo

1975
Terracotta

This jar is used to prepare and store masato, a cassava beer traditionally offered as a symbol of friendship and widely consumed during ritual celebrations. Masato is prepared by the women, who first boil the cassava to eliminate its toxicity. The mixture is then fermented using the women's saliva, which speeds up the fermentation process.

Private collection

Unknown artist
Vase
Peru
Shipibo-Konibo
Early twentieth century
Terracotta

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.1

Unknown artist
Pot
Peru
Shipibo-Konibo
Twentieth century
Terracotta

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.22

Unknown artist
Bowl
Peru
Shipibo-Konibo
Early twentieth century
Terracotta

‘The “piranha teeth motif” is made up of zigzag lines around the edges of the bells, representing the teeth of a piranha. The “spider motif” represents the tangle of a spider's web; the “lower motif” is made up of small embroideries in different colours representing the flowers that adorn the skirts. The “spider pattern” represents the tangle of a spider's web; the “flower pattern” is made up of small embroideries in different colours representing the flowers that adorn the skirts.’

Reshin Wesna

Luisa Elvira Belaunde, *Kené: arte, ciencia y tradición en diseño* (Lima: Instituto Nacional de Cultura del Perú, 2009)

Musée du quai Branly – Jacques Chirac, Paris
71.1932.59.9

Ceramic animals on high plinth

Celia Vasquez Yui [b.1960]
Venado
[Deer]
2020
Clay painted with engobe and vegetable resins

Celia Vasquez Yui's work expresses a spiritual understanding of ecology, drawing attention to the union of human and non-human forms of life that inhabit the natural environment. Her ceramics express the values of reciprocity and kinship that are fundamental to maintaining the delicate balance between animals, forests, ancestors, water and land.

The Shipibo Conibo Center, New York

Celia Vasquez Yui [b.1960]
Sajino
[Peccary]
2020
Clay painted with engobe and vegetable resins

The Shipibo Conibo Center, New York

Celia Vasquez Yui [b.1960]
Armadillo Blanco
[White Armadillo]
2020
Clay painted with engobe and vegetable resins

Celia Vasquez Yui uses several clays from different river basins in the Ucayali, as well as fragments of ancient pottery. These elements play a technical role, but also a symbolic one, linking the past, the present and the different parts of Shipibo-Konibo territory. The act of artistic creation is also accompanied by a ritual preparation inspired by shamanic practices: fasting and abstaining from sexual relations, the artist sings and blows tobacco on the works as they are fired.

The Shipibo Conibo Center, New York

Celia Vasquez Yui [b.1960]
Oso Hormiguero
[Anteater]
2022
Clay painted with engobe and vegetable resins

Celia Vasquez Yui is an artist, Indigenous rights activist and Shipibo-Konibo political representative. Trained in ceramics by her mother, she creates hand-formed vessels and zoomorphic sculptures. They reflect a spiritual and animist understanding of ecology, in which animals are endowed with a ‘spirit’ that gives them an interiority, agency and a personality of their own.

The Shipibo Conibo Center, New York

Labels for artwork on the dark blue wall

Sara Flores [b.1950]
Untitled (*Maya Kené 15*)
2023
Vegetable dyes on wild cotton canvas

Sara Flores is a Shipibo-Konibo painter who has recently established herself on the international contemporary art scene. Reinventing the art of *kené*, her works, created using plant pigments applied freehand to cotton canvases, form a hypnotic labyrinth of geometric patterns. Her artistic practice is seen as an expression of political resistance to the environmental and territorial issues facing the Shipibo-Konibo people.

White Cube, London

Sara Flores [b.1950]
Untitled (*Panshin Maya Kené*)
2023
Vegetable dyes on wild cotton canvas

The Shipibo-Konibo world view acknowledges the interdependence of all life forms. *Kené*, meaning design, also has etymological links to the verb *kéenti*, meaning to love or to care for. Inspired by the visions induced by plant-medicine rituals, the creative process of painting *kené* is an inherently healing act that serves to restore inner peace.

White Cube, London

Sara Flores [b.1950]
Untitled (*Tañan Kené*)
2021
Vegetable dyes on wild cotton canvas

‘Everything I paint appears in me first. Sometimes I can't get the patterns out of my mind. I fall asleep and they appear, forming on the threads of the mosquito netting. I close my eyes, but I keep seeing them. They come back to me in my dreams.’

Sara Flores
White Cube, London

Sara Flores [b.1950]
Untitled (*Shao Maya Kené*)
2021
Vegetable dyes on wild cotton canvas

Sara Flores creates her own dyes from plants found in her immediate environment. For black, she blends the bark of three trees: two are collected from one river delta and the third is from the highlands. This brown-coloured dye is applied to the cotton and then washed off with a clay, which transforms and fixes the colour.
‘Each colour is a plant; each plant is a place, a place in the jungle, a place from my childhood. Returning to those places, continuing to establish a connection with nature is a form of cultural resistance. It is our way of continuing to care for the forest… We, Shipibo, are the guardians of our territory. It is by living in those places that we continue to protect them.’

Sara Flores
White Cube, London

Modern Reinventions of *Kené*

‘Plants of power’ are a key part of Shipibo-Konibo culture, they are traditionally used for a wide range of cultural reasons from medicinal to existential. In the face of threats to their traditional way of life posed by deforestation and mining operations, the Shipibo-Konibo are fighting to preserve their culture and defend their rights. They are now using their art as a means of raising their profile and affirming their culture in the face of significant social, economic and environmental challenges.

Traditional clothing and personal adornments of the Shipibo-Konibo decorated with *kené* are a key part of this cultural resilience. Contemporary Shipibo-Konibo artists are applying these patterns in new ways, for example using embroidery on canvas, painting on cotton or non-functional ceramic forms. The artists here, Celia Vasquez Yui, Sara Flores and Chonon Bensho, are reinventing *kené* to communicate their religious

beliefs and ideas about the nature of the universe. The fact that these artists are now enjoying international recognition is evidence of the incorporation of *kené* into the global art market. *Kené* have become vehicles of cultural affirmation and a political statement for the Shipibo-Konibo.

Labels for artwork on white wall

Chonon Bensho [b.1992]
Joni
2022
Coloured thread embroidery on raw cotton

Chonon Bensho conveys the ‘sacred network of existence’ through her embroidered artworks in which the *kené* design and figurative forms are fully integrated. Bensho has undertaken ethnographic research into her own family and Shipibo-Konibo lineage to preserve ancestral knowledge systems that centre on the use of spiritual medicine and healing through plants. She uses her art to communicate the traditional narratives of coexistence, collaboration and reciprocity, which are fundamental to the protection and preservation of Amazonian ecology.
The Shipibo Conibo Center, New York

Marly Reategui Mori / Metsa Rabí [b.1980]
Skirt
2022
Embroidered cotton

‘*Kené* are an affirmation of the identity of our people. They link the past to the future, expressing our culture through ancestral knowledge passed down from mother to daughter. It is a means

of communicating knowledge, ideas, thoughts, emotions and feelings. *Kené* is closely linked to nature, the rivers, plants, trees and animals around which our customs are based and which make up our lives.'
Marly Reategui Mori / Metsa Rabí and Zoila Mori Silvano / Inka Mea

Association SHANË

Healing

The shamanic healing process has a profound synaesthetic or multi-sensory dimension. Taking ayahuasca triggers an indescribably powerful, and sometimes overwhelming, opening of the senses of sight, sound, smell and touch that intertwine and connect with each other. Under the influence of ayahuasca, the kené patterns cannot only be seen but also touched, sensed or heard.

