

# MISURCIA SISITLALLAN

2020



**STUDIO VIR ANDRES HERA**

VIRANDRESHERA.COM

# MISURGIA SISITLALLAN

2020

Two-channel video installation with quadriphonic sound piece + circular projection structure with printed screens.

Production

Le Fresnoy – Studio national des arts contemporains

Misurgia Sisitlallan develops from Athanasius Kircher's *Misurgia Universalis* and from the baroque poetics of Juana Inés de la Cruz, where scientific instruments, theology and linguistic invention coexist within the same cosmological imagination. The work does not revive this model. It displaces it.

Installed within a circular architecture, the project brings together scanning electron microscope imagery, ritual gesture and a polyphonic sound composition. Languages overlap without translation becoming central. Nahuatl, Fon, French, Spanish, English and Haitian Creole circulate simultaneously. The software environment developed with Jérôme Nika (IRCAM) does not organize speech according to semantic coherence but according to duration, intensity and spectral density. Hundreds of vocal layers accumulate, fragment and recombine, voices cut across one another and fragments persist. Meaning accumulates unevenly and sometimes collapses into noise.

The spectator moves inside an acoustic field where comprehension is partial. Surtitles are positioned outside the projection space.

Understanding requires distance. Remaining inside means accepting opacity and saturation.

The visual material results from collaboration with a materials science laboratory (UMET). Meteorites, lava and pollen are recorded through a scanning electron microscope. At this scale, geological and biological matter loses familiar proportions. The microscopic resembles astronomical cartography. Cavities approach craters, particles read as constellations, scale ceases to stabilize perception.

The SEM sensor and the camera sensor both translate matter into signal. In *Misurgia Sisitlallan*, these instruments operate alongside incantation. Pre-Columbian and African deities appear through ancestral gestures, not as illustrations of mythology but as interruptions within a scientific image regime. Ritual and laboratory share the same surface.

In dialogue with Guillaume Vallée's practice on glitch aesthetics and signal disruption, the work treats technological error as structure rather than accident. Distortion, interference and instability are beyond being post-production effects, they are epistemic positions where images tremble, where signal resists clarity.

The work questions structures of inscription. The projection screens are printed with hieroglyphic forms prior to illumination; the image never lands on a neutral support as memory precedes projection. Linguistic and material traces remain visible beneath the moving image.

*Misurgia Sisitlallan* approaches the emergence of speech and the emergence of the universe as parallel processes of vibration and differentiation. Instead of privileging harmony, the installation sustains friction between voices, scales and epistemologies coexisting under tension.

Chapters:

