
EN

Ana Vaz
A câmera é o corpo
(The Camera Is The Body)
13.11.2026 – 02.05.2027
Mudam Luxembourg –
Musée d'Art Moderne Grand-Duc Jean

Exhibition design
a.ferrari.arquitetura (Anna Ferrari, Beatriz Teixeira, Marina Vezzani and Julia Terron), in collaboration with Fernanda Brenner

Artist's studio
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Curators
Christophe Gallois,
assisted by Léa Kelsen and Adèle Wester

Production team
Clara Kremer, Jordan Gerber, Tawfik Matine El Din, David Celli, Richard Goedert, Pedro Serrano, Paula Fernandes

Public programme
Ana Vaz and Mudam's Publics Department (Sandra Biwer, Clara Froumenty, Camille d'Huart, Ioanna Madenoglu, António Pedro Mendes, Elisa Seelmann)

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Ana Vaz

A câmera é o corpo
(The Camera Is The Body)

13.11.2026 – 02.05.2027

For over a decade, Brazilian artist and filmmaker Ana Vaz (b. 1986) has been developing a practice that cuts across disciplinary boundaries, placing cinema and visual arts in dialogue with fields such as anthropology, ecology, philosophy and politics. Her films and installations engage with urgent questions of our time, from the enduring legacies of colonial modernity to environmental devastation, tracing their entanglement and their lasting effects on territories and their communities, whether human, animal, vegetal or spectral. In each of her works, she pays particular attention to the scars, ghosts and silenced stories that inhabit these territories, as well as to the forms of resistance and resilience that arise from them.

Across more than twenty films and installations, Vaz has forged a distinctive cinematic language that combines formal experimentation and a sustained engagement with history, politics and systems of representation, and that is often shaped by her own biography. Born and raised in Brasília, she frequently returns to Brazil's modernist capital to probe the contradictions, exclusions and blind spots embedded in modernity. Her subsequent trajectory across multiple geographies, from Brazil to Australia and Europe, has nurtured an approach deeply attuned to processes of displacement, circulation and cultural entanglement, reflecting what historian and anthropologist James Clifford has described as an 'impure cultural poetics'.

In dialogue with the histories of experimental film and the subversive spirit of Third Cinema – a radical film movement that emerged in Latin America during the late 1960s and 1970s as a critique of commercialism and imperialism – Vaz questions Western regimes of representation and inherited structures of the cinematic gaze: film as a window onto the world and the camera as an instrument of observation, capture and mastery. In their place, she proposes a more reciprocal form of attention in which filmmaking becomes a practice of encounter and relation. She advocates an 'embodied cinema' in which the body and affects take precedence, fostering a heightened engagement with the worlds we inhabit.

A câmera é o corpo [The Camera Is the Body] is the first solo exhibition to trace the artist's practice over the past decade. It unfolds within a cinematic and topographic environment that transforms





Mudam's architecture into what Vaz describes as an 'infinite loop', connecting the different spaces through a meticulous montage of images, sounds, voices, archives and events. The exhibition also foregrounds what often remains invisible – the processes and source materials of filmmaking, and the ways in which it is interwoven with other disciplines and practices, such as literature, music, pedagogy and publishing – and thereby reveals the medium's deeply collective nature.

Bringing together films, installations, archives and photographic works, including several new productions, *A câmera é o corpo* is organised around a central space conceived as an *ágora*. The exhibition reflects Vaz's ambition to highlight film's social and political potential beyond the screen, thus expanding conventional understandings of what cinema can be.

ÁGORA



At the heart of the exhibition, Vaz invites visitors to read, rest, listen and engage in myriad forms of conviviality. Throughout the exhibition's duration, this space will host a programme of activities developed by Vaz in dialogue with Mudam's Publics Department, featuring performances, workshops, readings, listening sessions and conversations led by many of her long-standing collaborators. Local organisations working on issues such as immigration, diversity, accessibility and gender are invited to inhabit and activate this space, hosting activities of their choosing. These contributions, in turn, will inform the content of an evolving publication, developed on site and displayed on the walls of the *ágora*.

Two collaborative films are also presented in the *ágora*: *A Film, Reclaimed* (2015), an eco-critical essay film co-created with Tristan Bera, and *13 Ways of Looking at a Blackbird* (2020), made in collaboration with students from the Escola Secundária D. Dinis in Lisbon.