After drinking the beverage, the shaman can see how the participants' bodies are covered in kené. The patterns reveal the 'air' surrounding individuals, which also manifests in smell. Shipibo-Konibo practitioners would describe a healthy person as appearing surrounded by fragrant air, covered in bright, colourful motifs, and an unhealthy person as surrounded by 'bad, dark air' and covered in distorted designs.

The shamanic healing process is intended to cleanse this 'dark air' through the blowing of plant aromas, tobacco smoke or perfumes onto the participants' bodies or physically sucking the 'dark air' out of the human body and spitting it aside. Chanting also plays an essential role: accompanied by the waving of the chakapa (leaf rattle) and the maraca, it summons the plant spirits and restores harmony to the designs covering the participants' bodies.

Maraca
Pucallpa Market, Peru
Musée du quai Branly – Jacques Chirac, Paris

Chakapa / Leaf rattle
Pucallpa Market, Peru

The chakapa is a tool common to many Amazonian shamanic traditions. This plant rattle, made from the leaves of Pariana shrubs, is used to give rhythm to the chants of the master of ceremonies or waved around the patient to protect and purify them.
Musée du quai Branly – Jacques Chirac, Paris

Rolls of local tobacco (mapacho) and cigarettes
Pucallpa Market, Peru

Whether drunk, inhaled or smoked, tobacco is a central tool in Amazonian shamanism. It has powerful therapeutic powers and plays a major role in shamanic initiation. These cigarettes are made from a variety that is particularly rich in alkaloids (Nicotiana rustica, known as ‘mapacho’), distinct from that marketed by the industry (Nicotiana tabacum). As part of their ritual practices, shamans blow tobacco smoke over the participant's body for healing and protection.

Perfume counter

Please be aware that strong fragrances may aggravate existing allergies or asthma.

Shamanic perfume
Pucallpa Market, Peru

Originally made using fragrant plants, industrial perfumes are now widely used by healers in the Peruvian Amazon. Used in baths or blown on people's bodies, perfumes are central tools in Peruvian shamanism. They are a specialist subject for healers (*perfumeros*), who use them for therapeutic, protective and purification purposes, or as part of love magic (*pusanga*).

Musée du quai Branly – Jacques Chirac, Paris

Agua florida

Agua de Florida (Florida water) is the most famous of the industrial perfumes used in shamanism. This lotion, created in 1808 by the New York perfumer Robert Murray, was a great commercial success in Latin America, and was gradually incorporated into the practices of the region's healers. This eau de Cologne includes citrus essences such as orange blossom, bergamot and neroli, as well as spices such as clove and cinnamon, lavender and rose.

The perfumer’s organ

The fragrances available in this perfumer’s organ have been produced by the Shipibo-Konibo company Inin Rao, based in San Francisco de Yarinacocha in Ucayali, using plants grown in the region.

Sacha limón

[Wild lemon]

Hierba Luisa

[Lemon verbena]

Piri-piri de la amistad

[Piri-piri of friendship]

Limón cidra

[Citron]

Medicinal plants and shamanic initiation

Many plants are used in Amazonian shamanism. Bark, wood, leaves or flowers are use in drinks, baths, or fumigations var various purposes including healing, protection, luck or love magic. As part of shamanic initiation, the ingestion of ‘plants of power’ requires a strict regime involving dietary, relational and sexual prohibitions. The aim of this practise is to meet plant spirits and establish alliances with them, enabling shamans to receive their power and knowledge.

Musée du quai Branly – Jacques Chirac, Paris

Virtual realty experience in the Amazonian hut structure.

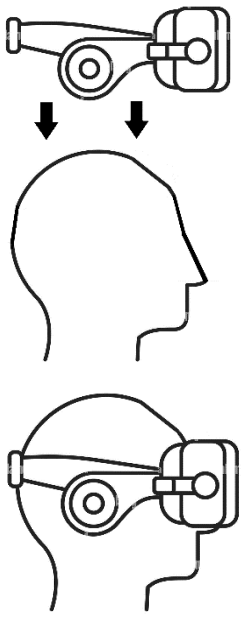
Warning!

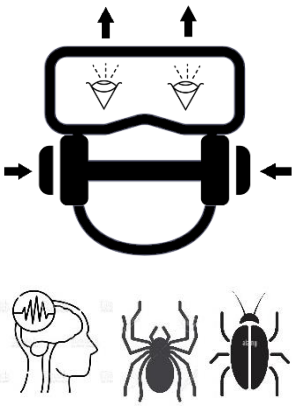
The Dreamachine experience is unsuitable for people suffering from photosensitive epilepsy.

If you begin to develop a headache, nausea or dizziness, please exit this room immediately and make the invigilator aware.

Children should be accompanied by an adult at all times.

For your own safety this experience is restricted to those aged 13 and over and is unsuitable for people who are prone to claustrophobia, snake and insect phobia or suffering from photosensitive epilepsy. Please ask for assistance when using the VR headsets. If you begin to develop a headache, nausea or dizziness, please remove your headset immediately and make the invigilator aware

Ayahuasca (Kosmik Journey) VR experience For your own safety this experience is restricted to those aged 13 and over and is unsuitable for people who are prone to claustrophobia, snake and insect phobia or suffering from photosensitive epilepsy. 1. Wait for the museum supervisor to show you to your seat. 2. Place the virtual reality headset on your head so that your eyes are opposite the screens and the headphones are against your ears.	

3. Let the museum supervisor know if you have any problem putting on the headset, or if you notice it is not working in any way. 4. Once your headset is on, start the virtual reality experience by looking straight at the PLAY button in the centre of the screen. 5. The experience lasts 18 minutes. If you wish to interrupt the viewing, simply remove the virtual reality headset from your head and place it on your seat.	

Jan Kounen [b.1964]
Ayahuasca (Kosmik Journey)
2019
Immersive virtual reality experience of ayahuasca through computer-generated images
Duration: 18 minutes

This virtual reality experience aims to recreate, from the artist's perspective, the visual experience induced by ayahuasca, the major stages in its progression and some of its recurring patterns. It offers a 360-degree visionary immersion, led by a Shipibo-Konibo shaman, in the Amazon rainforest.

'It was the closest I could get to making people feel what you can't make them feel through cinema. When under the influence of ayahuasca, you are "caught" by the vision, you cannot escape it, it is all around you. The intoxication induced by this plant is very special and of great sensory, emotional and cognitive intensity.'

Jan Kounen

Produced by Atlas V, A_bahn and Small.
With the support of Film Fund Luxembourg, CNC, Pictanovo and Mairie de Paris

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Jan Kounen [b.1964]
Ayahuasca (Kosmik Journey)
2019
Video, colour
Duration: 18 min

In 1999, the Netherlands-born French filmmaker Jan Kounen travelled to the Peruvian Amazon for the first time, as part of preparations for the film adaptation of the comic-book *Blueberry*. His discovery of ayahuasca from the Shipibo-Konibo people was a major turning point. Drawing became a device to capture memories and map out the visionary experience and Indigenous ritual practices. The impact of the ayahuasca experience continued to resonate throughout many of his subsequent productions – from feature films such as *Blueberry* (2004) to documentaries such as *Other Worlds* (2004) and, more recently, the creation of a virtual-reality experience called *Ayahuasca (Kosmik Journey)* (2019).