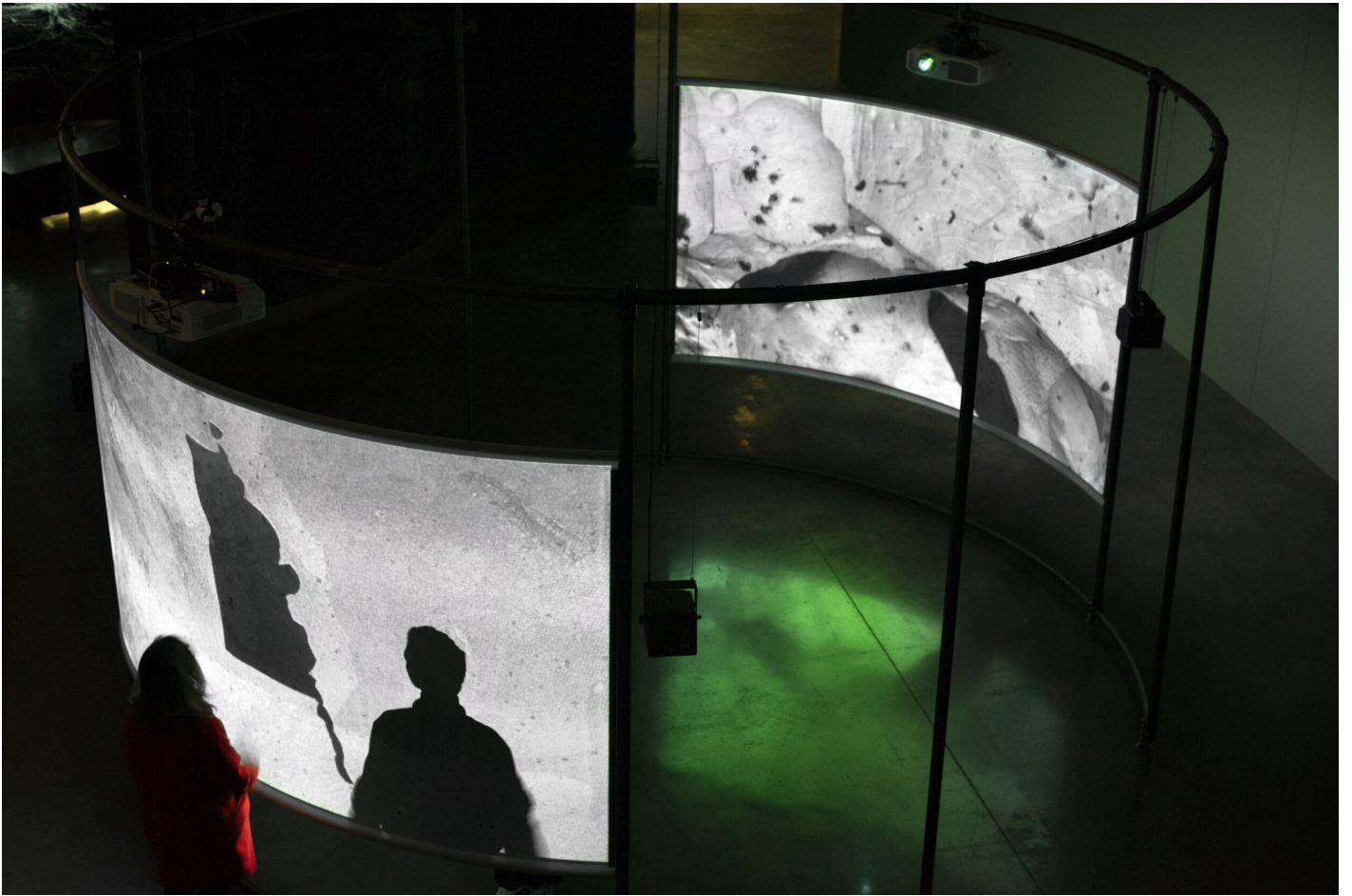
Ixtlilton

Mayawel

Tezkatlipoka

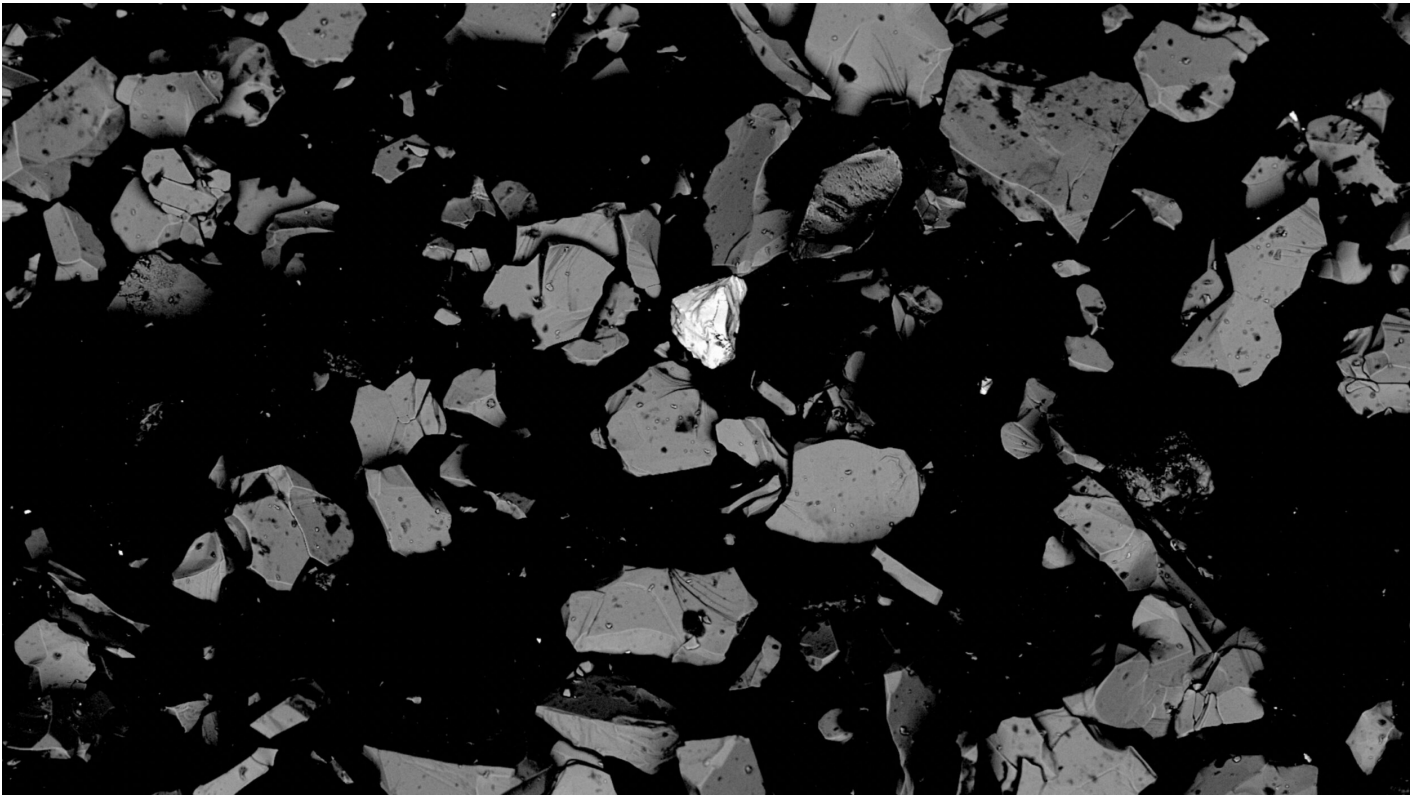
Tlalok

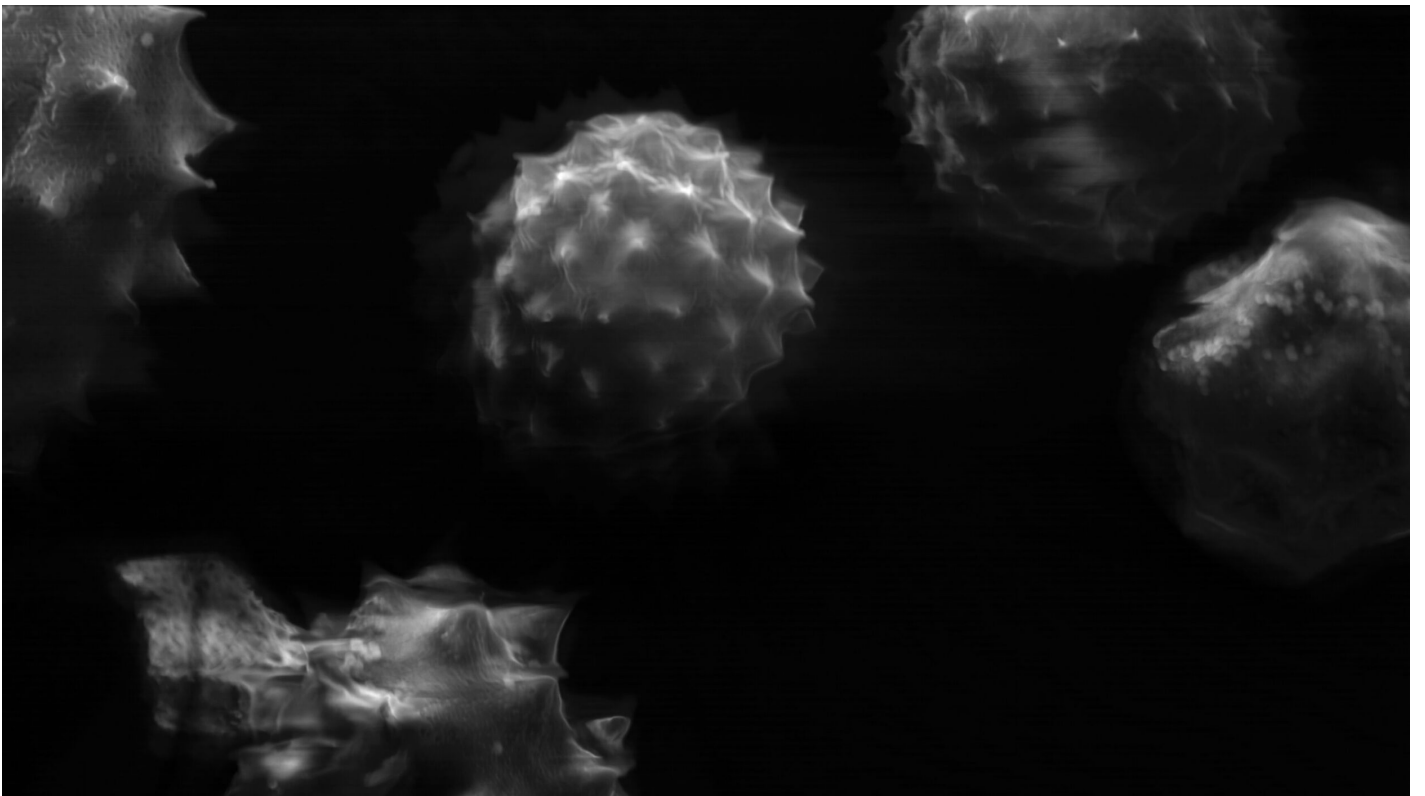
