# THE VULNERABLE OBSERVER

2022




## STUDIO VIR ANDRES HERA

VIRANDRESHERA.COM

# THE VULNERABLE OBSERVER

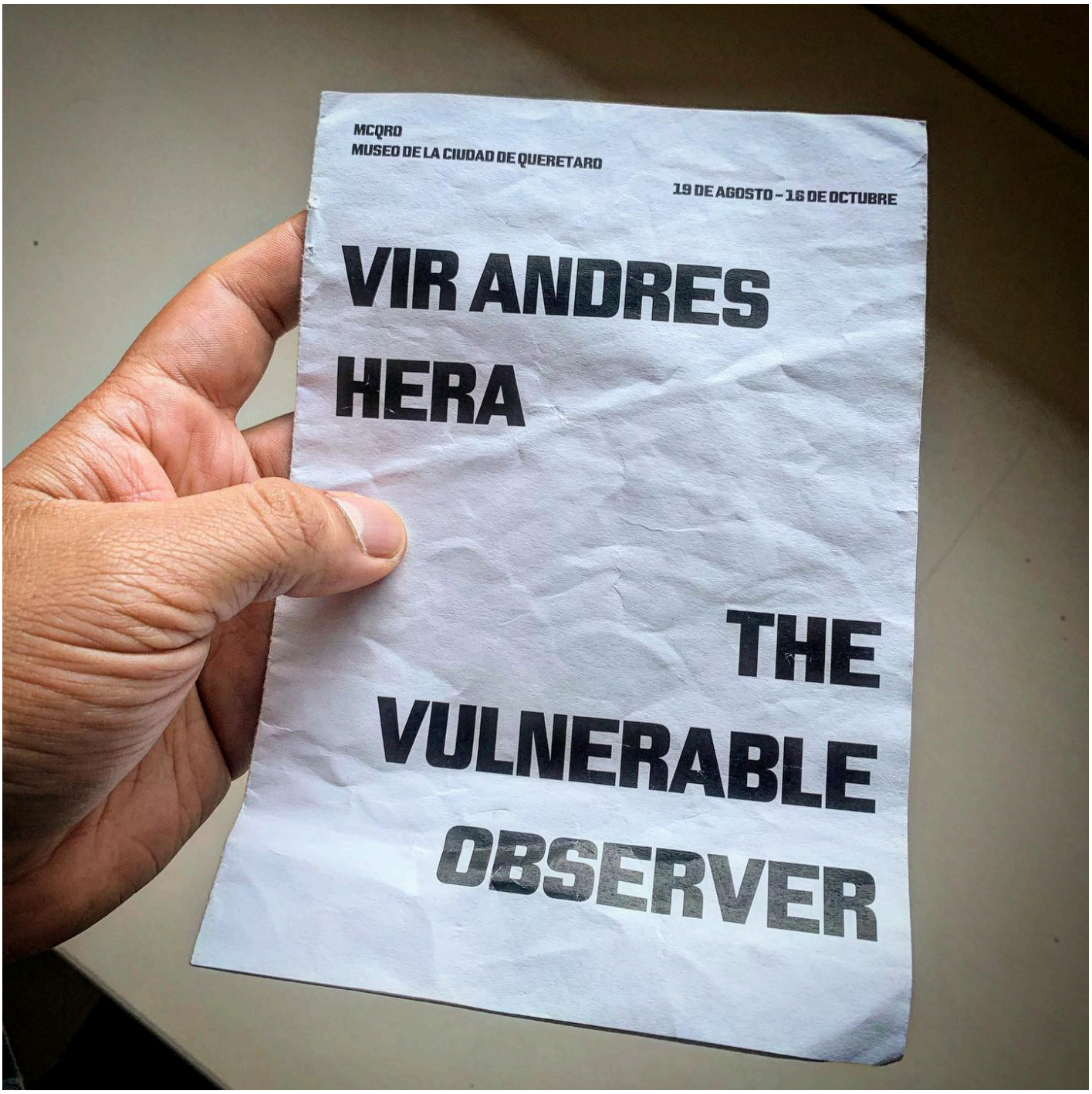
2022
August 19 to October 16.
.
Museo de la Ciudad. Queretaro, Mexico.

*The Vulnerable Observer[^1]* 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 *Աշխարհս մե փանջարա այրի (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.