A Film, Reclaimed

Described by its makers as 'a cinematographic essay, a retrieval, a collage', a 'film in dialogue, assembled like an excavation', *A Film, Reclaimed* revisits moving images produced during the twentieth century – fiction, direct cinema, *cinéma vérité* – to draw a parallel between the history of cinema and the rise of the Anthropocene. Through a montage of recycled footage, the film reflects on cinema's dual role as both a witness to and an instrument of the political, ecological and colonial violence that has shaped the past century.

13 Ways of Looking at a Blackbird

The film *13 Ways of Looking at a Blackbird* emerged from a year-long process of collective inquiry involving high-school students and Vaz. It explores what cinema might become if it listens, pauses and unlearns. Here, the camera becomes a companion, an instrument of attunement, a tool for assembling and dismantling perception.

Although distinct in form and method, the two films share a commitment to decentring the gaze and exploring other ways of sensing and relating to the world through moving images. ‘What do we see? Who sees? What is seen? With whom do we see? What other sensory capacities do we want to cultivate beyond vision?’ These questions, borrowed from philosopher Donna Haraway and placed by Vaz at the heart of the collective experience of *13 Ways of Looking at a Blackbird*, resonate throughout the exhibition.

~~AMERIKA~~

West gallery

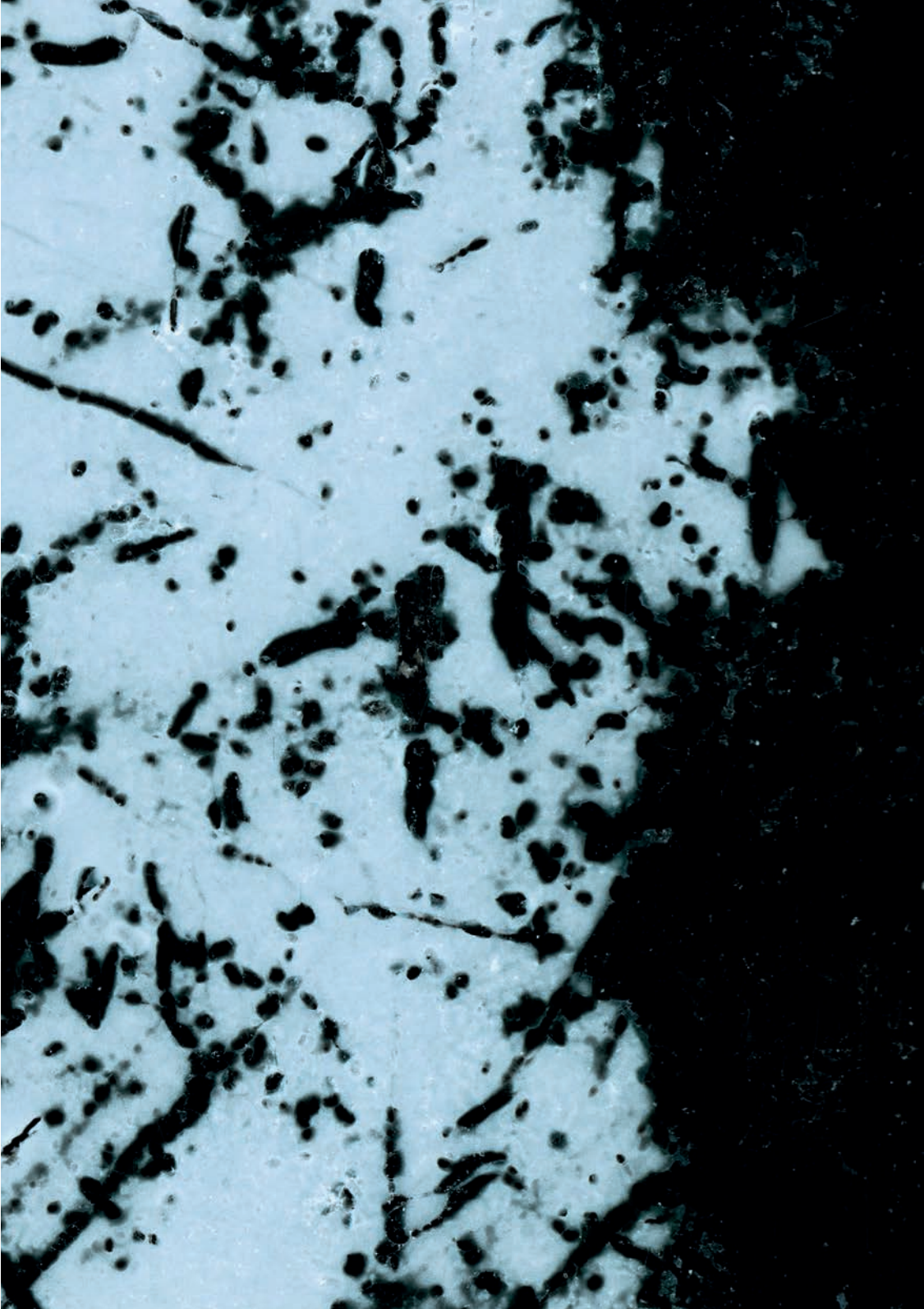
The works brought together in ~~AMERIKA~~ approach the territories that today constitute Brazil as sites of struggle, where projects of conquest, extraction and 'development' confront other histories embedded in the land. Exploring archaeology, Indigenous memory, ecological displacement and more-than-human lifeworlds, Vaz traces the enduring legacies of colonialism while attending to forms of knowledge and resistance that persist beneath dominant narratives. Here, land emerges as a space of conflicting realities where past and present, violence and resilience and human and more-than-human worlds continuously intersect.