Kowatlikue

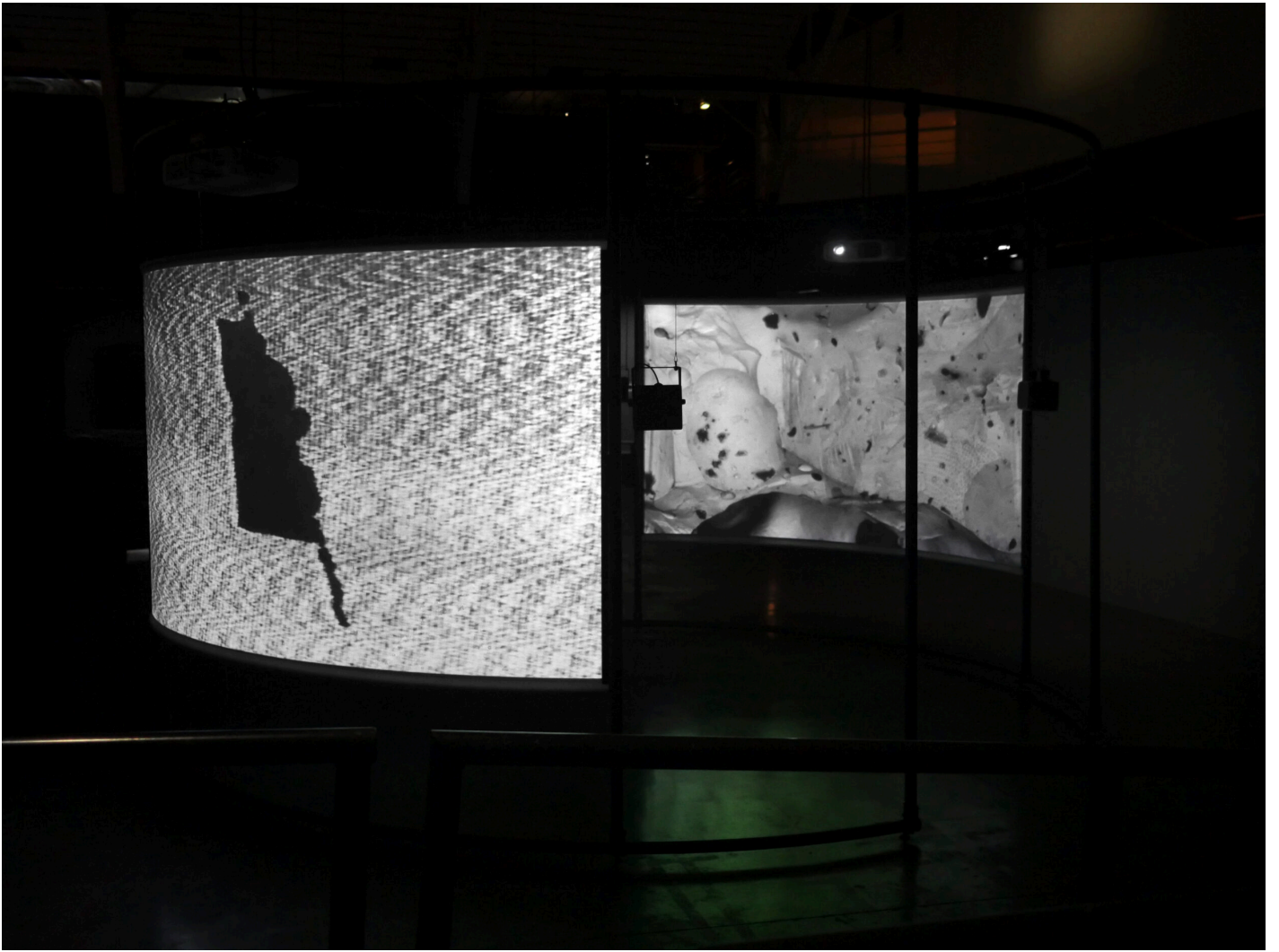


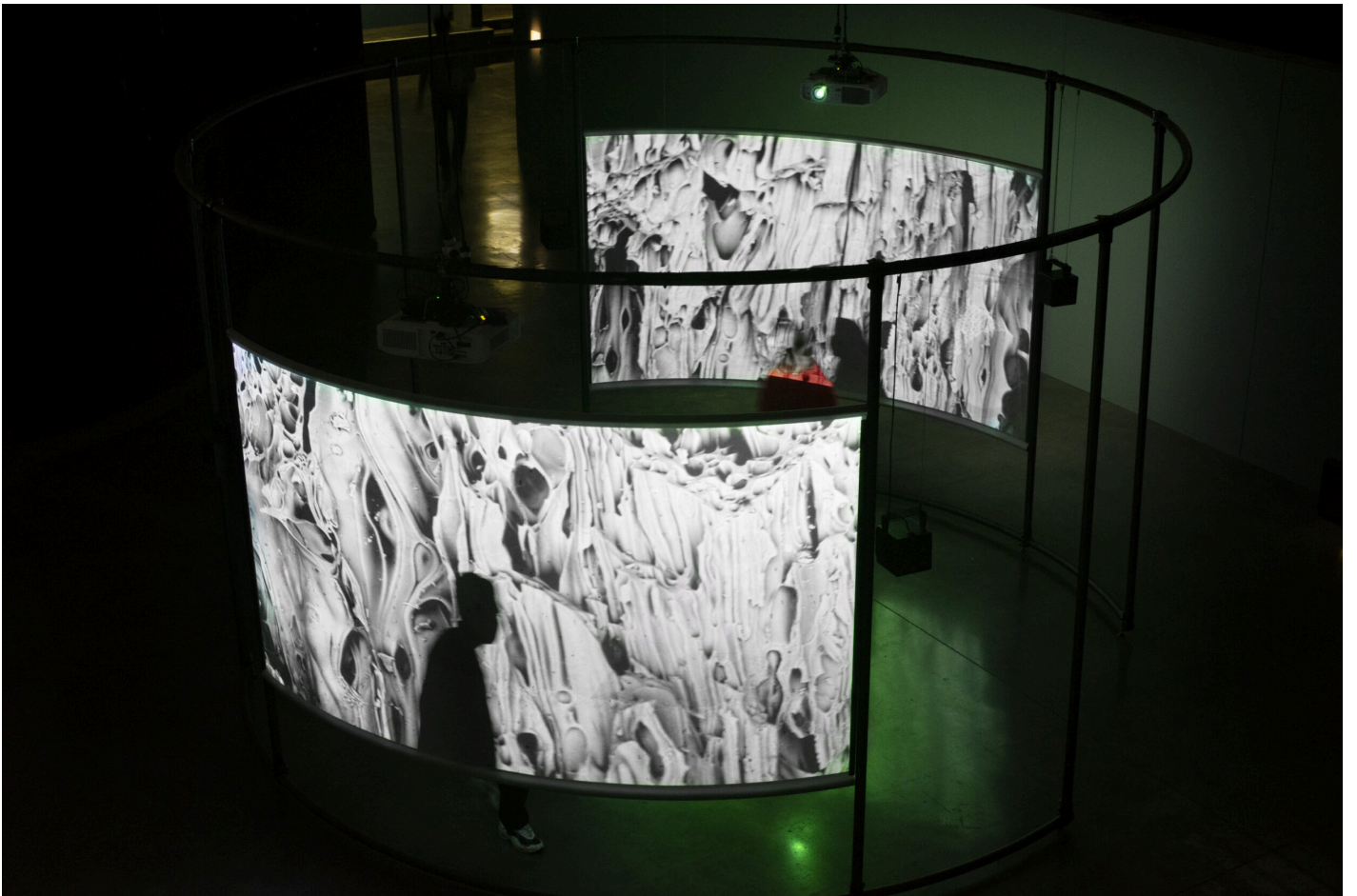
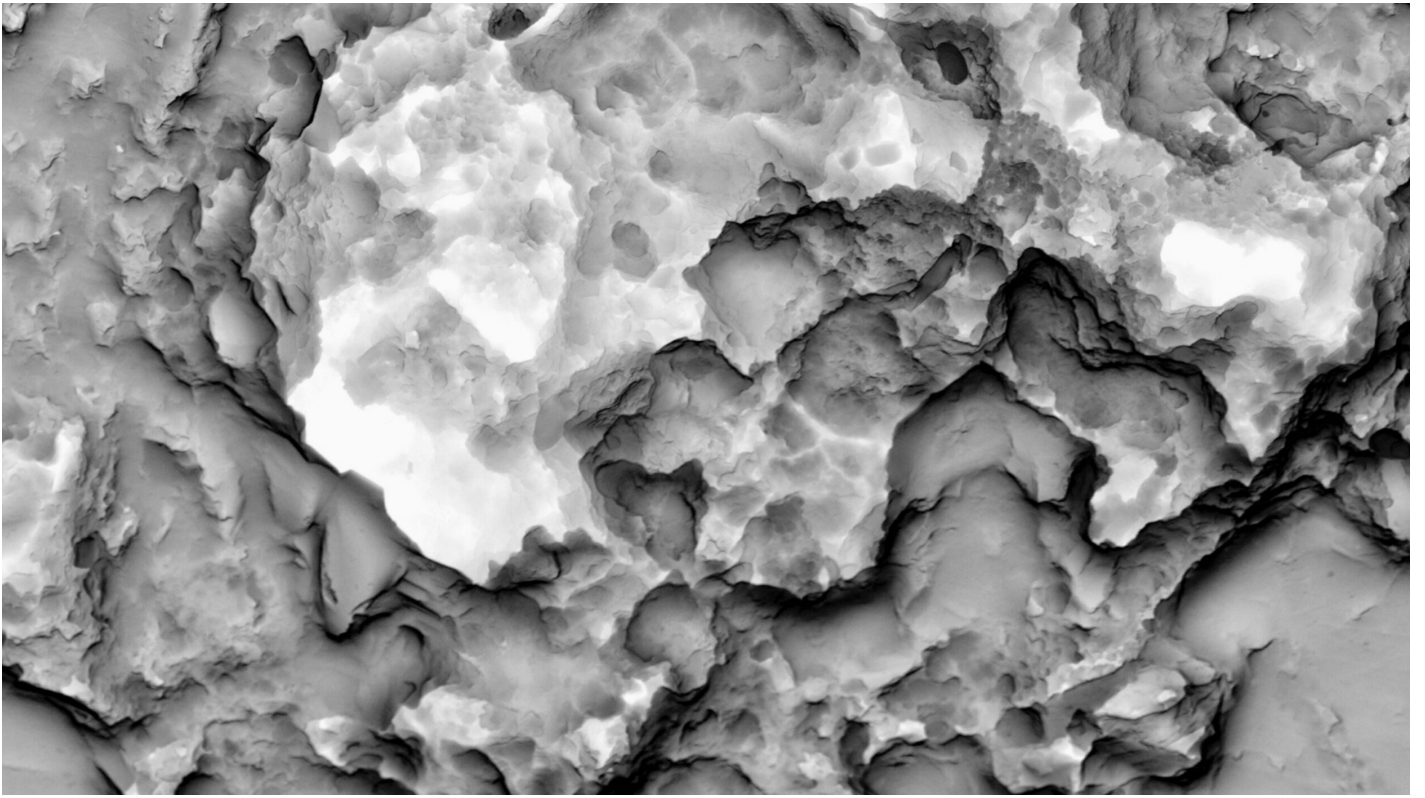
ALL INSTALLATION VIEWS: PANORAMA 22, LE FRESNOY – STUDIO NATIONAL, 2020. COURTESY OF VAH STUDIO.  
ALL FILM STILLS: MISURGIA SISITLALLAN, 2020. COURTESY OF VAH STUDIO.

