IL Y A DES FISSURES DANS LES ARCHIVES

2015



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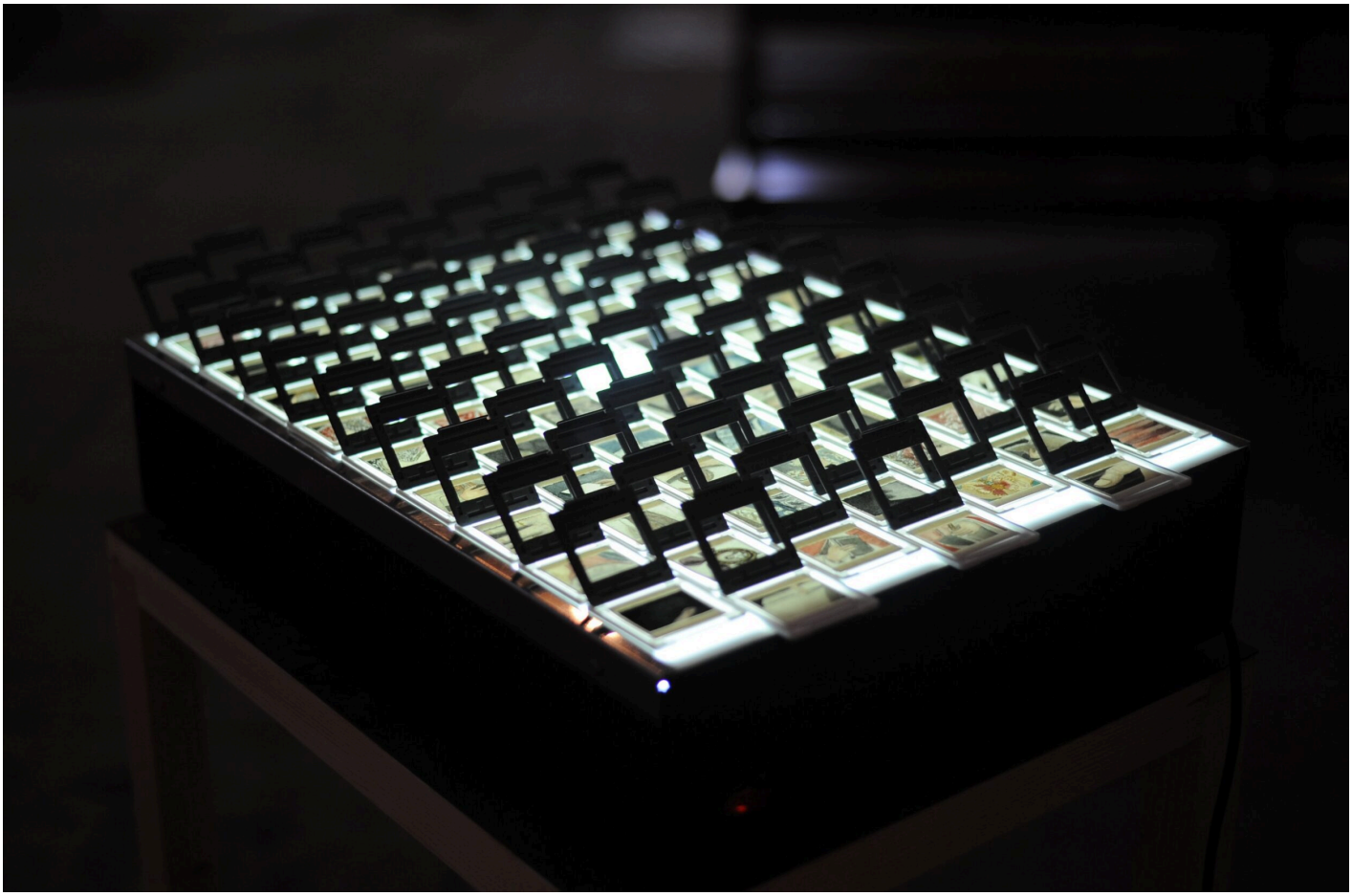
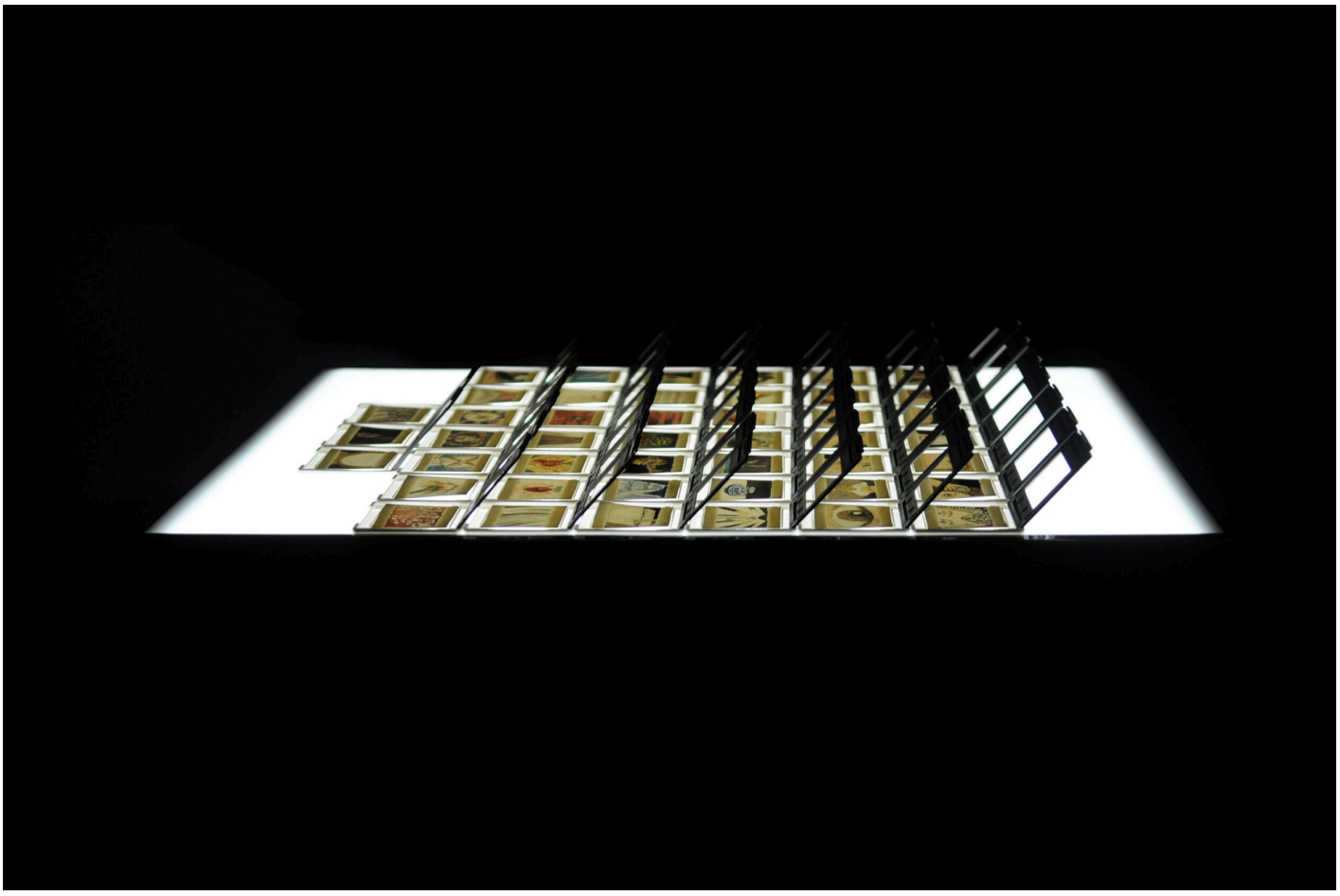
The elements of the installation coexist without resolving, There are fissures in the images, in the languages, in the documents. Produced between Belgium, Mexico, and France between 2014 and 2015, the work moves across sites marked by colonial entanglements, unstable translations, and queer-coded forms of representation.