Pax Tellurica

With *Pax Tellurica* (2025), Vaz moves beyond the camera to explore more organic and horizontal cinematic approaches, in which images emerge through collaboration with materials, environments and more-than-human agencies. The 16 mm film was created through a cameraless process: the burial of unexposed film rolls at an Amazonian archaeological site containing *terra preta*, a fertile soil of human origin dating back thousands of years and bearing witness to the presence of pre-Columbian societies in northern Brazil. The occurrence of *terra preta* across parts of the Amazon Basin challenges the colonial myth of the region as an untouched wilderness. For *Pax Tellurica*, the artist placed film negatives directly in these soils to record their mineral, chemical and organic activity. Once unearthed, the negatives were developed using a coffee-based solution, in keeping with the artist's reflection on the colonial history of the Americas. Coffee was one of Brazil's main agricultural exports throughout the nineteenth and twentieth centuries. Through the filmmaking process, Vaz engages in a materialist reflection on the geological, social and political composition of soil. Accompanied by *Filming in the Dark (For Ana)* (2025), a series of photographs documenting the film's creation, *Pax Tellurica* gives rise to what the artist has described as a 'cinema of shadows' in which the earth itself becomes both the author and the subject of the image.

Apiyemiyekî?

Continuing the artist's reflections on the social and political history of the Amazon region, *Apiyemiyekî?* (2019) opens and closes in the artist's native Brasília, tracing a historical and political connection





between central and northern Brazil, a relationship marked by the persistent paradigm of 'development'. The film questions this paradigm by focusing on the BR-174, a highway built under Brazil's civil-military dictatorship through the heart of the Waimiri-Atroari Indigenous Territory. Fiercely opposed by the Indigenous Kiña (the Waimiri-Atroari's self-designation), the project entailed one of the most extensive genocides perpetrated on Brazilian soil during the regime. The film engages with an archive of drawings that members of the Yawará School (1985–86), survivors of this genocide, created during alternative literacy workshops led by Indigenous rights activists Egydio and Doroti Schwade, whose approach drew on the critical pedagogy of Brazilian educator Paulo Freire. Initially depicting animals, plants, myths and territory, the drawings came to bear witness to the violent attacks suffered by the Waimiri-Atroari during Brazil's civil-military dictatorship. As the participants sought to understand and represent this violence, they repeatedly depicted military equipment, vehicles and weapons in their drawings, forming a visual vocabulary of their encounter with the Kamña [civilised man]. These images were accompanied by a persistent question: 'Why did Kamña kill Kiña? Apiyemiyekî? [Why?]'

Nukwa (Creatures)

Alongside *Apiyemiyekî?, Nukwa* (2026) is a prototype for a publication project that seeks to fulfil a promise made to the students of the Yawará School by Egydio and Doroti Schwade before the pair's expulsion from Waimiri-Atroari territory in 1986. The literacy project they had developed – in Kiña and Portuguese – began to reveal Indigenous accounts of the violence inflicted on the group during Brazil's civil-military dictatorship, following which the government forbade teachers from pursuing their work at the Yawará School.

'As we were preparing to leave, at dusk on 4 December 1986, a group of young men and women gathered with us to select 100 animal drawings they had made themselves, for inclusion in what would become the first book of their emerging literature. They had already chosen its title: *Nukwa*, meaning "creatures",' recalls Egydio Schwade.

Nukwa brings together drawings of animals, plants and other beings of the forests of the Waimiri-Atroari, alongside the beings' names in both Kiña and Portuguese. This bilingual pictorial dictionary foregrounds animal, vegetal and spectral beings, in a gesture of reversal of colonial

literacy projects. Here, the Waimiri-Atroari teach us their language through the beings that inhabit their forests and cosmologies.