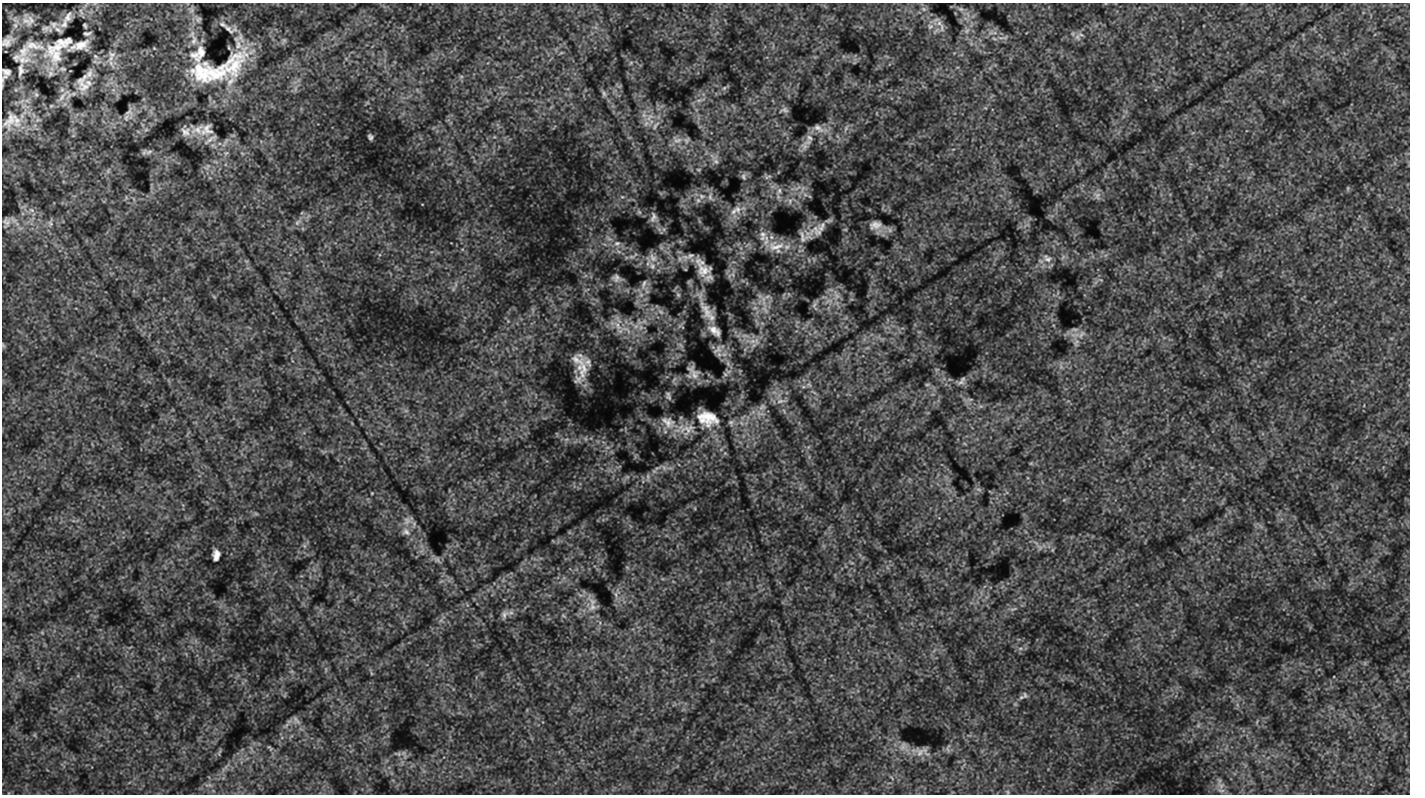


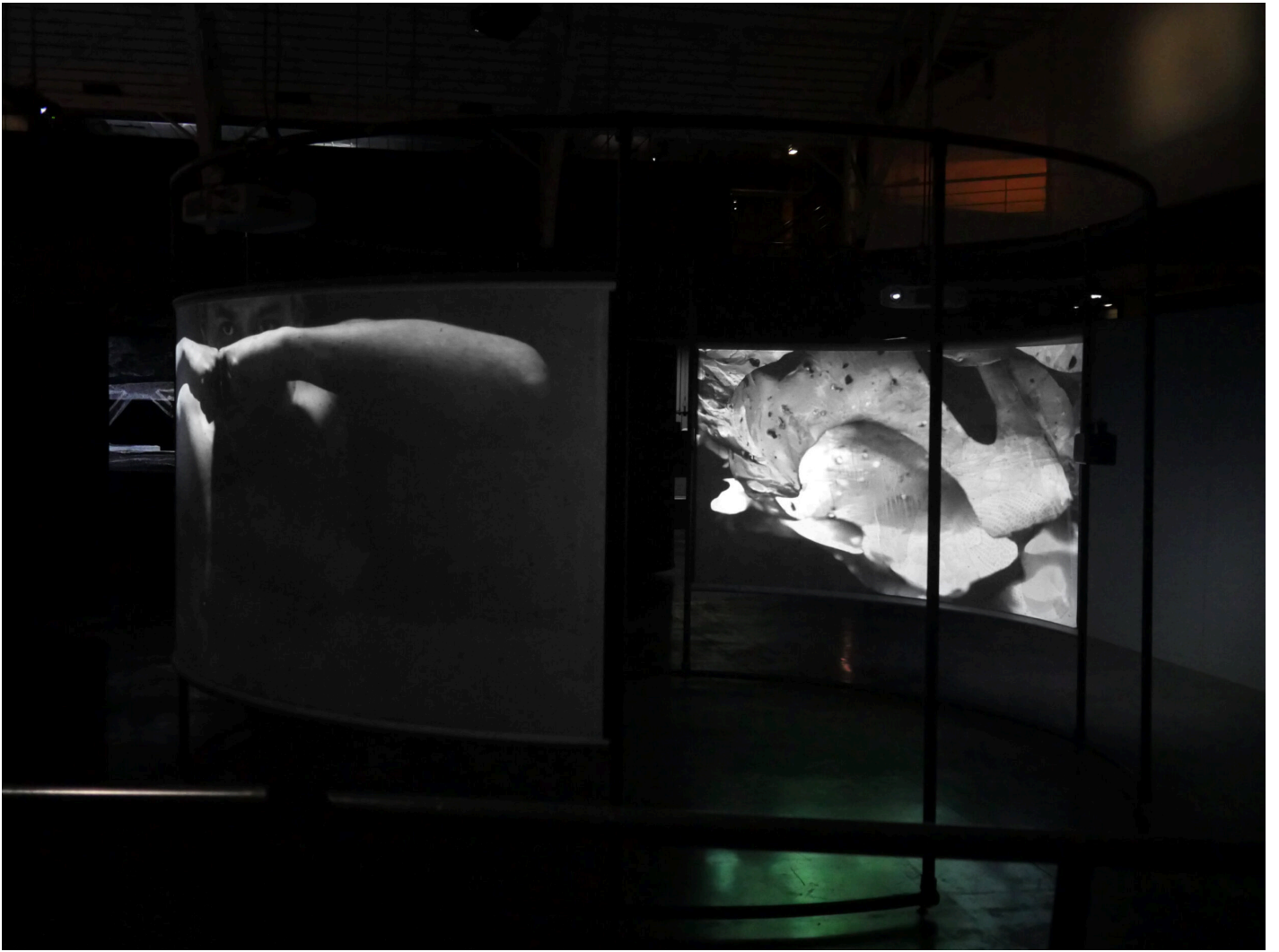


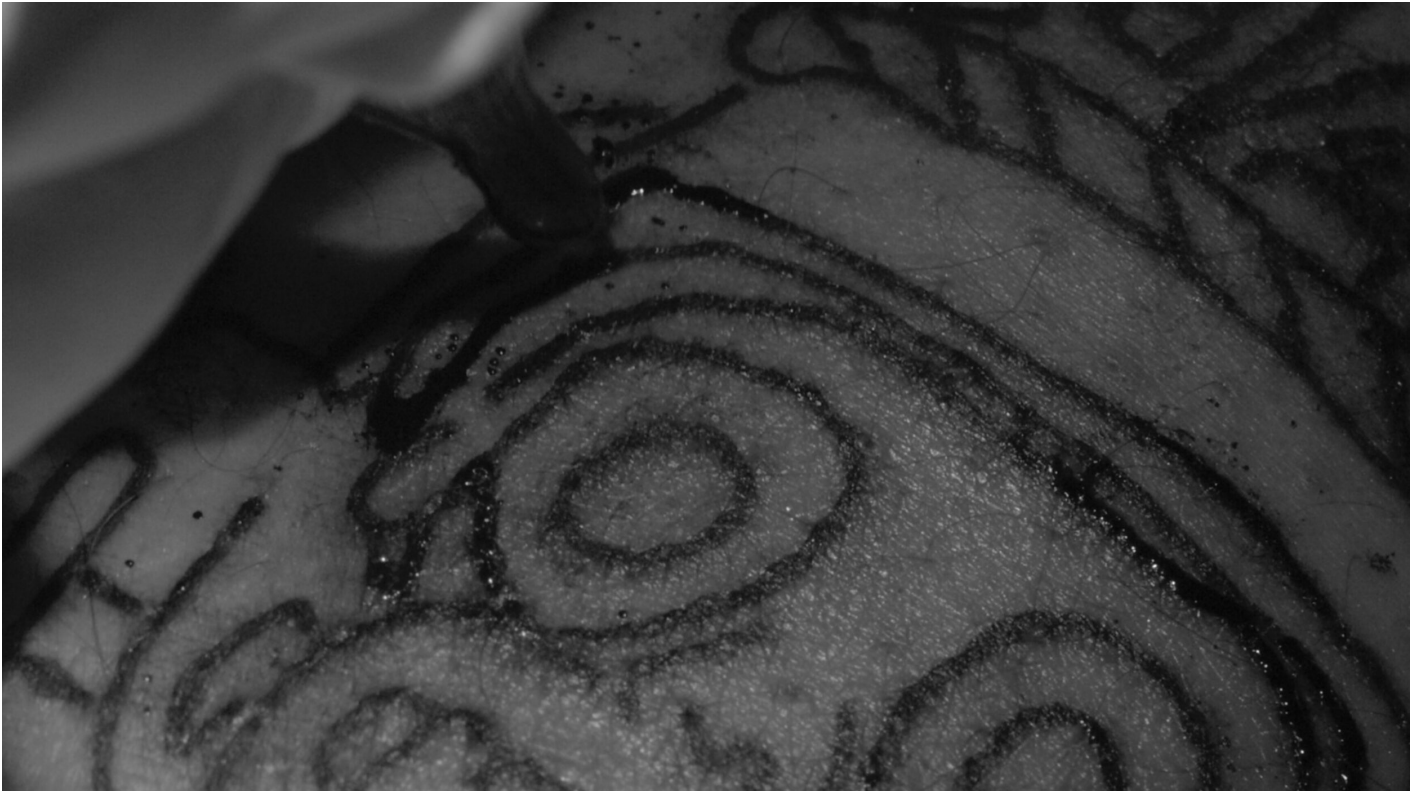