Produced by Atlas V, A_bahn, and Small
With the support of Film Fund Luxembourg, CNC, Pictanovo and Mairie de Paris

Jan Kounen [born1964]
Untitled drawings
2005–2008
Pencil and Ink of Paper

For over twenty years, Jan Kounen has been a regular visitor to Shipibo-Konibo communities, where he has participated in numerous ayahuasca rituals. These drawings, usually made in the days following the ceremonies, aim to capture memories and map the visionary experience. They form the basis of his work attempting to represent the ayahuasca experience in computer-generated images and virtual reality.

Galerie Cimena, Paris.

Gallery 3

Birth of an Amazonian Visionary Artistic Movement

Since the 1980s, new forms of iconographical expression have emerged in the Peruvian Amazon. A new generation of artists, mostly specialising in painting, has risen to prominence and made its mark on the international art market. The visions induced by ayahuasca, or other psychotropic plant substances, are a primary source of inspiration for these artists and are depicted in many different ways.

This visionary painting breaks with the tradition of Indigenous Amazonian art in its figurative representations of mythology, cosmology and the ways of life of the region's Indigenous groups. These artists are particularly original in their incorporation of traditional techniques and natural materials into the western media of painting. In their works, there are examples of paintings on tree bark (*llanchamas*) and use of natural pigments from Amazonian plants.

-Gallery labels-

From left to right:

Enrique Casanto Shingari [b.1956]
The Mother of Orchids
2013
Acrylic on canvas

Enrique Casanto Shingari is a self-taught painter of Asháninka origin. From an early age, he dedicated himself to preserving

the oral memory and knowledge of his people. In this painting, anthropomorphic and vegetal figures intermingle, a central theme in Asháninka mythology and shamanic practices. The spirits or 'mothers' of the plants are revealed here, particularly that of the orchid, the symbol of the painter's clan. A warrior, the tutelary ancestor of this clan, is said to have been transformed into a flower after standing motionless against a trunk for too long to escape his enemies.

Private collection
Lastenia Canayo/ Pecon Quena [b.1962]
El pan del árbol y su dueño (Artocarpus altilis, Moraceae)
[The Breadfruit Tree and its Master]
2015
Acrylic on canvas

Lastenia Canayo / Pecon Quena (‘she who calls the colours’) is a Shipibo-Konibo artist from Roaboya (Ucayali). Her paintings introduce us to the world of the ibo: the masters (*dueños*), mothers or ‘spirits’ of the plants, whom she perceives in dreams or visions. Canayo describes their physical characteristics, attributes and powers, as well as the often-ambivalent relationships between humans and plants and animals.

Collection Nancy Ochoa-Gilonne

Lastenia Canayo/ Pecon Quena [b.1962]
La dueña de la planta de los moluscos
[The Master of the Planta de los Moluscos]
2015
Acrylic on canvas
Collection Nancy Ochoa-Gilonne

Lastenia Canayo / Pecon Quena [b.1962]
Dueño de Gingembre (Zingiber officinale)
[The Master of Ginger]
2014
Acrylic on canvas

‘Here's the master of ginger! It's a plant that we plant and prepare to treat... rheumatism and sterility in women... The master of ginger... treats and cleanses, in dreams, the inside of the vagina, to prevent it from getting cold, in which case you would no longer be able to have children. But with ginger, everything gets better.’

Lastenia Canayo
Lastenia Canayo y Pablo Macera, 2004
Collection Nancy Ochoa-Gilonne

Lastenia Canayo/ Pecon Quena [b.1962]
El plátano bellaco y su dueño (Musa spp. Musaceae)
[The Banana Tree and its Master]
2015
Acrylic on canvas

The banana is one of the main foods consumed in Amazonia. It can be eaten green, ripe or cooked, and is also used to make drinks such as chapo or platanizada. In a dream, Lastenia Canayo 'saw' the ibo of the banana tree, who appeared to her in the form of a thin man and taught her how to use the plant to treat stiff neck, tuberculosis, ulcers and diarrhoea.

Collection Nancy Ochoa-Gilonne

The School of Amazonian Painting

The Amazonian painter Pablo Amaringo is a leader in Peruvian Amazon visionary painting. He first painted naturalistically but was encouraged to paint his visions in the early 1980s by the Colombian painter and anthropologist Luis Eduardo Luna. He is now known internationally for these paintings, which often depict a scene of ritual ayahuasca-taking, showing the flora and fauna of Amazonia, as well as the cosmology and eclectic practices of shamanism. His paintings have been exhibited in numerous countries, sparking global interest.

In the 1990s, a generation of artists emerged who started a new trend: Peruvian Amazon visionary painting. Encouraged by the international interest in the work of Pablo Amaringo, young Amazonian artists sought him out to learn from him. In 1986, Luis Eduardo Luna established the Usko-Ayar (‘Spiritual Prince’ in Quechua) School of Amazonian painting in Pucallpa, the capital of the Ucayali region. Around the same time, many Amazonian artists were leaving their communities and heading to the Peruvian capital city of Lima to perfect their technique and gain recognition for their work.

-Gallery labels-

Pablo Amaringo [1938–2009]
Fight between a Shipibo and a Shetebo shaman
1987
Gouache on canvas

‘A Shetebo sorcerer attacks a Shipibo healer with all his *shitana* (sorcery) powers. There's his *supay-masho* (diabolical bat), whose penetrating waves produce a drowsy, forgetful weakness in the victim, so that he can barely defend himself. The healer must raise waves of light in very powerful colours

that dazzle the enemy's eyes... The healer blows with the power conferred by ayahuasca. From his powerful *tingunas* (protective electromagnetic emanations), darts shoot out against the supay-masho.'

Pablo Amaringo

Amaringo et Luna, 1991

Private collection of L.E. Luna

Pablo Amaringo [1938–2009]
The Powers of the Mariri
1987
Gouache on canvas

'Queen Inamullo... carries a jar of delicate balms for the protection of *mariris* (magical phlegms) capable of harmonising with the vibrations of the rainbow... The upper serpent is the *yakumama*, who breathes his power in the form of fierce-headed people. The central snake is the *purahua*, which spits out a magnetic charge, like a chain of men in energetic armour who stick together. The bottom snake is the boa... known as the acornn, which releases a wave of molecules in the form of maggots, worms, snakes, leeches, fowl and lizards.'

Pablo Amaringo

Amaringo et Luna, 1991

Private collection of L.E. Luna

Pablo Amaringo [1938–2009]
The Spirits or Mothers of the Plants
1986
Gouache on canvas

‘In this vision, we see a Shipibo shaman in a trance. One of the shamans is overwhelmed by visions... so strong that the walls of the house they were in disappear and the vegetalists find themselves in the jungle. There they see their guardian spirits, the mothers of the plants. On the far left, we see the remocaspi tree... and its spirit. The spirit is a wise old Chinese king wearing a golden crown. He bestows sublime wisdom on those who have prepared themselves correctly to ingest this plant... The cathartic medicine of this plant facilitates knowledge of the magical esoteric sciences.’

Pablo Amaringo, in *Amaringo et Luna*, 1991

Private collection of L.E. Luna

Pablo Amaringo [1938–2009]
Vision of the Snakes
1987
Gouache on canvas

‘In this vision, we see anacondas and poisonous snakes. At top left, the Huairamama is throwing his rainbow into the jungle to give strength to the medicine that the healer is preparing for his patient, who has been bitten by a snake. In the background, magnetically radiating beings play music to make the *icaro* (ritual singing)... more enjoyable... All these snakes respond to the singing of the snake. At that moment, they gather under and around the house, and it is very dangerous to go outside because they can bite. After the healing, the healer sings another *icaro* to get the snakes to move away from the house.’