É Noite na América (It Is Night in America)

Serving as both a closing and an opening of ~~AMERIKA~~, *É Noite na América* (2022) extends Vaz's exploration of encounters with the feral and more-than-human world.

Filmed entirely on expired 16 mm film and using a day-for-night technique, *É Noite na América* traces the silent return of the wild to Brasília, Brazil's modernist capital. In the shadows of concrete sprawl and political monuments, a procession takes form: anteaters, maned wolves, owls, capybaras and howler monkeys emerge from the margins, entering the urban frame as if reclaiming a territory both familiar and hostile. Victims of agribusiness, fire, roads and concrete, these beings seek refuge in the spaces left in between. Filmed largely at Zoo Brasília, the film follows the work of biologists, veterinarians and environmental police as they tend to lives caught in the aftermath of habitat destruction. This is a film made with and through disappearance: of species, of habitats, of the image itself. In the granular breath of decaying celluloid, *É Noite na América* composes an eco-terror tale in which the boundary between nature and city collapses. We follow the rhythms of creature and camera, as captivity, care and extinction flicker within a blue-lit dream. What remains is a trace: a city haunted by what it displaced and by what still resists vanishing.

This crepuscular atmosphere is reinforced by a soundtrack teeming with animal life and the musical movements of *Panthera onca* (1990), a musical piece written and conducted by Guilherme Vaz, a pioneer of conceptual and sound art in Brazil and the artist's father. The piece was originally composed for the eponymous film by Sérgio Bernardes on species extinction in the Pantanal.

Alongside the film, a series of 35 mm slides featuring archival photographs recounts the history of Zoo Brasília, which was inaugurated in 1957 at the outset of the capital's construction to provide recreation for construction workers. Built in less than three years on a site previously untouched by urban development, Brasília embodied the modernist ambition to create a new city from the ground up in the heart of the Brazilian Cerrado. The sequence of images examines the gestures of animals and their keepers, along with the structures of captivity, as revealing signs of the contradictions embedded in modernist utopias.



EUROPA

East gallery

~~EUROPA~~ centres on Vaz's recent film series *Meteoro* (2023–26). Comprising four chapters and presented as dual projections shown sequentially across two double screens, the series portrays the cities of Paris, Porto and Rome in their spectral dimensions, haunted by what appears absent yet manifests everywhere: their colonial pasts and the outlines of future disasters. Referring to the series' title, artist Vincent Meessen writes: 'These [cities] are explored and narrated as fading and declining stars, capitals that have cooled and are on the path to extinction, capitals in a state of becoming black dwarfs.'

The camera turns its attention to objects, sites, infrastructures and landscapes of transit and extraction – from railways and rivers to bridges, ports and mines – which emerge as the films' main protagonists. These images become the ground for multiple voices: narratives, testimonies, fables and poems entrusted by Vaz to writers and collaborators with whom she has long been in dialogue. Each voice addresses the cities from the perspective of displacement and points towards an 'elsewhere', whether temporal or geographical. Historical excavations and anticipatory visions intertwine.

Meteoro: Paris, St Lazare

The first chapter begins with a meteorological and political phenomenon: an ochre dust carried by the *vent rouge* from the Sahara settles over Paris. This dust, rumoured to carry radioactive particles from nuclear tests in Algeria, coats buildings, streets and the skin of those who pass through. It is an uninvited arrival, a reclaiming of space by the desert – an inversion of the colonial trajectory. From this suspended atmosphere, the film cuts to the Gare Saint-Lazare: a place between temporalities, a liminal space where the city's present and its haunted past overlap. The station once tethered Paris to the port of Le Havre, and through it to the Antilles, the Americas and the extractive arteries of Empire. It is not only a place of transit but also one of traffic – where bodies, dreams and materials circulated under the guise of modernity.

In moving through streets where refuse has accumulated during a strike by sanitation workers, the camera turns piles of waste into silent monuments. At dawn, the rhythm recalls Marguerite Duras's *Les Mains négatives* (1979), but here the focus rests on the workers who maintain the city's unseen life. Railway maintenance operator



David Terriat speaks of night shifts, track repairs and the geometry of rails, his account gradually shifting towards prophecy.