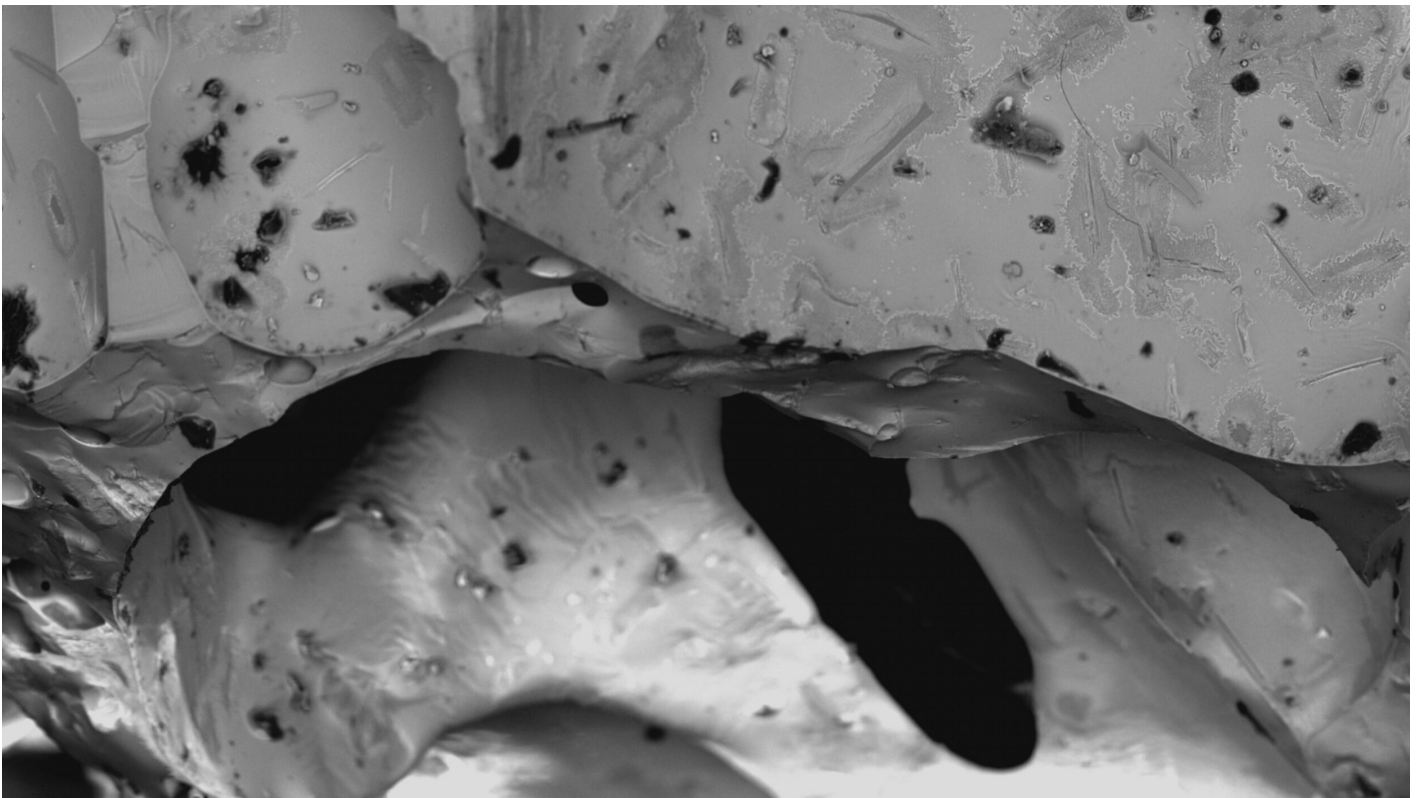
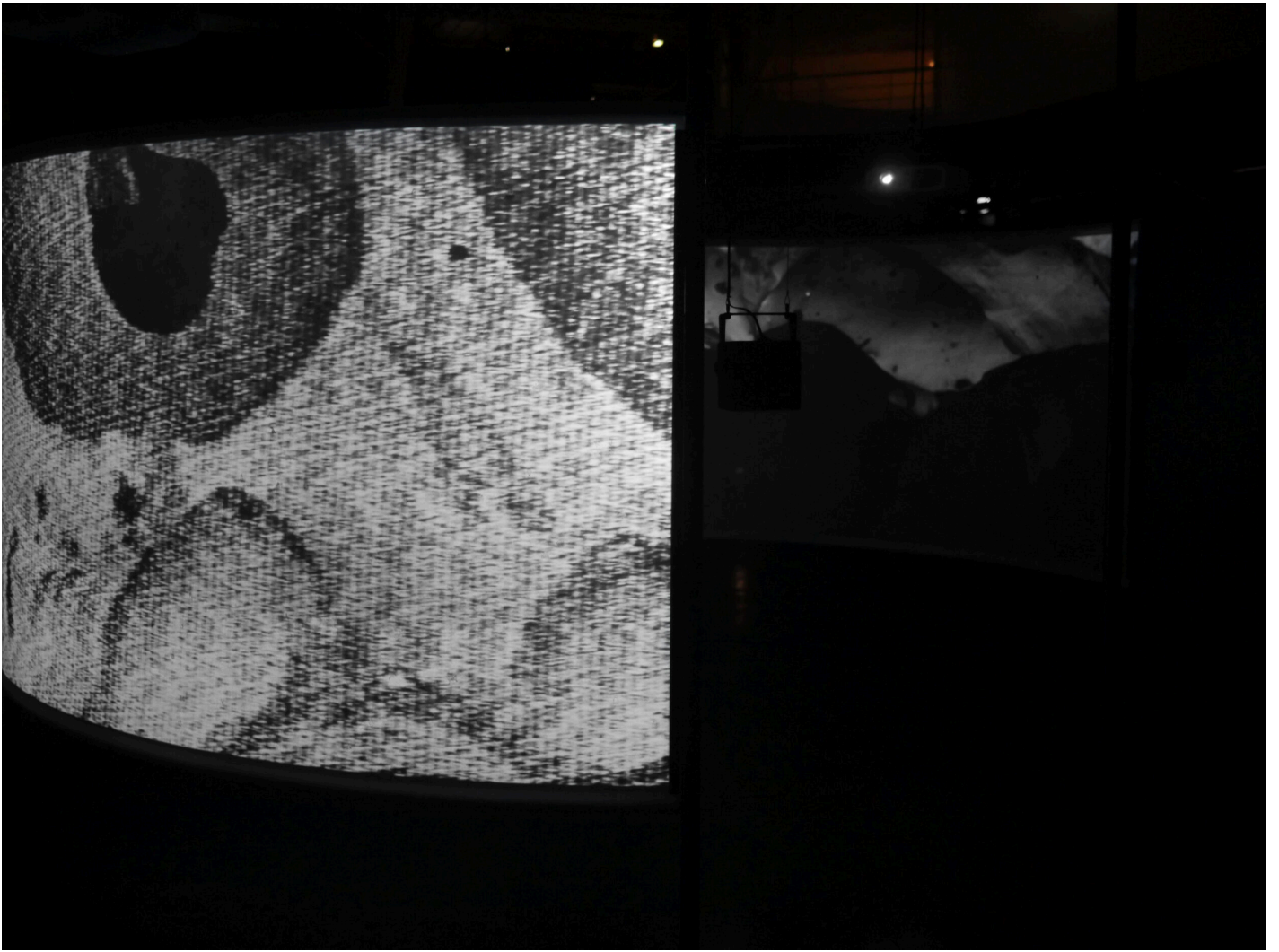