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.




still making the sound.
could be a scream,
could be a cry out,
it could be a note,
it's hard to tell.
Leonce makes movements,
like a dance or Masha Allahs,
near the colonial house
cardboard in the windows,
wooden board in the windows,
rusted bars, mud on the walls.
A phone above the radiator,
a landline phone in a wall, a floral wallpaper.
Leonce dance
nd using his leg
his knees, danc
like he's in a
music video, m
uses his
he also mo
it's a chur
a black Pentecos
where peo
caught by th
and allow the
to move the way

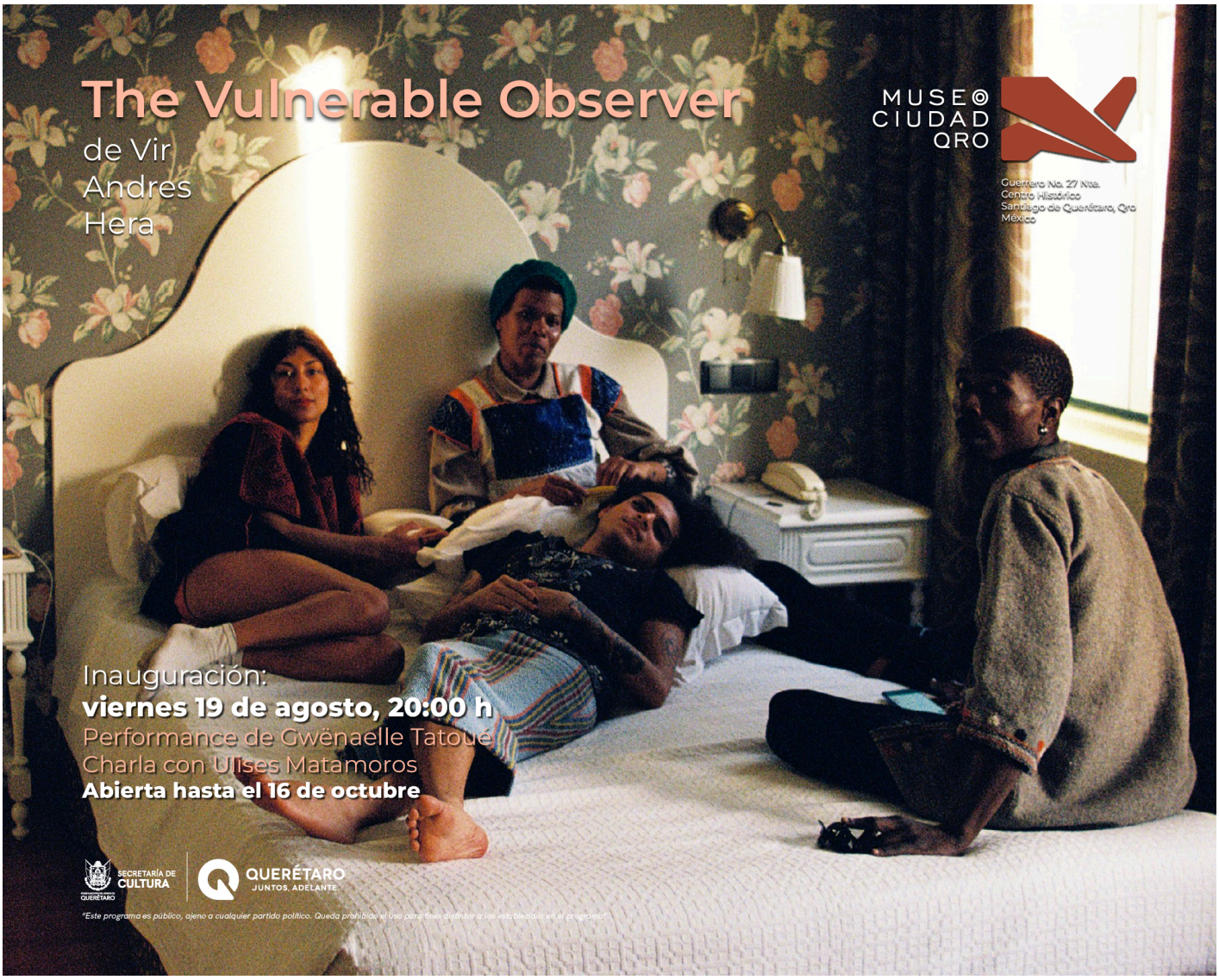

Le mur se feint
en deux.
Point.
Pause.
Slash.
Ï tréma.
All you can see
is their back
No skin.
No face.
The four people are not
always in the same shot
together at the same time,
and this is indicative of the fact
that they're filming each other.
This ruin without a ceiling,
with more nature growing in 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,


A phone above the radiator,
a landline phone in a wall, a floral wallpaper.
She looks really modern,
and this look is quite stark
against these ruins.
Arrive-e à la cabine téléphonique
j'appelle, je paie 50 francs CFA,
the skirt Daniel-le 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's sky blue,
the stripes are multicolored,
she balances on that ledge,
tries to keep balance, working on,
wobbling but working hard to keep the balance.
Le mur se feint
en deux.
Point.
Pause.
Slash.
Ï trèma.
All you can see
is their back
and their clothing.
No skin.
No face.
Ifè 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.
Ifè drops from the other banister,
the camera just captures the trees,
grass, the leaves, quite quickly,
without any specific purpose.
they carry on, away from the house.
Ifè runs across this field to join Fabienne
and Fabienne starts running away.
nud on the walls.
e sun is going down,
tle bit darker.
running away
m further and further,
aller and smaller.


Is not clear.




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




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

WITH
Gwenaëlle Tatoué, Ulises Matamoros

CURATOR
Gabriel Hörner