Following Terriat's testimony, the perspective shifts to the voice of the writer and artist of Guadeloupean heritage Olivier Marboeuf, one of the film's few disembodied presences. He is heard but not seen; his voice emerges like a chant or vibration, accompanying the film's movement without anchoring itself to a visible body. Reading from his science-fiction poem 'Déesse' – a title that invokes both goddess and machine – Marboeuf connects mineral memory with colonial aftermaths and speculative futures. The chapter does not conclude so much as it loosens. Marboeuf's voice lingers without taking hold of the image, opening a space that resists arrival. What remains is not resolution but drift – fragments in which language outpaces sight, while the city gives way to subterranean, nocturnal pulses. The first chapter marks a flashpoint, where perception begins to crack and the film sets its course along fault lines already in motion.

The following two chapters, *Meteoro: Os Últimos Habitantes* (2024) and *Meteoro: Déesse* (2024), render the spectres of Porto's colonial history perceptible as part of an open-ended continuum of time.

Meteoro: Os Últimos Habitantes (The Last Inhabitants)

Meteoro: Os Últimos Habitantes explores the spectral afterlives of Portugal's colonial and extractive histories through a meditation on uranium mining in the Urgeiriça region during the Estado Novo dictatorship. Structured around *As pequenas candeias ou os últimos habitantes* [The Little Lamps, or The Last Inhabitants] (2023), a fable by Portuguese artist Isabel Carvalho, and voiced by cultural producer Paula Nascimento (who also features in *13 Ways of Looking at a Blackbird*), the film follows the imagined course of a mineral across layers of time and matter.

Images slow to the rhythm of machines: grinding wheels, conveyor belts, flickers of light in underground chambers. The soundtrack is dominated by the hum of mechanical ventilation, beneath which Paula Nascimento's voice unspools a dense litany of reflections on buried futures, children never truly born and the traces of a struggle whose language is still being excavated.

Human figures appear briefly, their gestures repetitive, their features often obscured. At times, the image seems to operate beyond the registers of the human – as if captured by or addressed to another species altogether, perhaps to what the film silently names *Kreatur*: a word that hovers between creature and creation, the sacred and the profane. These beings, neither fully human nor entirely other, exist as if in suspended mutation. They are the subterranean hydra of the film, composed not of form but of rupture and resonance. The voice does not narrate so much as cast a spell, plunging into the material density of an invisible reality. What we see surfaces only to recede again – partial, disfigured, unresolved. There is no index here, only interference and remnants of a message still en route.

Meteoro: Déesse (The Goddess)

Meteoro: Déesse is structured around a poem by Olivier Marboeuf, already encountered in the first chapter of *Meteoro*. Here, it is read in French and Portuguese as a duet, featuring Mozambican writer Mélio Tinga. Rather than constituting two versions of the same text, these two voices operate as resonant forces that intertwine, displacing the singular 'I' and making space for a plural presence.

Along the Douro River, the camera drifts without an engine, carried only by the current. This passage opens onto the Atlantic, where movement is shaped by gravitational pull rather than destination. The sea does not frame the scene; it absorbs it.

An inverted bridge passes overhead – a suspended threshold of metal and infrastructure, a ghost of advancement, rusting mid-air. The surface of the image moves like water pulled by unseen forces – an ode to the grief of spectral circulations, mineral traces and submerged frequencies in this immense oceanic cemetery.

The images are stripped of excess – they move, yet give the sensation of remaining in place rather than advancing. Light refracts as if passing through crystal, breaking into multiple fragments. Reflections, echoes, inversions – the gaze moves not towards a subject but across shifting surfaces. The image no longer commands attention; it receives, absorbs, listens. In this chapter, the visual field becomes an interface of reverberation. What this chapter unseals – grief, matter, transmission – remains unsettled, in circulation.



Meteoro: O Coiote (The Coyote)

Shot in Rome, this fourth chapter of the *Meteoro* series is structured around two texts voiced by the Franco-Tuareg researcher Maïa Tellit Hawad and Vaz herself. Through these texts, both revisit their family legacies in light of their own lived experiences.

The first text, 'We Are the Coyote', is a manifesto by Vaz's father, the Brazilian conceptual artist and musician Guilherme Vaz. In it, he sketches a response to Joseph Beuys's famous performance *I Like America and America Likes Me* (1974), during which the German artist spent three days confined with a coyote in a New York gallery, casting the animal as an embodiment of the American spirit. Guilherme Vaz's counter-project proposes a complete reversal of perspective: this time, the coyote would be brought to Europe, 'probably to Rome', in order to observe the white man, 'who thinks that art is outside himself', disconnected from his own body. 'This symbolic animal might observe ... that elements of dance are still lacking in European art, and that the night-time drums are missing, and with them certain dreams that are common in America,' Guilherme Vaz continues.