A set of hand-made watercolor miniatures, placed in slide frames, reproduces details extracted from religious iconographies. Gestures, ornaments, fragments of skin, peripheral elements. The whole points to what has been omitted, displaced, or rendered secondary.



THE SUPPRESSED FILM ARCHIVE, INSTALLATION VIEW. COURTESY OF THE ARTIST. 2015

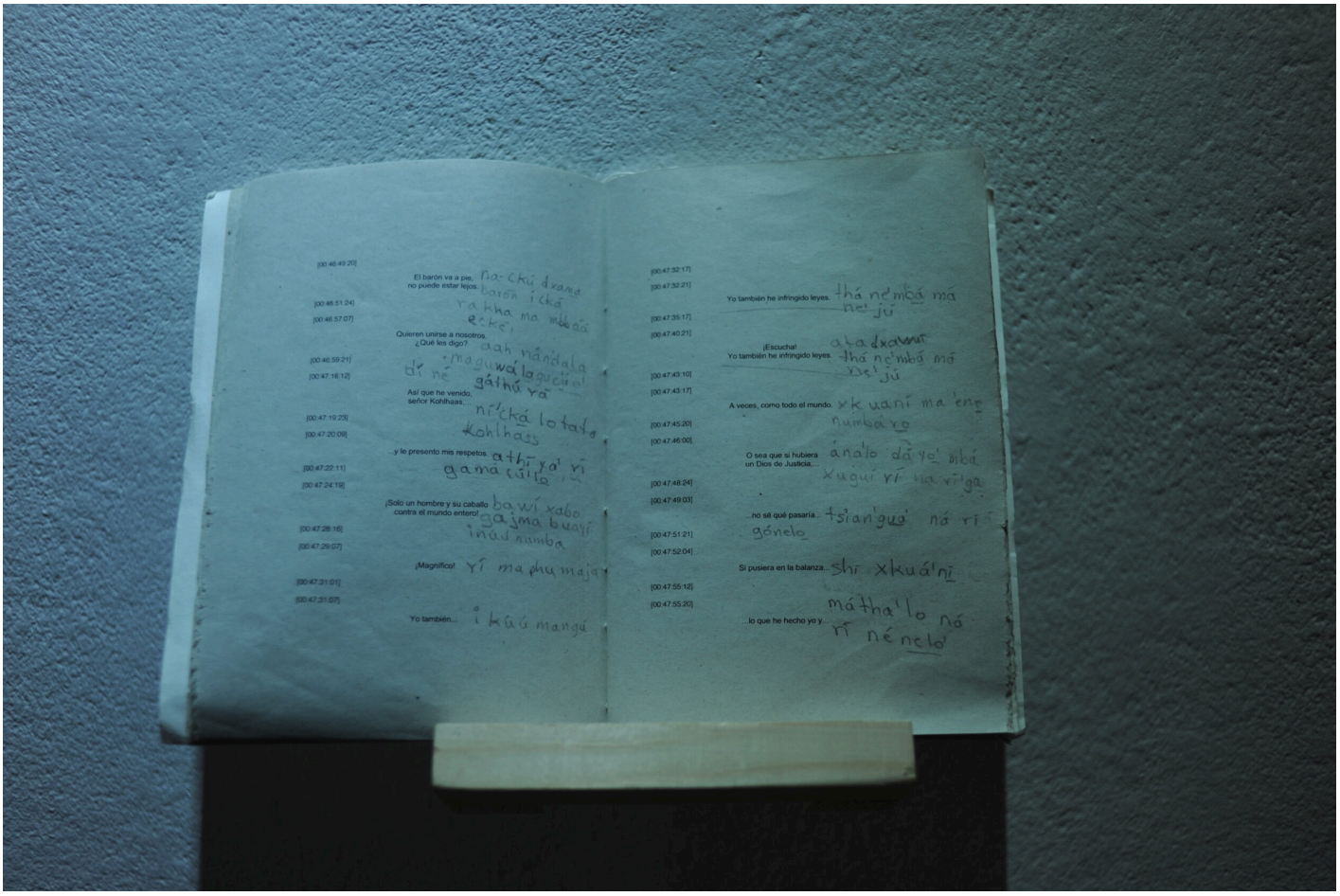




A script circulates, translated into Me’phaa. The translation does not stabilize the text. It produces a distance between what is said, what is read, and what is heard. Language does not guarantee the image.



TALAVERESCO (SUBTITLES). INSTALLATION VIEW. COURTESY OF THE ARTIST. 2015



TALAVERESCO (SUBTITLES). SCRIPT. COURTESY OF THE ARTIST. 2015

An installation composed of stones, miniaturized objects, and a costume derived from religious colonial depictions of monjas coronadas. The scales do not correspond. The body never appears as a whole. It is distributed, displaced, reconstructed through fragments.



NACHA. INSTALLATION VIEW. COURTESY OF THE ARTIST. 2015



EL TALLER ES UNA NUBE. INSTALLATION VIEW. COURTESY OF THE ARTIST. 2015


CONSIGNES D'URGE
INCENDIE
ACCIDENT

IGNACIA. INSTALLATION VIEW. COURTESY OF THE ARTIST. 2015

CONCEPT AND INSTALLATION
Vir Andres Hera