

AMOXTLI

2024



STUDIO VIR ANDRES HERA

VIRANDRESHERA.COM

AMOXTLI

2024

Production

CHINAMPA

CNAP (Centre National des Arts Plastiques)

Amoxтли is a film project developed primarily in Mexico initiated by Vir Andres Hera with invited collaborators. It was filmed across Tlaxcala, Puebla, Oaxaca, Mexico City, and rural plateaus marked by archaeological, agricultural, and migratory histories. Additional fragments were recorded in France, where sections of the voice-over were written and performed, and in New York City within Mexican communities on 8mm film.

The project articulates a decolonial cinematic methodology grounded in landscape, collective writing, and embodied knowledge. Cinema is approached as a site of situated encounter rather than representation. The structure emerged from extended conversations, improvisations, and shared reflection generated through dialogue, and friction.

The performers are activists and cultural workers engaged in specific political communities: trans and Afro-Mexican activists based in Mexico City; members of anti-racist collectives such as Prietologías; Muxe artists from Oaxaca; non-binary rural practitioners rooted in territorial struggles. Their presence is anchored in lived political practice, Amoxтли stages encounters between their distinct positions without collapsing them into a unified identity. Difference, contradiction, and negotiation remain visible.

Landscape functions as a structural partner. Archaeological ruins, volcanic soil, cemeteries, dry fields, and stone walls are approached as material witnesses to colonial extraction, evangelization, racial hierarchy, and survival. The camera moves through these terrains as a searching body. Geological time and contemporary activism coexist within the same frame.

The film unfolds through a series of chapters, including:

Everywhere My Brown Shoe Steps

Malintzin Panteon [Alone, but never lonely]

And they became witches

Las Ancestras [A conversation over the ruins]

Camera Serpent

Baby house of Amoxтли

Es una mujer y nada más

About my name

El Encanto

No tengas miedo de los truenos [Fête foraine]

Bois Brilé

Credits [Cactus orchestra]

Across these chapters, Amoxтли investigates how knowledge circulates outside dominant archival systems. Oral transmission, rumor, erotic memory, humor, grief, and collective speculation shape the film's writing. Scenes move between documentary conversation, staged fiction, ritual gesture, and intimate confession. Cinematic authority is fragmented through demultiplication. Multiple cameras operate simultaneously, producing parallel vantage points that resist hierarchical framing. As no single perspective stabilizes the image, vision becomes relational rather than extractive.

Language intensifies this structure. Spanish, English, French, and Nahuatl circulate across the film. The voice-over introduces distance and displacement. Misalignment between languages is preserved and translation remains partial.

Amoxтли forms the second movement of a trilogy that began with *Le Daftar* and continues with *Incwadi*. Anchored in

Mexico while tracing transnational circuits, the film approaches cinema as a collective practice in which communities articulate, contest, and reconfigure themselves, and where the camera remains accountable to their presence.



BABY HOUSE OF AMOXTLI. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.







BABY HOUSE OF AMOXTLI. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



NO TENGAS MIEDO DE LOS TRUENOS (FÊTE FORAINE). VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CHAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.









NO TENGAS MIEDO DE LOS TRUENOS (FÊTE FORAINE). VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



CAMERA SERPENT. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



**She is:
elliptical,
touches shadows,
zooms in on hands,
eyes, stones.**



CAMERA SERPENT. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.







EVERYWHERE MY BROWN SHOE STEPS. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CHAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.

I'm tired of being born and [re]born and [re]born.



Trop de frontières, pas assez de thunes.

EVERYWHERE MY BROWN SHOE STEPS. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



BOIS BRILÉ. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.







BOIS BRILÉ. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



ABOUT MY NAME. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.





ABOUT MY NAME. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



LAS ANCESTRAS (A CONVERSATION OVER THE RUINS). VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.





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MALINTZIN PANTEON (ALONE, BUT NEVER LONELY). VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.





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AND THEY BECAME WITCHES. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.