The second text, 'We Have Renounced the Sun', is a poem by Mahmoudan Hawad, who also appears in the first chapter of *Meteoro*. Performed by Maïa Tellit Hawad, the poet's daughter, it explores the threshold between light and shadow, between dawn and dusk, as a space from which 'a thousand transformations' may emerge.

Like Hawad's poem, the film continually oscillates between day and night, radiance and darkness. It moves through sites where different strata of Rome's history converge, from the ruins of the Baths of Caracalla to the waters of the Tiber, passing through the EUR district, conceived under the Fascist regime to host the 1942 World's Fair, which ultimately never took place. Today, the district is home to several institutions, including the Museo delle Civiltà, where millions of objects taken in Africa, Asia and the Americas during the colonial period are preserved.

It is within this museum that the third sequence of the film unfolds. A curator retrieves from a storage drawer several objects originating in present-day Brazilian territories. Her words bring to light a confrontation between two conceptions: on the one hand, that of

Western ethnography, inseparable from colonial violence, which treats these artefacts as objects of study and display, 'thereby stripping them of all meaning and history'; on the other, that of the peoples from whom they originate, who regard them as 'living objects' whose existence is inseparable from their place within the world.

Extending these reflections, the sequence concludes with the voice of Juliana Kerexu, a leader, artist, poet, educator and activist of the Mbya Guarani people, recorded during the 2025 Acampamento Terra Livre (Free Land Camp), the largest political gathering of Indigenous peoples in Brazil.

Meteoro: Imprints

The spectral and spellbound atmosphere that characterises the *Meteoro* film series extends into a group of hand-manipulated Polaroids developed by the artist in parallel with the filming process. Like their cinematic counterparts, these images assert an embodied perspective, further emphasised by the marks inscribed onto the photographs during development. Here, too, the image becomes a body.

CINEMA

Five films by Vaz, extending the themes and questions explored in the works presented throughout the exhibition, are screened in the Mudam Auditorium.

Les Mains, Négatives (Negative Hands)
in collaboration with Julien Creuzet

Constructed around a single found photograph, an anonymous colonial image turned apparition, the film drifts across image fragments, decomposed pixels and errant sounds that surface briefly, only to recede.

In dialogue with Marguerite Duras' 1979 film of the same name, Creuzet and Vaz's work proposes another kind of journey – not through space, but through the haunted material of the postcard itself. Where Duras' uninterrupted traveling shot traced a depopulated Paris at dawn, *Les Mains, Négatives* (2012) draws closer still: to the threshold of the image, to the pacing of time caught in its grain. And yet, the photograph remains partial. It withholds context, offering only remnants that persist.

Les Mains, Négatives calls attention to memory not as retrieval, but as a practice of staying with the elusive. What remains is neither image nor sound, but a distance held.

Occidente

Composed as a visual and sonic stratigraphy, *Occidente* (2014) listens to the afterlives of colonial history as they reverberate through gestures, objects and architectures of power. Filmed mainly in Lisbon, the work observes the residues of Empire in present-day rituals of consumption, tourism and spectacle.

Antique porcelain is presented as an object of desire. Exotic birds move through the frame, paraded within a contemporary economy of display. The sculptures and façades of Lisbon's Praça do Comércio are scanned, digitally rendered and layered with the voices of passing guides. Living fish struggle in nets, suspended between life, value and the dinner plate. Glances and hands repeat gestures across time, caught between representation and enactment of inherited relations.



Through asynchronous montage and a gaze in constant displacement, *Occidente* explores colonial structures as enduring, rehearsed constructions inscribed in matter. It is a film of returns, rewinds and dislocations, where meaning slips between repetition and rupture.

Há Terra! (Land Ahoy!)

Shot on 16 mm in the Brazilian sertão, a vast semi-arid region in the country's north-eastern interior, *Há Terra!* (2016) follows Ivonete dos Santos Moraes, a young inhabitant of a *quilombo*, one of the communities established by formerly enslaved people who escaped bondage and resisted colonial rule. Her figure slips between the grounded and the fugitive, inscribed in the land yet always in motion. Through her, the film attunes itself to the resonances of resistance: to its histories of escape, survival and renewal.

The camera drifts at a remove, its gaze uncertain, brushing against the landscape, rarely settling. These gestures suspend the image between proximity and withdrawal, between what comes into view and what slips away. Scenes recur in variation, following the rhythms of memory rather than the logic of narration.

Ivonete's voice enters the film without preamble. She speaks of land, of what was taken, of what returns. Her words, at once casual and coded, carry traces of a historical wound that remains active. A second voice, male and disembodied, drawn from Manoel de Oliveira's *Francisca* (1981), repeats the cry 'Há terra!' The phrase resonates less as a statement than as a rupture, a cry that echoes both the delirium of conquest and the ongoing struggle for land.

