

Ministério do Turismo, Secretaria Municipal de Cultura de São Paulo
e [and] Pivô apresentam [present]

É NOITE NA AMÉRICA

IT'S IN A

EXPOSIÇÃO INDIVIDUAL
SOLO EXHIBITION
ANA VAZ

CURADORIA
CURATED BY
FERNANDA BRENNER

EXPOSIÇÃO
EXHIBITION
**DE 3 DE SETEMBRO A
6 DE NOVEMBRO DE 2022
FROM SEPTEMBER 3RD
TO NOVEMBER 6TH 2022**

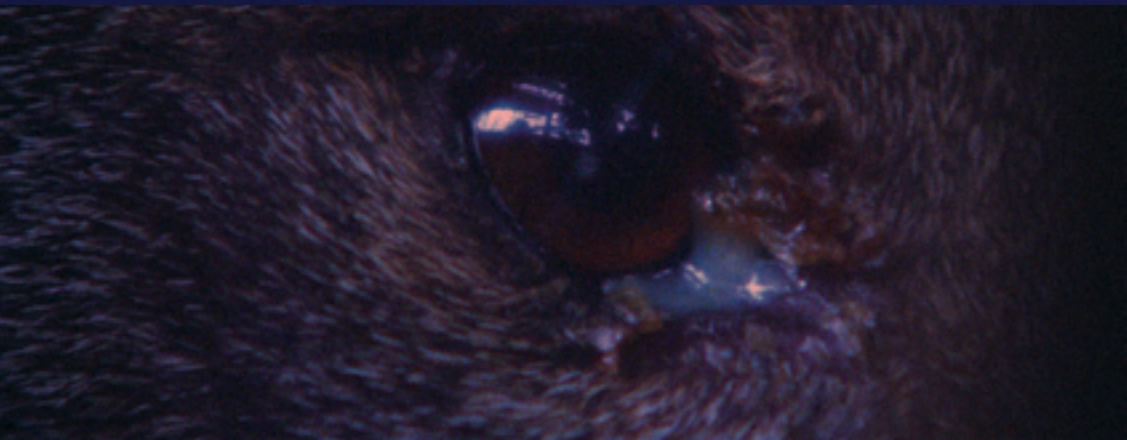
Quarta a domingo, 13h—19h
Wednesday to Sunday, 1—7pm

Classificação
indicativa livre
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Gratuito
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EDIFÍCIO COPAN
Loja 54 — Bloco A
Av. Ipiranga, 200
São Paulo



S NIGHT É NOITE
MÉRICA NA AMÉR

“Descartes never
saw an ape.”

C. Lineu. In: AGAMBEN, Giorgio.
The open: Man and animal.
Stanford university press, 2004.



O filme 'É NOITE NA AMÉRICA' é uma comissão e produção da Fondazione In Between Art Film, com coprodução de Ana Vaz, Spectre Productions e Pivô.

The film 'É NOITE NA AMÉRICA' is a commission and production of the Fondazione In Between Art Film, with co-produced by Ana Vaz, Spectre Productions and Pivô.

EQUIPE DE EXPOSIÇÃO **EXHIBITION TEAM**

CURADORA
CURATOR
Fernanda Brenner

DESIGN GRÁFICO
GRAPHIC DESIGN
catê bloise
victor kenji ortenblad

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EXHIBITION LAYOUT
Tiago Guimarães

CENOGRAFIA
SCENOGRAPHY
Eprom Cenografia

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AUDIOVISUAL
Maxi Áudio

REGISTRO FOTOGRÁFICO
INSTALLATION SHOTS
Everton Ballardin

REGISTRO ABERTURA
OPENING SHOTS
Julia Thompson

DOCUMENTAÇÃO EM VÍDEO
VÍDEO DOCUMENTATION
Pedro Marques

REVISÃO
PROOFREADING
Fabiana Pino

MONITORIA
PUBLIC GUIDE
Felipe Salles

ORIENTAÇÃO DE PÚBLICO
AUDIENCE ORIENTATION
Roger's

EQUIPE SEGURANÇA
SECURITY TEAM
WMServicos

ACESSIBILIDADE
ACCESSIBILITY
Mão Preta Libras
Temporal Produtora

AGRADECIMENTOS
ACKNOWLEDGMENTS
Catarina Boieiro
Juliana Fausto

PIVÔ AGRADECE AOS
SEUS MANTENEDORES
PIVÔ THANKS ITS SUPPORTERS

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EQUIPE PIVÔ **PIVÔ TEAM**

Fernanda Brenner
direção artística
artistic director

Carolina de Sá
direção executiva
executive director

Jaqueline Santiago
direção institucional
institutional director

Ana Roman
curadoria
curator

Jéssica Gonçalves
coordenação institucional
institutional coordinator

Thiego Montiel
coordenação pivô pesquisa e projetos especiais
pivô research coordinator and special projects

Kamyla Belli
produção
production

Luana Lima
assistência administrativa
executive assistant

Daniel Lima
atendimento ao público
visitor services

Giulia Urban
assistente de comunicação
communication assistant

Felipe Salles
monitor
audience orientation

Cristina Serra
limpeza e manutenção
space maintenance



ICA IT'S NIGHT IN AMERICA

“I take cinema to be a perspectivist medium, a medium able to produce infinite partial realities.”