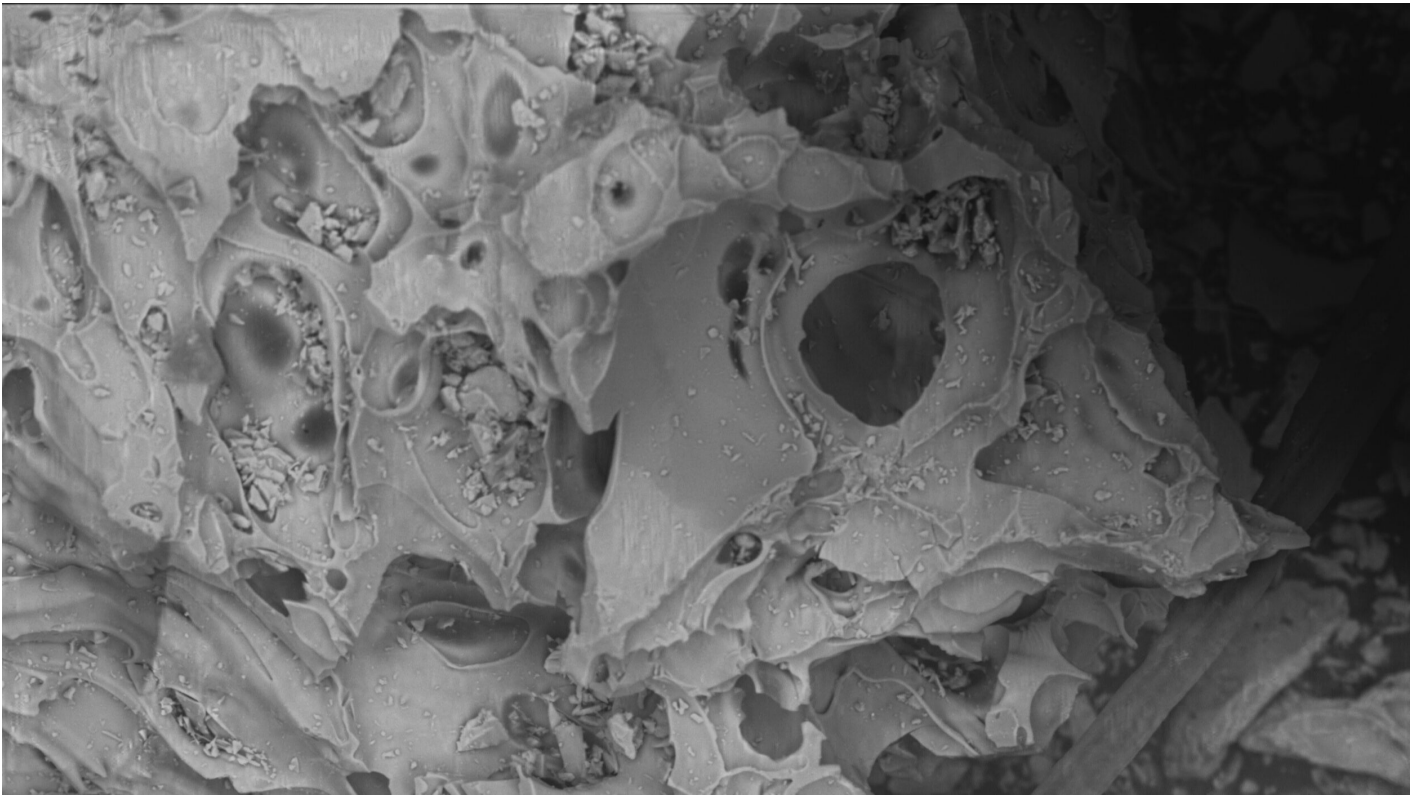


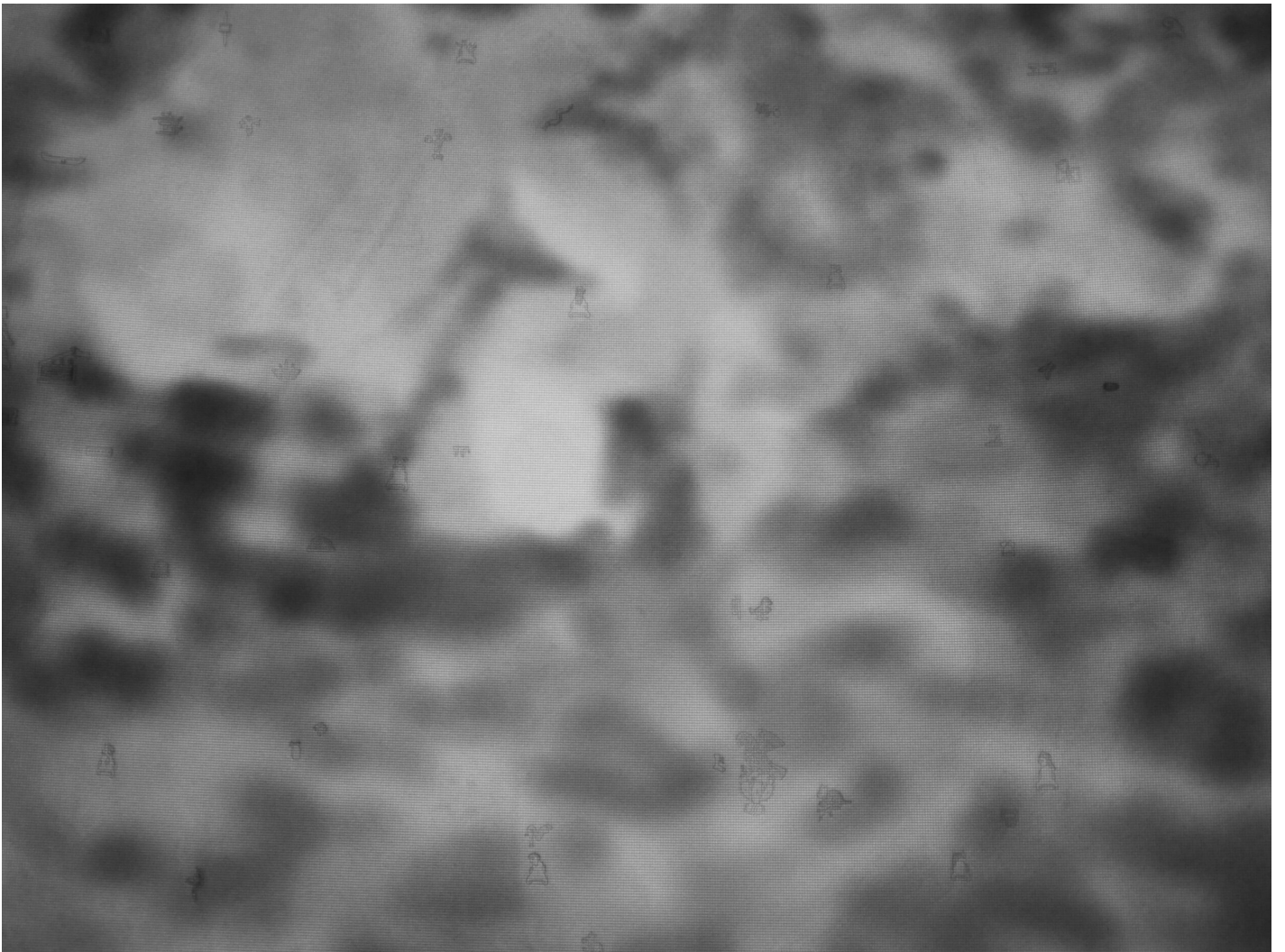
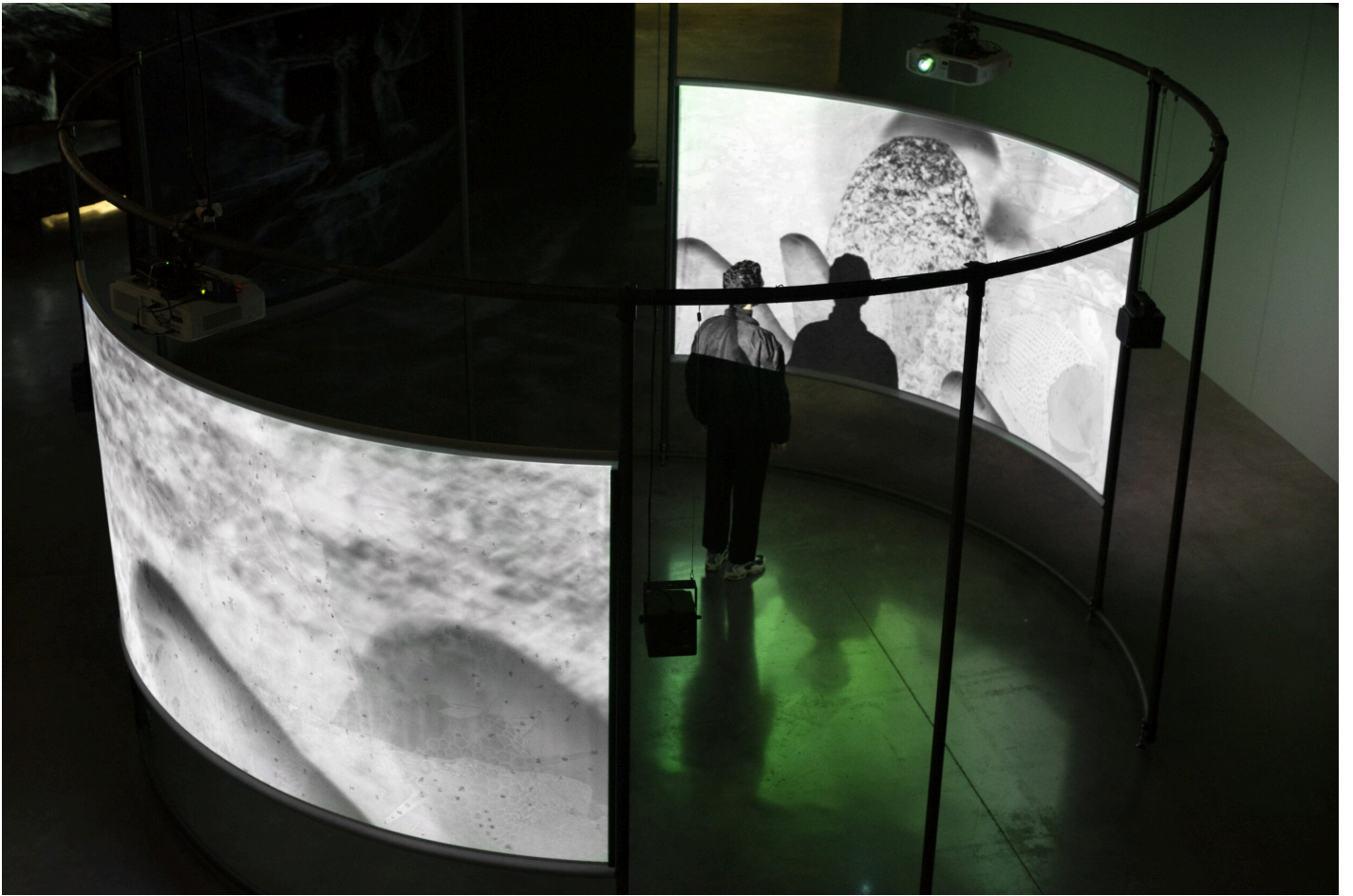












ALL INSTALLATION VIEWS: PANORAMA 22, LE FRESNOY – STUDIO NATIONAL DES ARTS CONTEMPORAINS, 2020. COURTESY OF VAH STUDIO.

ALL FILM STILLS: MISURGIA SISITLALLAN, 2020. COURTESY OF VAH STUDIO.

**FEATURING**

Amélie Agbo — Kowatlikue  
Fernando Colin-Roque — Xochipilli  
Yongkwan Joo — Tezkatlipoca  
Moïse Togo — Ixtlilton  
Jazmin Lespinasse — Mayawel

**VOICES**

Christina Angeles — Nahuatl  
Mahoutin Ablawa Eliane Aisso — Fon  
Santiago Bonilla — Nahuatl, Spanish  
Rachel Castilla — Spanish  
Felipe Esparza — Spanish  
Alice Goudon — Chant  
Vir Andres Hera — Nahuatl  
Mario Lollia — Haitian Creole  
Kendra McLaughlin — English  
Florianne Niox — French  
Jakob Ohrt — English  
Lourdes Ontiveiros — Spanish, French

**SOUND DESIGN AND COMPOSITION**

Jérôme Nika, IRCAM

**GLITCH RESEARCH AND COLLABORATION**

Guillaume Vallée

**MICROSCOPY CINEMATOGRAPHY**

Vir Andres Hera

**MICROSCOPY LABORATORY UMET**

Hugues Leroux  
Damien Jacob  
Pierre-Marie Zanetta  
Alexandre Fadel

**ADDITIONAL DIRECTOR OF PHOTOGRAPHY**

Fernando Colin-Roque  
Yongkwan Joo

**TATTOO ARTIST**

Elliot Eugénie

**COLOR GRADING**

François Engrand

**SOUND MIX**

Yannick Delmaire

**PRODUCTION MANAGER**

Élodie Wattiaux

**ARTISTIC SUPPORT**

Evelina Domnitch  
Dmitry Gelfand

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Université de Lille

IRCAM – Centre Pompidou

Opéra de Lille

Université du Québec à Montréal

Qalqalah

Le Fresnoy – Studio national technical teams

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