Refusing linear progression, *Há Terra!* constructs a sensorial field in which cinema's colonial machinery is unsettled. The film offers no resolution, instead holding close to its dissonances: between approach and evasion, landscape and body, the past and its afterlives.

Amérika: Bahía de las Flechas (America: Bay of Arrows)

1492. A European ship approaches the coast of Samaná and is met with a rain of arrows. Centuries later, beneath the heat shimmer of Lake Enriquillo (named after the Taíno cacique who rose up against

colonial incursion), an expanding coral desert lays bare the lake's geological past: charred trunks standing rigid, species receding with the retreating shoreline. The camera, cast forward, spins in orbit, becoming arrow, becoming witness. Across scorched ground and suspended time, *Amérika: Bahía de las Flechas* (2016) summons a response, cast into a sky in perpetual free fall, to conquest that has never ceased.

Carcará

Carcará (2022) pays homage to the caracara, a bird of prey belonging to the falcon family and found throughout Central and South America. Known for its resilience and survival instincts, the bird became a powerful symbol of resistance during Brazil's civil-military dictatorship, notably through the protest song *Carcará* (1964), famously performed by Maria Bethânia in the legendary show *Opinião*, staged only months after the military coup of 1964. The bird is also associated with the endurance of migrants from north-eastern Brazil who left the *sertão* to seek work in Brazil's major urban centres, including those who helped build Brasília and São Paulo. Bringing together the image of the caracara, the song and Oscar Niemeyer's Copan building in São Paulo, a landmark of modernist urbanism, Vaz transforms this figure of survival into a poignant reflection on modernity, displacement and exclusion.



The artist

Ana Vaz (1986, Brasília) has held solo exhibitions internationally, including at Secession, Vienna (2025); Solar, Vila do Conde; Batalha, Porto (2024); Pivô, São Paulo (2022); Jeu de Paume, Paris (2021); Matadero, Madrid (2019) and LUX, London (2018). Her work has been included in the 11th Contour Biennale, Mechelen (2026); 18th Istanbul Biennial (2025); Thessaloniki Biennale of Contemporary Art (2023) and Biennale Gherdëina (2022). She has participated in numerous group exhibitions at institutions such as Fondation Pernod Ricard, Paris (2023); Palais de Tokyo, Paris (2022) and Complesso dell'Ospedaletto, Venice (2022 – commissioned by Fondazione In Between Art Film). Her films have been shown in festivals such as the Locarno Film Festival (2026, 2022); MoMA Doc Fortnight, New York; CPH:Dox, Copenhagen (2023); Berlinale, Berlin (2023, 2021, 2020); International Film Festival Rotterdam (2023, 2020) and Viennale, Vienna (2022). Individual screenings and special focus on her work include events at Bozar, Brussels (2026); ICA, London (2025); Harvard Film Archive (2024); High Line Art, New York (2023); Cinema Urbana, Brasilia; Courtisane, Ghent; Berkeley Art Museum and Pacific Film Archive (2022) and Instituto Moreira Salles, São Paulo (2020). Her work is represented in the collections of Kadist, Paris; Cnap, Paris; Pinacoteca, São Paulo and Frac Bretagne. Ana Vaz lives and works in Paris.

Public programme

Performance
Guilherme Vaz: Sinfonia do Fogo

21.11.2026 | 17:00–18:00
at Philharmonie Luxembourg

Co-produced by Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and the 2026 rainy days Festival of Philharmonie Luxembourg in collaboration with Luxembourg Art Week.

Performance
Nuno da Luz, Inês Tartaruga Água and Xavier Paes play Guilherme Vaz

06.03.2027 | 14:30–15:30

Participatory workshop
Music for Walls
(after Guilherme Vaz)

by Nuno da Luz, Inês Tartaruga Água and Xavier Paes

07.03.2027 | 14:30–16:30

Screening
Hanabi (Fire Flower) by Ana Vaz

Ana Vaz's second feature film, *Hanabi (Fire Flower)*, will be presented during the 17th edition of the Luxembourg City Film Festival (04 – 14.03.2027).

Ana Vaz, *Hanabi (Fire Flower)*, 2026
105 min, France / Brazil
Original version in Japanese and English, with English subtitles

Screening details will be announced at a later date on the festival's and Mudam's websites.