Pablo Amaringo, in *Amaringo et Luna*, 1991

Private collection of L.E. Luna

Cosmología amazónica
[Amazonian Cosmology]
1987
Gouache on canvas

This painting, commissioned from Pablo Amaringo by Luis Eduardo Luna in 1987, is one of the painter's major works, both because of its pictorial quality and because it represents a true synthesis of the artist's vision of the world:

‘In 1959–1962, in a small house on the banks of the Fanacha, a tributary of the Ucayali river, we used to drink ayahuasca every four days. It was there that I, Pablo Amaringo, became aware of the visionary apparitions caused by this plant with its extraordinary effects... I saw many apparitions of characters such as kings, queens, emperors and their courts... many kingdoms with multiple lineages, beings of great intelligence and beauty... circular gardens with bushy trees bearing exuberant trellises with colourful, fragrant flowers, colourful birds whose harmonious songs captivate the soul... All these unknown worlds offer a spectacle never seen before in earthly life.’

Pablo Amaringo, letter to Luis Eduardo Luna

Private collection of L.E. Luna

The ONANYATI School

The sculptures shown here were produced by the ONANYATI School, meaning ‘wisdom of elders’ in the Shipibo-Konibo language. The school is a creative hub of more than twenty Peruvian visionary artists brought together by French art historian Jean-Michel Gassend in the early 2000s. This school reinvented visionary painting in the form of painted sculptures, around a hundred of which were produced in the Yarina studio in the Department of Ucayali, Peru, using dead wood collected in the surrounding forest.

The painters and sculptors, who hail from various Indigenous groups in the Amazon, incorporate their cultural heritage in their creative output, sculpting the beings that populate their visions and Amazonian myths.

The ONANYATI association, run by the Peruvian artist and shaman Jheferson Saldaña Valera, provides the artists with materials and equipment, subsidises them and funds local reforestation and environmental protection projects. Their brightly coloured sculptures depict human and animal forms emerging from the natural world. The blurring of the boundaries between human and more-than-human life forms is experienced by takers of ayahuasca, who feel a physical and spiritual connection with the energy of the animate world around them.

-Gallery labels-

On black walls

Victor Churay Roque / Iva Wajyamu [1972–2002]
The Jaguar and the Pink Dolphins
2000

Natural pigments on bark

Collection Nancy Ochoa-Gilonne

Victor Churay Roque / Iva Wajyamu [1972–2002]
Las Visiones
[The Visions]
2000
Natural pigments on bark

Victor Churay Roque / Iva Wajyamu (feathered macaw), from the community of Pucaurquillo in north-east Peru, is a self-taught painter of Bora origin who has devoted himself to the history and cosmovision of his culture. He worked with natural pigments extracted from the forest, applied to *llanchamas* (bark) that he made himself. This painting is centred on the recurring theme of animal metamorphosis in the visionary experience. The visionary scene is structured around the transformation of the central figure and the trees into a snake, symbolising the spirit of ayahuasca.

Collection Nancy Ochoa-Gilonne

Brus Rubio Churay [b.1983]
N+Maira+Ma
2011
Natural pigments on bark

Brus Rubio Churay is a Murui-Bora artist from the Pucaurquillo community in north-east Peru. Introduced to the arts by his father, he began painting in the early 2000s using natural pigments on llanchamas (bark). Today he is one of the most renowned artists of the new Amazonian pictorial movement. In

this painting, he depicts N+Maira+Ma, a mythical figure of wisdom and guardian of the community's way of life and ritual practices. At his feet is the ampiri, a tobacco paste used for visionary purposes.

Collection Nancy Ochoa-Gilonne

Sculptures on Plinth

Remi Tamani and Tito Jorge Gongóra
Wuarmy Ikaro
2002
Acrylic on wood

A woman is the main character in this sculpture. By means of a magical chant (*wuarmy ikaro*), the shaman binds the woman's spirit to a man who has requested it in order to encourage love and seal the couple's union. The man is here represented in the form of an anaconda. Various animal and plant species, whose spirits are mobilised in this magical intervention, are represented here, such as the renaco (Ficus trigona), the tree of amorous enchantment.

ONANYATI Art & Cultures d’Amazonie, collection Jean-Michel Gassend

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John Sovero and Jheferson Saldaña
La Sachamama
[The Sachamama]
2002
Acrylic on wood

The Sachamama, ‘mother of the earth’ in Quechua, is a giant mythical anaconda. The guardian of the forest, she is capable of sleeping in it for years. Trees, vines, mushrooms and medicinal plants grow on her back, which is one hundred metres long and several metres wide, so she never moves unless provoked. When she wakes up, she can suck up her prey from a distance and provoke storms, rain or lightning. Anyone who violates her territory suffers from fevers and headaches, illnesses that require shamanic intervention to cure.

Collection of Mr and Mrs Mironneau, Galerie Ô Marches du Palais, Lodève

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José Tamani and Jheferson Saldaña
El espiritu de la ayahuasca
[The Spirit of the Ayahuasca]
2002
Acrylic on wood

The spirit of the ayahuasca vine is represented here in the hybrid form of a woman and the animals (anaconda, jaguar, eagle) symbolically associated with this plant. The 'mother' of ayahuasca is a curandera, who cares for, protects and heals those who ask for it. She is also a maestra: in touch with all the beings of the forest, she enables us to contact the spirits of other plants of power, to receive their teachings.

ONANYATI Art & Cultures d’Amazonie, collection Jean-Michel Gassend

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Christian Hurtado and Tito Jorge Gongóra

El Ayaymama
[The Ayaymama]
2002
Acrylic on wood
The Ayaymama (Nyctibius) is a small rainforest bird whose song evokes a sorrowful cry. Its name, which means ‘dead mother’ in Quechua, comes from the sound it makes, which is reminiscent of a young child calling out to its mother. This bird is the subject of numerous myths, similar to an Amazonian version of Hansel and Gretel. Children abandoned in the forest by their parents are said to have been transformed into birds to return to their village and find their mother: they have been wandering around ever since, sadly singing ‘Ay-Ay Mama’.

Private collection of Christina and Martin Bez, Dock Sud, Sète

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Emilio Zúñiga and Jheferson Saldaña
Amarre con matapalo
[Binding with Matapalo]
2002
Acrylic on wood

Certain forest trees, in this case the renaco, and shamanic chants can capture the spirit of a person and make them fall in love. This magical procedure, commonly practised in Amazonia at the request of a person who is unable to seduce using their natural charms, can bewitch the loved one and arouse their attachment.

Private collection

Globalisation and Psychedelic Art

LSD (lysergic acid diethylamide), discovered and then synthesised by Swiss chemist Albert Hofmann in 1938, evokes the effects of plant-based drugs like ayahuasca and peyote. His discovery boosted popular interest and scientific research into what were classed as hallucinogens. In the late 1950s, public awareness of hallucinogens took off, marking the beginning of psychedelic culture. It is famously documented in *The Yage Letters*, co-written by American writers William S. Burroughs and Allen Ginsberg. The novel is an account of a trip by the main protagonist to the Amazon in search of ayahuasca, or 'yage' in Colombian. It introduced many Western readers to the existence of the brew and cultural practices associated with it. It documents visionary experience and what was seen as Indigenous otherness.

