

# THE VULNERABLE OBSERVER

2022



**STUDIO VIR ANDRES HERA**

VIRANDRESHERA.COM

# THE VULNERABLE OBSERVER

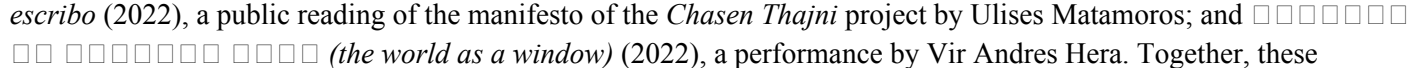
2022

August 19 to October 16.

Museo de la Ciudad. Queretaro, Mexico.

*The Vulnerable Observer*<sup>[1]</sup> takes its title from the book of the same name by Ruth Behar and refers to a practice of vulnerable looking, set in opposition to the dominant figure of the detached observer. The exhibition brings together recent works by Vir Andres Hera and unfolds as an exploration of vulnerability as a method, a position, and a way of producing knowledge. It marked the artist's first solo exhibition in Mexico.

The presentation includes a selection of recent works from the installations *Le Daftar* and *Misurgia Sisitlallan*, combining digitized 16mm film, camcorder footage, HD video, microscopy-based images, and sound pieces developed in dialogue with technologies from the artificial intelligence laboratory of IRCAM, Centre Pompidou, among others. Across these works, multiple linguistic, temporal, and sensory regimes overlap, questioning how languages circulate through bodies, memories, and historical sedimentations.

The exhibition was accompanied by a performance program presented during the opening. The program included *Rupture de langue* (2022), a performance by Gwenaëlle Tatoué; *9 para los que están armados (no) es verdad que (yo) escribo* (2022), a public reading of the manifesto of the *Chasen Thajni* project by Ulises Matamoros; and  *(the world as a window)* (2022), a performance by Vir Andres Hera. Together, these gestures extended the exhibition into a shared space of listening, presence, and transformation.

All images presented here are working documents produced on site. They are shared as fragile archives of process rather than final representations. Rather than documenting a finished state, they register moments of installation, rehearsal, reading, and performance, making visible the material, temporal, and relational conditions through which the exhibition took shape.

MCQRD  
MUSEO DE LA CIUDAD DE QUERETARO

19 DE AGOSTO - 16 DE OCTUBRE

**VIR ANDRES  
HERA**

**THE  
VULNERABLE  
OBSERVER**

EXHIBITION BOOKLET, THE VULNERABLE OBSERVER, MUSEO DE LA CIUDAD DE QUERÉTARO, 2022.  
COURTESY THE ARTIST.



PERFORMANCE DOCUMENTATION DURING THE VULNERABLE OBSERVER OPENING. RUPTURE DE LANGUE. GWENAËLLE TATOUÉ. PERFORMANCE. 2022. G VAH STUDIO.









scream,  
a cry out,  
a note,  
to tell.  
movements

nud on the walls.  
e sun is going down,  
tle bit darker.  
running away  
m further and further,  
aller and smaller.

A phone above the radiator,  
a landline phone in a wall, a floral wallpaper,  
and this link is quite stark  
against these ruins.  
Arrive-e à la cabine téléphonique  
Pappelle, je paie 50 francs CFA,  
the skirt Daniel-Is is wearing  
is made of a baby blue cloth,  
with multicolored vertical stripes  
that go from the calf to the waist.  
This material is normally used  
to clean in Mexico,  
but she's taken it and repurposed it  
into this beautiful garment.  
She wears sunglasses with an amber arm and a  
straight piece skirt. It is sky blue,  
the stripes are multicolored,  
she balances on that ledge,  
cries to keep balance, working on,  
wobbling just working hard to keep the balance.

Assis dans un nuage, à terre  
princesse de l'opoponon  
Côte d'Ivoire, à l'ouest de  
le froid couette, 1985, la première  
insurrection des afro-américains  
1960, 1969, 1978. Les miroirs sont  
ont été les miroirs et les miroirs  
mais on a essayé. Les miroirs ont  
tapé, on a décapé. Les miroirs ont  
papou, on a décapé. Les miroirs ont  
ont essayé de nous faire dans un  
papou, ça a été décapé. Les  
mouji ont essayé de nous

Le mur se feint  
en deux.  
Point.  
Pause.  
Slash.  
ÿ tréma.  
All you can see  
is their back  
and their clothing.  
No skin.  
No face.  
Ife dans le mur  
comme un lézard.

A train goes past,  
a car flies by  
on a highway bridge,  
and they stand there  
looking at these ruins,  
looking down  
to where Fabienne is,  
away from the eyes.  
It drops from the ether basilica,  
the camera just captures the trees,  
grass, the leaves, quite quickly,  
with no specific purpose.  
They carry on, away from the house.  
It runs across this field La Jean Fabienne  
and Fabienne starts running away.

There is an image in front of me,  
of a woman.  
Fabienne is a woman,  
and there is a wall, black woman  
walking from the steps  
till the garden,  
because of other people  
she has to look at the sea.

the four people are not  
together in the same frame,  
but they are together in the fact  
of being in the same place.  
with more nature growing in it.  
There are vines you can see.  
She stops making the sound,  
wipes her eyes with a sleeve,  
her eyes are full of tears,  
and tears fall down her face,  
from the nose, some mucus.  
The camera zooms in her face,  
and still me  
and





MAKING-OF DOCUMENTATION (INSTALLATION VIEWS, MOUNTING PROCESS). G VAH STUDIO.

# The Vulnerable Observer

de Vir  
Andrés  
Hera

MUSEO  
CIUDAD  
QRO



Guerrero No. 27 Nta.  
Centro Histórico  
Santiago de Querétaro, Qro  
México

Inauguración:  
**viernes 19 de agosto, 20:00 h**  
Performance de Gwénaelle Tatoue  
Charla con Ulises Matamoros  
**Abierta hasta el 16 de octubre**



SECRETARÍA DE  
CULTURA



QUERÉTARO  
JUNTOS, ADELANTE

\*Este programa es público, ajeno a cualquier partido político. Queda prohibida el uso para fines distintos a los señalados en el programa.

THE VULNERABLE OBSERVER, MUSEO DE LA CIUDAD DE QUERÉTARO, 2022. COURTESY THE ARTIST.

WITH

Gwenaëlle Tatoué, Ulises Matamoros

CURATOR

Gabriel Hörner

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