Mudam Talk
At the edges of cinema
with Erika Balsom

24.03.2027 | 18:30–20:00

Performance
Walk, Hands, Eyes (Luxembourg)
by Myriam Lefkowitz

01–02.05.2027

Lunchtime at Mudam

27.11.2026 | 12:30–13:30 | FR/EN
29.01.2027 | 12:30–13:30 | FR/EN
05.03.2027 | 12:30–13:30 | FR/EN

Curatorial tours

13.01.2027 | 18:00
FR with Christophe Gallois

24.02.2027 | 18:00
EN with Christophe Gallois

07.04.2027 | 18:00
LU with Léa Kelsen

21.04.2027 | 18:00
PT with António Mendes

New Voices of Mudam: Unlearn/Unfold

12.12.2026 | 14:00–15:00 | EN
13.12.2026 | 14:00–15:00 | FR
16.01.2027 | 14:00–15:00 | EN
17.01.2027 | 14:00–15:00 | FR
20.02.2027 | 14:00–15:00 | EN
21.02.2027 | 14:00–15:00 | FR
13.03.2027 | 14:00–15:00 | EN
14.03.2027 | 14:00–15:00 | FR
17.04.2027 | 14:00–15:00 | EN
18.04.2027 | 14:00–15:00 | FR

Mudamini workshop
Regards empruntés

06.04.2027 | 10:00–12:00
11.05.2027 | 14:30–16:30

Mudamini workshop
Créatures Nocturnes
→ 6–12 years

within the framework of
the Luxembourg City Film Festival

11.03.2027 | 14:30–16:30

Schools workshop
Créatures Nocturnes

within the framework of
the Luxembourg City Film Festival

09 + 12.03.2027 | 09:30–11:00
Primary schools

10 + 11.03.2027 | 09:30–11:00
Secondary schools

Public programme

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Images

Cover, 1
Clara Cosentino, *Filmar no escuro (para Ana) [Filming in the Dark (for Ana)]*, 2025
35mm photograph, black and white
Courtesy of the artists

Cover (inside), 7
Ana Vaz, *Meteoro: Os Últimos Habitantes [The Last Inhabitants]* (film still, detail), 2024
Two-channel installation, 16mm film transferred to 4K, black and white, 2.1 sound, 14 min
Featuring Isabel Carvalho, interpreted by Paula Nascimento
Produced by Curtas Metragens CRL, Batalha Centro de Cinema, Circular Festival de Artes Performativas

2
Ana Vaz, *13 Ways of Looking at a Blackbird*, 2020 (film still, detail)
A collaboration with Vera Amaral, Mário Neto and Paula Nascimento
16mm transferred to 2K, colour and black-and-white, stereo sound, 31 min
Commissioned by EGEAC (Galerias Municipais de Lisboa, Portugal). Coproduced by Ana Vaz and Stenar Projects

3
Ana Vaz, *Pax Tellurica*, 2025 (film still, detail)
Black and white 16mm film, exposed and developed by hand, optical sound, 15 min
Produced by Ana Vaz with the support of the Cisneros Fontanals Art Foundation

4
Ana Vaz, *Apiyemiyekî?* (film still, detail), 2020
16mm film transferred to 2K, colour and black and white, stereo sound, 27 min
Co-produced by: Spectre Productions, Stenar Projects and Ana Vaz

5
Ana Vaz, *É Noite na América [It Is Night in America]* (film still, detail), 2022
16mm film transferred to HD, three-channel installation, colour, 3.1 sound, 41 min
Commissioned and produced by Fondazione in Between Art Film
Co-produced by Ana Vaz, Pivô and Spectre Productions

6
Ana Vaz, Meteoro: Paris, St Lazare, 2023
Two-channel installation, 16mm film transferred to 4K, black and white, 3.1 sound, 23 min 45 sec
Featuring Maïa Tellit Hawad, Hawad, David Terriat, Olivier Marboeuf
Produced by Ana Vaz with the support of Fondation Pernod Ricard

8
Ana Vaz, *Há Terra! [There Is Land!]*, 2016 (film still, detail)
16mm transferred to HD, colour, 5.1 sound, 13 min
Co-produced by Spectre Productions and Ana Vaz

9
Ana Vaz, *Carcará*, 2022 (film still, detail)
16mm transferred to 2K, stereo sound, 10 min

All images
Courtesy of the artist
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Texts

Texts on *É Noite na América*; *Meteoro: Paris, St Lazare*; *Meteoro: Os Últimos Habitantes*; *Meteoro: Déesse*; *Les Mains, Négatives*; *Occidente*; *Há Terra!* and *Amérika: Bahía de las Flechas* were written by Luiza Spotorno

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