International interest in the ritualistic use of hallucinogens exploded in the second half of the twentieth century. Reclassified as 'psychedelics', they became a fundamental part of 1960s counterculture. For many across Europe and North America, these substances became drivers of artistic inspiration, political emancipation, personal development, alternative therapies and new forms of spiritual practices. Since the 1960s, there has been a massive shift in cultural attitudes towards drug use in Europe and North America, where the taking of drugs has been inexorably linked with the breaking of societal rules and structures. Increasingly over the last thirty years, more and more people have been travelling to the Peruvian Amazon in search of ayahuasca, contributing to the development of 'shamanic tourism', which is transforming the region, economically and culturally.

-Gallery labels-

Pierre Beloüin
Extended replica of Dreamachine
2009
Wood and metal

Brion Gysin [1916–1986] and Ian Sommerville [1940–1976]
Dreamachine
1960–1976

In 1963, the year *The Yage Letters* was published, William Burroughs was living in Paris and had a close friendship with the artist Brion Gysin. Together with the mathematician Ian Sommerville, Gysin developed the *Dreamachine*. The device, based on the principle of flickering light, allows the observer to perceive forms such as geometric compositions, tunnels and kaleidoscopes that evoke hallucinogenic experiences. Viewed with closed eyes, the pulsating light stimulates the optic nerve and alters the brain's electrical oscillations, causing the user to experience bright and complex patterns of colour.

Vacances Bleues Fondation, Marseille

Audio

Music for Dreamachine (OS.002)

Gitanjali 'An African Spaceway'
2000
Duration: 4 min 45

Ramuntcho Matta ‘Schocs’
2000
Duration: 6 min 27

Blue Baboon ‘Lightspeedream’
2000
Duration: 7 min 49

EHB43 ‘Times Square’
2000
Duration: 4 min 23

Courtesy the artists and Optical Sound

Richard Evans Schultes [1915–2001]
William S. Burroughs
1953

In January 1953, while living in Mexico, American writer William Burroughs travelled to the Colombian Amazon and Lima in search of *yage* (ayahuasca), the hallucinogenic beverage he had been documenting for several months. His first novel, *Junkie*, was published that same year and deals with heroin addiction. It concludes with these words: ‘Maybe I'll find in the Yage what I was looking for in dope, grass and coke. Yage is the ultimate fix.’

The journey to South America and the search for a mysterious yet little-known plant are metaphors for the existential quest that would occupy Burroughs throughout his life. In the early 1960s, Burroughs continued his creative explorations with the British-Canadian painter Brion Gysin and the British mathematician Ian Sommerville in Paris, in a hotel on rue Gît-le-Cœur nicknamed the ‘Beat Hotel’.

Brion Gysin [1916–1986]
Dreamachine: Study for the cylinder of the Dreamachine
c.1961
Coloured pencil on paper

The concept for the *Dreamachine* originated with a simple observation made by Gysin that he recorded in a diary entry on 21 December 1958:
‘Had a transcendental storm of colour visions today in the bus going to Marseilles. We ran through a long avenue of trees and I closed my eyes against the flickering sun. An overwhelming flood of intensely bright colours exploded behind my eyelids: a multidimensional kaleidoscope whirling out through space. I was swept out of time. I was out in a world of infinite number. The vision stopped abruptly as we left the trees. Was that a vision? What happened to me?’

Brion Gysin
Musée d'Art Moderne de Paris
AMD 1207

Brion Gysin [1916–1986]
Dreamachine, stencil drawing
1979
Coloured ink stencils on paper

Musée d'Art Moderne de Paris
AMD 1211, Ensemble 47

Brion Gysin [1916–1986]
Dreamachine: Study for the cylinder of the Dreamachine
c.1961
Paper
Made from a cylinder with slits cut into the sides, the original form of the *Dreamachine* was placed on a record turntable that rotated at 78 or 45 revolutions per minute. A light was suspended in the centre of the cylinder. The rotation speed allowed light to shine through the holes at a constant frequency of between eight and thirteen pulses per second, matching the frequency range of alpha waves.

Brion Gysin [1916–1986]
Untitled
1963
Coloured inks on paper

Musée d'Art Moderne de Paris
AMVP 1253

Brion Gysin [1916–1986]
Dreamachine
1962
Oil on canvas

Musée d'Art Moderne de Paris
AMVP 2655

Brion Gysin [1916–1986]
Psylocybes
1959
Oil on canvas

In this work, Gysin evokes tangled vegetation with layers of calligraphic mark making. The combination of rhythmically applied motifs with a restricted colour palette generates a hypnotic impression of movement. The lack of a single focal point changes the way the viewer perceives the artwork and causes the brush strokes to gently oscillate as the gaze shifts across the canvas. Gysin seems to be exploring the shapes and colours that appear to the viewer when in a trance-like, meditative state.
Musée d'Art Moderne de Paris
AMVP 2516

William S. Burroughs [1914–2001]
Blue Eyed Lemur
1992
Ink, crayon, photo and cut-out collage

October Gallery, London
WSB118

William S. Burroughs [1914–2001]
The Prison Scribe
c.1990
Ink, spray paint, photo and cut-out collage

October Gallery, London
WSB090

William S Burroughs [1914–2001]
Black Christmas Tree
1988
Spray paint on illustration board

October Gallery, London
WSB127

William S. Burroughs [1914–2001]
The Melting Red Disease
1988
Spray paint on Foamcore

Over the course of his life, William S. Burroughs experimented with various drugs in addition to ayahuasca, developing an addiction to heroin. Works produced from 1981 onwards are described as his ‘shotgun art’ and often feature bullet holes. Burroughs used spray paint and shot at cans of paint to create abstract splatters. His process art is complicated due to the artist’s transgressive relationship with firearms. Burroughs shot and killed his common-law wife, Joan Volmer, in 1951. The works selected for the Sainsbury Centre exhibition demonstrate the integration of ink, spray paint and photo-collage within his practice.

October Gallery, London
WSB152

Brion Gysin [1916–1986]
Through the Window of Palazzo Venier dei Leoni, Peggy's New Iron Grilles, Summer '62
1962
Marker pen on paper

Gysin's artworks from 1959 reveal the artist's desire to create psychedelic visual effects using layers of repeating shapes. Within these works the artist explored the fluid movement of horizontally and vertically positioned calligraphic strokes, suggestive of Islamic and Japanese scripts. In these two works, Gysin has used the bold colours of marker pens to create complex interlocking structure, which evoke the intensity of a hallucinatory drug-induced experience.

October Gallery, London

Brion Gysin [1916–1986]
Through the Window of my Room in Peggy Guggenheim's Palazzo Venier dei Leoni, Summer '62
1962
Marker pen on paper

October Gallery, London

In the glass case

William S. Burroughs [1914–2001] and Allen Ginsberg [1926–1997]
The Yage Letters
1963

The Yage Letters was not published until 1963, ten years after William S. Burroughs' journey to the Amazon. He asked his friend, the beat poet Allen Ginsberg, to help find a publisher and work on formatting the writings from the yage experiences. In the end, the book took the form of letters written by William Lee, Burroughs's fictional, vulgar and racist alter ego.

For Lawrence Ferlinghetti, head of San Francisco's City Lights publishing house, which eventually published the book, the project only found its coherence later, with the addition of a letter from Ginsberg to Burroughs, which gave the whole a more spiritual tone.