Ana Vaz

Consider the owls. An owl has such good hearing that it can find what to eat in total darkness. Bats, in turn, can see as well as humans, but have evolved a sophisticated sonic mechanism (described as echolocation) that enables them to navigate better and find food in the dark. Their distant maritime kins, scallops, have hundreds of eyes but no brain; their “vision” is therefore not premised on a sequel of “scenes”, but functions as a sort of motion-capture mechanism that tells them when to react. Humans, on the other hand, are highly dependent on their rather limited vision. Unlike scallops, our species’ brain combines information gathered by our two eyes into a single image. Within this restricted sight spectrum, we have created cinema, the quintessential domain of the visual, or at least what we humans perceive as frames in motion and narrative. Whether a cheesy romantic comedy or a hermetic structuralist feature, filmmakers mostly take for granted that their audience experiences their work with equal “perception devices”.

What would cinema in the dark look like? Could we learn to hear, smell and feel images like other species on their own terms? Maybe a scallop or a spider’s film would be far more intriguing than ours. Who knows how a picture would be framed to appeal to anteaters? For over a decade, artist and filmmaker Ana Vaz

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has been pursuing a type of cinema that happens around us, that slips out of the constraints and categories the genre is often subjected to, especially in the West. Vaz's is a cinema of winds and waterfalls², that freely weaves together different times, contexts, and images from different provenances, be it human or non-human. Her films feel as if they are made in transit, reflecting a psycho-geographic life and a politically attentive gaze that stumbles between the flatlands of her native Brazil's Mid-West, somehow a place she has never left³, and a flickering territory she creates through juxtaposition.

In 2021, during her research phase, Vaz and the Brazilian philosopher Juliana Fausto started a conversation about the latter's recently published book: *A cosmopolítica dos animais* [Animal Cosmopolitics]⁴. The book is adapted from her Ph.D. thesis, in which she investigates, from a philosophical standpoint, the political life of other-than-humans beings in the context of the Anthropocene, or the Capitalocene⁵, as Donna Haraway and Jason Moore, both key references for Fausto, put it. Her transdisciplinary philosophy problematizes the idea of the exceptionality of humankind and expands on the troubled and mostly violent coexistence between species in a world shaped by an anthropocentric mentality and a Western-Northern hegemony in the rest of the world.

Vaz's first feature film, *It is Night in America*, presented at Pivô in a three-channel installation format, has a tangential approach to Fausto's ideas and was shot entirely during the day with expired 16mm film stocks. Her thinking, and Guilherme Vaz's music⁶, intersect the imagery not as captions or explanations but as spectral presences and, in the music's case, sometimes as a ballast. Even when the artist's well-chiseled montage opts for a fading out or makes a sharp cut from her father's strident metal chords to the giant otter's shrills and squeals, the experimental symphony of his music somehow still echoes throughout the work. Paired with grainy images of cities and animals in twilight, dawn, and shadow, the music is essential to conveying the haunting "ecoterrorist"⁷ mood intended by Ana.

Ana's father, Guilherme Vaz, is a groundbreaking multimedia artist and composer, who was a member of the 1970s' avant-garde movements. She borrowed one of his unreleased songs as a guiding thread to weave together scenes of an emptied Brasilia in between lockdowns and a cohort of feathered and furry fellas captured or, perhaps more accurately, invited to collaborate with Vaz and her crew. Oddly enough, the city's zoo was built before the town was erected, so construction workers could be entertained by the animals brought in while they displaced the

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local fauna with concrete mixers and backhoe loaders. The film's soundscape is treated as a work on its own, almost like a character. It could be seen simultaneously as a homage, an evocation of different times and species, and an attempt to communicate with beings with different perceptions and sensory devices.

It wouldn't be too much to say that the philosopher's thematic and methodological approach has similarly underscored the artist's entire filmography. In line with Fausto's reflections, her goal was to make a film "with" rather than "about" wild animals forced to live in urban environments, whether in the streets and residential areas or the zoo due to the dire consequences of the aforementioned and still dominant mentality in Brazil. But this was a premeditated plot – not at all – but rather a sly transgression of the highly methodical and hierarchical environment of the film métier.