AND THEY BECAME WITCHES. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.



and you're lucky enough to have an LGBTQ+ child

ES UNA MUJER Y NADA MÁS. VIR ANDRES HERA. 2024. FROM THE INSTALLATION AMOXTLI. PRODUCTION CHINAMPA, CNAP (CENTRE NATIONAL DES ARTS PLASTIQUES). COURTESY OF CHINAMPA.





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AMOXTLI A FILM BY

Vir Andres Hera

STARRING

Lo Coletti

Xaneri Damian

H.

Gato que pinta

Daniel Engels (Prietologías)

DIRECTOR OF PHOTOGRAPHY

Alexandre Cabanne

SOUND ENGINEER

Eloisa Diez

ORIGINAL SOUNDTRACK

Mahesh Batsou,

Serge Ghazale (So dope soda)

VOICE OVER CREATION & TRANSLATION

Yvelizra (Lysa Irene Velasquez)

Shakti Anierte-Mendez

Gabriela Fuentes Miranda

Aneth

Vir Andres Hera

EXTRA FEATURING

Alejandra Ascencion Colmena

Roberta Juan Mendoza

Leovigilda Ramirez Ruiz

Ulises Matamoros

EDITION

Vir Andres Hera

MIX

Mahesh Batsou

COLOR-GRADING

Malika Najoua

MAKE-UP ARTIST

John Ayllon

COSTUMES

Fabienne Guilbert Burgoa : Colección Apolatl

Manov : Vestido Zipolite

Xaneri Damian : Ruanas de telar de cintura

Gato que Pinta : Y2k frutiger letter / Kill Bill Cholette / Chola Bellaka 2000K (la mas cretacica) / Cholette Core / Chicano 2K

Daniel Engels : Futuros Prietos

FILM

Cinegrell Berlin

PRODUCTION SUPPORT

Camescoop. Bruxelles, Belgium

Angular Rentals. Mexico City

FONTS

VTC Tank Man

A PRODUCTION OF

Chinampa

CNAP (Centre National des Arts Plastiques)

WITH THE SUPPORT OF

Institut d'art contemporain, Villeurbanne/Rhône-Alpes

Triangle Arts - New York City.

Chasen Thajni - Ahuatempan Mexico.

Prietologias ©.

INAH - Instituto Nacional de Antropología e Historia.

CONANP - Comisión Nacional de Áreas Nacionales Protegidas.

ACKNOWLEDGEMENTS

Parque Nacional Tehuacán-Cuicatlán: Maria Luisa Hernandez Aguilar (CONANP), Juan Reyes y familia, Cabañas el Cardinal, Centro Ecoturístico San Juan Raya, Fernando Reyes, Rosario García.

Cantona: David Roberto Cuevas Pastrana, Ex-Hacienda Tepetlcalli, Restaurante Atonalenzin.

Yauhquemehcan: Herlinda Ramírez, Juan Luis Ramírez Zarate, Jaqueline Ramírez Zarate, Jocelyn Ramírez Zarate, Drea Hera, Armelle Perreau, Frida Ramírez, Lourdes Ramírez, Sébastien Perreau, Selenia Cedillo Moreno. Ignacio Hernández, Bonifacio Sánchez.

Ahuatempan: Carina Ascencion Juan, Elías Tadeo Maceda Ascensión.

Ancey: Çağla Erdogan, Maya Zaton, Lyne Caroff, Matthieu Clainchard, Marissa Hamaïli, ESAAA.

Mexico City: Omar Castillo Alfaro, Daniel Galicia, Lenny Lopez, Mxro Conequis, Barbara Borowski.

Paris: Dayneris Brito, Noelia Portella, Eva Barois de Caevel, Charlotte Vicari, Marie-Lanne Chesnot, Alicia Knock, Ife Day.

Bruxelles: Perrine Wens, Ines Cabanne, Evy Roselet, Sofia Quintero Hernández.

New York City: Nova Benway, Diana Lozano, Alun Williams.

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