San Francisco (USA): City Lights Books, 1963

Allen Ginsberg [1926–1997]
The Vomiter, The Yage Letters
1963
San Francisco (USA): City Lights Books, 1963; 1975

William Grey Walter [1910–1977]
The Living Brain
1953
When designing the *Dreamachine*, Ian Sommerville was influenced by the stroboscopic experiments of neurophysiologist, William Grey Walter. Walter enhanced the capabilities of the electroencephalograph (EEG) machine, invented by Hans Berger in 1924, so that it not only measured brain activity but could also detect a variety of brain waves. The frequency of the pulsing light of Sommerville's *Dreamachine* corresponds to alpha waves, electrical oscillations normally present in the human brain when relaxing or meditating.
London: Gerald Duckworth & Co. Ltd, 1953; 1957

The Mystery of Ayahuasca

Although its use dates back hundreds if not thousands of years in the Amazon, scientists from the rest of the world were late to discover ayahuasca and were rather unsure about it.

In the nineteenth century, explorers and naturalists published the first references to the drink described as *ayahuasca*, *caapi*, *yage* or *natem*. It wasn't until the second half of the twentieth century that the combined action of ayahuasca vines and various plants containing DMT was identified as the compound that produces the psychotropic effects. Even today, ayahuasca remains an enigma to scientists, who are looking into Indigenous knowledge of the interaction between these plants in a vast and highly biodiverse geographical zone. The growing interest of the scientific community in the therapeutic effects of psychedelic substances has triggered a new wave of research into the properties and practical use of ayahuasca in modern medicine.

-Gallery labels-

Charles Kroehle [1862–1902]
Album of photographs taken in the interior of northern Peru
1888–1891
Silver gelatin print on albumen paper mounted on cardboard

Médiathèque du musée du quai Branly–Jacques Chirac, Paris
PA000404

Charles Kroehle [1862–1902]
Indien Shipibo-Konibo
1888–1891
Reproduction print

Médiathèque du musée du quai Branly–Jacques Chirac, Paris
PP0146089
Charles Kroehle [1862–1902]

Album
Black leather, silver gelatin prints on albumen paper

Médiathèque du musée du quai Branly–Jacques Chirac, Paris
PA000404

Charles Kroehle [1862–1902]
Six postcards
1899–1914
Photomechanical process in colour on card

Charles Kroehle, from Alsace, settled in Peru in the 1880s to develop a professional photography business. He documented landscapes and people. Most portraits were staged and often taken in newly created settlements reclaimed from the forest and occupied by Indigenous people for farming. Kroehle and Hübner marketed and distributed their images in Peruvian cities and in Europe through a wide range of publications, from scientific works to postcards.

Médiathèque du musée du quai Branly–Jacques Chirac, Paris
PP0153529; PP0153519; PP0153528; PP0153520; PP0153637; PP0153527

Édouard Charton [1807–1890] (editor)
Le Tour du monde. Nouveau journal des voyages
[Around the World: New travel journal]
Vol. 40, first half of 1881

The travels of French explorer, Jules Crevaux [1847–1882] were widely published in the popular press in magazines like *Tour du Monde*. Illustrated with images freely inspired by photographs or sketches made by Crevaux himself, his travelogues captivated the public imagination. In France at the end of the nineteenth century, images published in *Tour du Monde* helped to construct an idea of the Amazon as a wild and inhospitable place.

Musée du quai Branly–Jacques Chirac, Paris
P4007

Édouard Charton [1807–1890]
Le saut Cuemany
[Cuemany Falls]
In *Le Tour du monde. Nouveau journal des voyages*, vol. 40, first half of 1881, p.171

Reproduction prints

Médiathèque du musée du quai Branly–Jacques Chirac, Paris

Édouard Charton [1807–1890]
Manière de priser chez les Ouitotos
[The Ouitoto people's way of taking snuff]
In *Le Tour du monde. Nouveau journal des voyages*, vol. 40, first half of 1881, p.176

Reproduction prints

Médiathèque du musée du quai Branly–Jacques Chirac, Paris

Édouard Charton [1807–1890]
La fumigation à la cigarette
[Cigarette fumigation]
In *Le Tour du monde. Nouveau journal des voyages*, vol. 40, first half of 1881, p.129

Reproduction prints

Médiathèque du musée du quai Branly–Jacques Chirac, Paris

In the glass case between the orange walls

Richard Spruce [1817–1893]
Tools for making and taking Anadenanthera peregrine (yopo) snuff
Nineteenth century
Wood and bone

Royal Botanic Gardens, Kew
59120

Richard Spruce [1817–1893]
Anadenanthera peregrina (yopo) seed pods
Nineteenth century
Seeds
Royal Botanic Gardens, Kew
58929

Box containing tools for making and taking Anadenanthera peregrina (yopo) snuff
Venezuela – Bolivia
Twentieth century
Wood, bone, seeds and natural fibres

Musée du quai Branly–Jacques Chirac, Paris
71.1950.17.1 - 71.1950.17.7

Banisteriopsis caapi as dried vines
1925
Glass and organic material
Musée François Tillequin
06934

Banisteriopsis caapi or ‘yage’ as powder
1925
Glass and organic material

Musée François Tillequin
06935

Unknown artist
Decorated hanging yage pot
Colombia
Tukano group, Río Pirá-Parana
c.1975
Ceramic, pigment and lime
Christine and Stephen Hugh-Jones collection

Herbarium plate of a specimen collected by Richard Spruce
Reproduction print
Muséum National d’Histoire Naturelle, Paris
P02428885

Herbarium plate of a specimen collected by Richard Spruce
Reproduction print

Muséum National d’Histoire Naturelle, Paris
P00689849

Unknown artist
Double tube for inhalation of crushed Anadenanthera peregrina (yopo)
Colombia
'Cuiva' or Hiwi, Guahibo/Guahiban group, Casanare region of the Colombian llanos
1970
Bird bones, palm seeds and resin

Christine and Stephen Hugh-Jones collection

Stephen Hugh-Jones (b.1945)
Snail shell snuff container
Colombia
c.1992
Snail shell, glass and resin

Christine and Stephen Hugh-Jones collection

Unknown artist
Double tube for inhalation of crushed Anadenanthera peregrina (yopo)
Colombia
Tukano group, Río Pirá-Parana
1984
Monkey bone and resin

Decorated hanging yage pot
Colombia
Tukano group, Río Pirá-Parana
1969
Ceramic, pigment and lime
Christine and Stephen Hugh-Jones collection

Richard Evans Schultes [1915–2001]
Vine of the Soul: Medicine Men, Their Plants and Rituals in the Colombian Amazonia
Oracle (USA): Synergetic press, 1992

The American anthropologist Richard Evans Schultes played a major role in the development of ethnobotany in the twentieth century. His research meticulously documented the traditional uses of plants by the Indigenous peoples of Amazonia, revealing to a western audience the profound links between plants, cultures and traditional knowledge. He contributed to research into ayahuasca by confirming the presence of the leaves of a shrub called Psychotria viridis (‘chakruna’ in Quechua) in the preparation, thereby highlighting the significant impact of plants other than Banisteriopsis on the drink's hallucinogenic properties.

Richard Spruce [1817–1893]
Notes of a Botanist on the Amazon and Andes
London: Macmillan and Company, 1908
Forgotten Books, reprinted 2018.