For its part, *It is Night in America* is filled with serendipity and risk. It is a film that waits and awaits: from the unpredictability of shooting with expired 16mm film, which sets the tone for the film's peculiar texture and colors, to the precise moment when wild monkeys cross a street to jump the zoo's fence and sneak some food in for their fellow captive.

It is a film of contingencies and more or less random encounters.

It started with Vaz's desire to connect two highly planned and consequentially flawed projects by Oscar Niemeyer: the Copan building, where Pivô is housed; and Brasília, the reason why he abandoned the former project – which he defined as "a city within a city" – in order to create a real city over a complex ecosystem then perceived to be an empty piece of ground. From the top of the modernist building, a persistent forest can be seen, pushed out to the megalopolis' outskirts. With this image in mind, Vaz went to Brasília, and, while out walking, literally stumbled into the film's plot: the corpse of a baby anteater, most probably run over by a car, as many are, while they try to subsist in an urban center because of the progressive devastation of their own natural habitat. Without the need for further explanation, she borrowed a headline from a local newspaper for the film's synopsis:

"A young anteater found dead by the side of a road, a boa constrictor wanders in the suburbs of Taguatinga, a maned wolf is found in a farm in Sobradinho II, a small owl is rescued in the Radio Center district, a capybara swims in the ponds of Itamaraty Palace. The question is: are animals invading our cities, or are we occupying their habitat?"⁸

ERICA IT'S NIGHT IN AMERICA

Ana Vaz refers to the film as coming out of the dark, a work that thinks and trembles with gloom. She used a day-for-night shooting technique – well known in the early days of filmmaking, reaching its peak during the heyday of Westerns. Vaz's take on the technical aspects of her films has the same conceptual rigor of her sounds and images. The choice of expired film stock and the nod to the infamous genre that profited a great deal from spectacularizing violent struggles is not random. She is, in fact, calling attention to the precarious state in which the portrayed animals live and how this is a direct consequence of the land being used as a staging ground for Brazil's ongoing five-century-long colonialist drama, culminating in the current corporatized neo-colonialism. Even though she always tackles pressing issues, nothing in Ana Vaz's work is dogmatic. Her work is the ultimate result of what comes out of a sharp perception of a “dancing-breathing-watching body that has as its accomplice a film-dancing-moving-machine,⁹” as she once wrote about Maya Deren. Now I borrow these same words to welcome you to her show.

1. VAZ, Ana. *Filming in the Dark in What is Real?*. ed. Andréa Picard, Post-Éditions, 2018.
2. 'Cinema é cachoeira [Cinema is a waterfall]', Humberto Mauro.
3. For the past twenty years, Vaz has attained a nomadic artistic upbringing between Australia, France,
4. FAUSTO, J. **A cosmopolítica dos animais**. São Paulo: N-1 Edições, 2020.
5. HARAWAY, Donna J. **Staying with the trouble: Making kin in the Chthulucene**. Duke University Press, 2016.
6. The tune, entitled *Panthera Onca*, was used (or composed) for a Sérgio Bernardes documentary about the killing of jaguars in the Brazilian Amazon.
7. Cinematographic sub-genre that explores the rebellious nature against human beings.
8. Available at: <http://www.pmdf.df.gov.br/index.php/auditoria/43-noticias/noticiasinstitucionais/26440-por-que-o-amen-tode-animais-silvestresem-areas-urbanas>
9. VAZ, Ana, *Filming in the Dark in What is Real?*. ed. Andréa Picard, Post-Éditions, 2018.



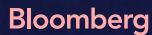
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incentivador / incentive



parceiro / partner



produção e coprodução do filme / film co-production and production



realização / realization



Secretaria de Cultura e Esportes Olímpicos



SECRETARIA ESPECIAL DA CULTURA

MINISTÉRIO DO TURISMO





FRONT COVER



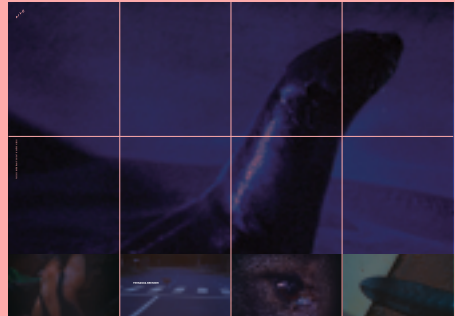
INTRODUCTION



BACK COVER



POSTER



CURATORIAL TEXT