In 1849, the British botanist Richard Spruce undertook a vast exploration of Amazonia and the Andes on behalf of the Royal Botanic Gardens at Kew. During his journey, he collected the first specimens of a plant (ayahuasca), that he named Banisteria caapi, from the Tukano people of the Río Vaupés. In his account, Spruce refers to the ritual consumption of a drink made from plants, identical in Colombia and Peru. He was the first to attempt to identify its composition, but some of his identifications proved to be incorrect.

Richard Spruce [1817–1893]
Banisteria caapi stems
Nineteenth century
Ayahuasca

‘I had gone with the full intention of experimenting the caapi on myself, but I had scarcely dispatched one cup of the nauseating beverage, which is but half a dose, when the ruler of the feast—desirous, apparently, that I should taste all his delicacies at once—came up with a woman carrying a large calabash of *caxiri* (madnidocca beer), of which I must needs take a copious drought, and as I knew the mode of its preparation, it was gulped down with secret loathing. Scarcely I had accomplished this feat when a large cigar, two feet long and as thick as the wrist, was lighted and put into my hand, and etiquette demanded that I should take a few whiffs of it—I, who had never in my life smoked a cigar or pipe tobacco. Above all this, I must drink a large cup of palmwine, and it will be readily understood that the effect of such a complex dose was a strong inclination to vomit, which was only overcome by laying down in a hammock.’

Richard Spruce
Royal Botanic Gardens, Kew
67428

Group of photographs on the orange wall

Richard Evans Schultes [1915–2001]
Savana of Yapobodá, Río Kuduyari, Vaupés
1946

Richard Evans Schultes [1915–2001]
A Kamsá Youth on the Páramo of San Antonio above the valley of Sibundoy
1941

Richard Evans Schultes [1915–2001]
Cubeo mother and her son tapping rubber, Río Tuy, Vaupés
1946

Richard Evans Schultes [1915–2001]
Caño Guacayá, Miritiparaná
April 1962

Richard Evans Schultes [1915–2001]
The Cofan Family that met Schultes at Canejo, Rio Sucumbios
1942

Richard Evans Schultes [1915–2001]
The Rock of Nyi, Río Piraparaná
1943
© Richard Evans Schultes/Govinda Gallery

Richard Evans Schultes [1915–2001]
Schultes in the field, Colombian Amazon
1946
© Richard Evans Schultes/Govinda Gallery

Richard Evans Schultes [1915–2001]
Schultes collecting a specimen
1946
© Richard Evans Schultes/Govinda Gallery

Richard Evans Schultes [1915–2001]
Makuna Shaman Lighting the Torch that Heralds the Beginning of the Yagé Ceremony, Río Popeyacá
1952

After writing his anthropology thesis on the use of psilocybin mushrooms in Mexico at Harvard University, Schultes set out in 1941 to explore the Amazon basin, which he travelled for twelve years. He collected and classified over 30,000 botanical specimens, including 2,000 new medicinal plants. He showed a marked interest in the ritual practices of Indigenous communities, particularly those involving the use of ayahuasca.

Pau (Paulino) Araujo Barasana

Two drawing on the orange wall

Ayahuasca vision: Husband and wife forest spirits
Colombia
Tukano group, Río Pirá-Parana
1979
Felt pen on paper

The forest sprits depicted in this drawing were inspired by an ayahuasca vision. Described as husband and wife, these two figures carry batons covered in sickness that they spread among humans.

Christine and Stephen Hugh-Jones collection

Pau (Paulino) Araujo Barasana
Ayahuasca vision
Colombia
Tukano group, Río Pirá-Parana
1979
Felt pen on paper

Christine and Stephen Hugh-Jones collection

Artists Under the Influence

The emergence of ‘shamanic tourism’ prompted a new type of iconography. Many European and North American artists were influenced by their experience of hallucinogenic rituals. These artists represented the visions they experienced when taking ayahuasca or DMT. Besides painting, these artists embraced new technologies such as computer-generated images, digital art and virtual reality. This diverse iconography is a true intercultural melting pot, in which the influence of Indigenous art, the key figures of Amazonian painting, the psychedelic aesthetic, fantastic realism and innovative audio-visual techniques all come together. These works, steeped in the spiritual themes characteristic of New Age spiritual practices, knit together the imagery of modern globalised shamanism.

-Gallery labels-

Labels for videos

Chris Dyer [b.1979]
Taita inti with Hexsual n Chancha via Circuito
2018
Video, colour
Duration: 33 seconds

Courtesy the artist

Chris Dyer [b.1979]
Bullish
2022
Video, colour
Duration: 2 min 38

Courtesy the artist

Daniel Mirante [b.1977]
The art pilgrim
2022
Video, colour
Duration: 2 min 30

Android Jones [b.1977]
Wanderer Awakened
2014
Video, colour
Duration: 3 min 27

Often trained as painters, these digital artists use animation and artificial intelligence technologies in very distinct styles. For this young generation of visionary artists, ayahuasca and DMT prompt visual and existential experiences to inspire their work. It is often shown in spectacular, immersive settings at so-called 'transformational' festivals, including Burning Man and Boom festival.

Martina Hoffmann [b.1957]
Metamorphosis
2020
Oil on canvas

Collection Martina Hoffmann

Martina Hoffmann [b.1957]

Universal Mother
2015
Oil on canvas

German-born artist Martina Hoffmann has been developing a body of work combining realism and fantasy since the 1980s, when she met her husband, the American painter Robert Venosa. Visions of ayahuasca and shamanic practices are the sources of inspiration for her paintings, which give a central place to the ‘sacred feminine’. In *Universal Mother*, she depicts, in the form of a dream landscape, the ‘feminine archetype’: an eternal and universal mother, creator of the universe and of all life.
Collection Martina Hoffmann

Martina Hoffmann [b.1957]
Nebulosa
2019
Pencil and tempera on paper
Collection Eric Marie Christian Brunet

Martina Hoffmann [b.1957]
Totem
2018
Pencil and tempera on paper

This collection of images, reminiscent of X-ray representations, offers a metaphorical vision of the human psyche. The themes explored of the snake, metamorphosis and the totem all have a relationship with Indigenous traditions and the experience of ayahuasca, but are freely reinterpreted.

Collection Martina Hoffmann

Robert Venosa [1936–2011]
Ayahuasca Dream
1994
Oil on canvas

An American artist who died in 2011, Robert Venosa was one of the great figures of Western visionary painting. He trained with the Viennese master of visionary painting, Ernst Fuchs, who taught him the techniques of tempera painting and glazing. *Ayahuasca Dream* was created following a powerful visionary experience, during which a large blank canvas appeared to him, gradually covered with pictorial projections. This painting is directly inspired by this vision, in which spirits, extraterrestrials, magicians, elves, dwarves, ancestors and astral beings mingle.

Collection Martina Hoffmann

Drug, Healer or Teacher?

Ayahuasca is just one of many psychoactive plants that grow in the most bio-diverse region in the world. The creativity of the artworks on display here reveals the incredible cultural role that this one drug has played within Indigenous cultures in the Amazon for millennia. Valued for its power to connect humans with the healing spirits of plants, ayahuasca is also viewed as a spiritual teacher by Indigenous Amazonian groups – a definition which far surpasses our notion of a drug.

To prepare for their role as a healer, the shaman first undergoes a long apprenticeship based on the taking of numerous plants. The apprentice must develop an alliance with the spirits of the plants and with the great shamans of the past,

who pass on their teachings and grant the apprentice protection. The shaman's deep personal relationship to ayahuasca and other plants of power means that they can serve as a trusted and revered spiritual guide and healer within their community. This power also has its dark side. Ayahuasca can also be used to harm or bewitch people. Rarely is this level of experiential knowledge and respect for a psychoactive substance attained by people raised outside of the Indigenous group and its unique 'drug culture'.

The effects of ayahuasca are profound and can be life-changing, transforming an individual's knowledge of themselves and their connection to the energy within all living beings. Inspiring new research has revealed how psychedelic substances may present a cure for depression, post-traumatic stress disorder, eating disorders and addiction, prompting the vital question: should certain drugs be decriminalised in the UK for use in therapy?

Alex Grey [b.1953]
Theologue
2022
Video, colour
Duration: 5 min 7

Courtesy the artist

Allyson Grey [b.1952]
Secret Writing Tunnels
2022
Video, colour
Duration: 2 min 48

Active since the late 1970s, Alex and Allyson Grey are two major figures in contemporary visionary art. With a solid background in graphics and painting, they have more recently taken up the digital format. Marked by the mystical experiences they may have had while experimenting with hallucinogens, their work is marked by the idea of man's divine nature. In 1996, they founded The Chapel of Sacred Mirrors (CoSM), a visionary art gallery conceived as a laboratory for contemporary spiritual renewal.

Courtesy the artist

On screen

Images-

David Lewis-Williams and Thomas A. Dowson
The Signs of All Times. Entoptic Phenomena in Upper Paleolithic Art
Synoptic Table
Current Anthropology, Vol. 29, n°2, 1988, Chicago: University of Chicago, pp. 201-245
Reproduction courtesy University of Chicago Press

Paul C. Bressloff, Jack D. Cowan, Martin Golubitsky, Peter J. Thomas and Matthew C. Wiener
Geometric visual hallucinations, Euclidean symmetry and the functional architecture of striate cortex
Philosophical Transactions: Biological Sciences, Vol. 356, n°1407, 29 March 2001, London: The Royal Society, pp. 299–330
Reproduction courtesy The Royal Society

Undisclosed participants
Drawings made in an experimental study involving the use of DMT
2017

A study conducted in 2017 by neuroscientist Chris Timmermann from the Centre for Psychedelic Research in London explored for the first time the effects on the human brain of DMT, the main hallucinogenic component of ayahuasca. Healthy volunteers, either wearing an EEG headset (a device for taking an electroencephalogram) or lying inside an MRI scanner, were given an intravenous dose of DMT. Once the effects had worn off, the participants were asked to graphically represent their experience. These drawings were characterised by geometric compositions and anthropomorphic beings emerging from spaces in constant transformation. The study showed that DMT acts on the cerebral mechanisms linked to imagination, dreaming and abstract thought.
This study illustrates the growing interest in the therapeutic properties of so-called 'psychedelic' substances, such as ayahuasca, psilocybe mushrooms and peyote cactus, in the field of mental health, particularly in the treatment of depression.
Dr Christopher Timmermann, Centre for Psychedelic Research, Department of Brain Sciences, Imperial College, London

Interview audio-

Dr Christopher Timmermann
Neuroscientist at the Centre for Psychedelic Research, Department of Brain Sciences, Imperial College, London

Dr Christopher Timmermann talks about the DMT drug trials taking place at Imperial College, London

Acknowledgements

This exhibition was developed by the musée du quai Branly – Jacques Chirac in Paris.

President	Emmanuel Kasarhérou
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Dr David Dupuis is grateful to Marly Reategui Mori / Metsa Rabí and Zoila Mori Silvano / Inka Mea, for welcoming him into their community in Ucayali and introducing him to the richness of Shipibo-Konibo art. He would also like to thank the members of the urban Indigenous community of Cantagallo (Lima) and the talented artists who live there. He is indebted to the project's scientific advisors, Professor Luisa Elvira Belaunde, Élise Grandgeorge, Professor Els Lagrou and Dr Nancy Ochoa-Gilonne.

Musée du quai Branly – Jacques Chirac's exhibition *Shamanic Visions: Visionary Art of the Peruvian Amazon* was realised at the Sainsbury Centre by:

Sainsbury Centre Curator	Vanessa Tothill

Family Resource	Rachel Anstey-Sanders, Marnie Hardy and Lily Alden
2D Design	Ark Design Studio
3D Design	Shaun Ihejetoh, West Port Architects
Lighting Design	George Sexton Associates

The Sainsbury Centre and the musée du quai Branly – Jacques Chirac would like to thank the following lenders, galleries and private collectors for supporting this pioneering investigation into visionary Amazonian art: Association SHANË; Eric Marie Christian Brunet; John Ciccone; Diversion Cinéma; Fondation Vacances Bleues; Colectivo Shipibas Muralistas; Galerie Dock Sud; Govinda Gallery; Galerie Cinema; Galerie Ô Marches du Palais; Martina Hoffmann; Jean-Michel Gassend; Christine and Stephen Hugh-Jones; Department of Brain Sciences at Imperial College, London; Luis Eduardo Luna Porras; Musée d'art moderne de Paris; Musée François Tillequin; Muséum National d'Histoire Naturelle; Nancy Ochoa-Gilonne; October Gallery, London; Optical Sound; Royal Botanic Gardens, Kew; Royal Society; The Shipibo Conibo Center, New York; University of Chicago Press; White Cube, London; William S. Burroughs Trust; Wylie Agency; and Xapiri Gallery, Peru. We also acknowledge the support of the private lenders who wish to remain anonymous.

This exhibition would have been impossible without the originality of the artists and creatives who have generously shared their work in this exciting exhibition: Android Jones; Pasico Araujo Barasana; Paulina Araujo Barasana; Paulino Araujo Barasana; Pierre Beloüin; Chonon Bensho; Blue Baboon; Tito Cabrera; Lastenia Canayo; Enrique Casanto Shingari; Víctor Churay Roque; David Díaz Gonzales; Chris

Dyer; EHB43; Sara Flores; Delicia Milka Franco Ahuanari; Gitanjali; Tito Gongora; Alex Grey; Allyson Grey; Martina Hoffmann; Christian Hurtado; Jan Kounen; Zoila Maynas Soto; Daniel Mirante; Vincent Moon; Zoila Mori Silvano; Ramuntcho Matta; Marly Reategui Mori; Brus Rubio Churay; Jheferson Saldaña Valera; John Sovero; José Tamani; Remi Tamani; Priscilla Telmon; Celia Vasquez Yui; and Emilio Zulinga.

We extend our gratitude to external consultants who have found time to share their knowledge with us: Ben Curran; James Elphick; Mike Jay; Mark Nesbitt; Chris Timmermann; and Jack Wheeler.

MQB, Gatsby, Exhibition Circle, UKRI

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Sainsbury Centre would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

Free and Confidential Helplines and Listening Services

If you or someone close to you is struggling with a drug or alcohol dependency, you can contact the following services for their support:

Mind	01603 432457
UKNA (Narcotics Anonymous)	0300 9991212
Alcoholics Anonymous	0800 9177650
CGL Norfolk	01603 514096
FRANK	0300 1236600
The Matthew Project	01603 626123
NIDAS (Norfolk Integrated Domestic Abuse Service)	0300 5610555

Change Grow Live - Alcohol and Drug Behaviour Change Service

www.changegrowlive.org/alcohol-drug-behaviour-change-norfolk/online-support