

SELECTED WORKS (2019-2026)

SHOWCASE

[HTTPS://VIMEO.COM/SHOWCASE/VAH](https://vimeo.com/showcase/vah)

SNAKE CHAMBER

[HTTPS://SOUNDCLOUD.COM/SNAKE-CHAMBER](https://soundcloud.com/snake-chamber)

THE SACRED, WITHOUT WORLD

[HTTPS://VIMEO.COM/VIRANDRESHERA/THESACRED](https://vimeo.com/virandreshera/thesacred)

AMOXTLI

[HTTPS://VIMEO.COM/SHOWCASE/AMOXTLI](https://vimeo.com/showcase/amoxtli)

LE DAFTAR

[HTTPS://VIMEO.COM/SHOWCASE/LEDAFTAR](https://vimeo.com/showcase/ledaftar)

TEFNUT

[HTTPS://VIMEO.COM/VIRANDRESHERA/TEFNUT](https://vimeo.com/virandreshera/tefnut)

MISURGIA SISITLALLAN

[HTTPS://VIMEO.COM/VIRANDRESHERA/MISURGIA](https://vimeo.com/virandreshera/misurgia)

NEGRILLAS KUÏLONĪ

[HTTPS://VIMEO.COM/VIRANDRESHERA/NEGRILLAS](https://vimeo.com/virandreshera/negrillas)

PIRAMIDAL پيراميدال

[HTTPS://VIMEO.COM/VIRANDRESHERA/PIRAMIDAL](https://vimeo.com/virandreshera/piramidal)

SELECTED PRESS

MOUSSE MAGAZINE. VIR ANDRES HERA: THEY LISTEN.

[HTTPS://WWW.MOUSSEMAGAZINE.IT/MAGAZINE/THEY-LISTEN-VIR-ANDRES-HERA-EVA-BAROIS-DE-CAEVEL-2024/](https://www.moussemagazine.it/magazine/they-listen-vir-andres-hera-eva-barois-de-caevel-2024/)

INTERVIEW. VIR ANDRES HERA. 17E BIENNALE DE LYON.

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=05FI3HJFUB8](https://www.youtube.com/watch?v=05fi3HjFUB8)

CENTRE POMPIDOU PARIS. DÉTOURS SOUTERRAINS.

[HTTPS://WWW.CENTREPOMPIDOU.FR/FR/PROGRAMME/AGENDA/EVENEMENT/UACTU3K](https://www.centrepompidou.fr/fr/programme/agenda/evenement/uactu3k)

SNAKE CHAMBER

[HTTPS://SOUNDCLOUD.COM/VIRANDRESHERA/SNAKE-CHAMBER](https://soundcloud.com/virandreshera/snake-chamber)

2025

Installation

16"00

Snake chamber consists of a series of photographic works accompanied by a sound piece and an installation. On the wall is a fresco of images featuring family archive photos, shots from a former performance from the summer of 2024 with their mother, and the artist's own stagings from trips to Mexico. While this exhibition poetically retraces their family history, the sound piece presented on headphones in the exhibition space is a direct address to their father, the victim of a political assassination who disappeared in a whirlwind of violence and horror.

Following in the footsteps of anthropologist Hannah Limulja, who speaks of the space of dreams as a place preserved from the damage and violence of capitalism, the artist recounts their nocturnal encounters with their loved ones, across time and space. A floor installation of corn, photographs and flowers completes this sensitive evocation of temporalities fractured by loss and exile. Text by Thomas Conchou.



SNAKE CHAMBER, 2025. INSTALLATION VIEW IN TACTICAL SPECTERS. LA FERME DU BUISSON. NOISIEL, 2025. COURTESY: V.A.H.

Featuring: Lourdes Ramirez, Carmen Rivera, Andrés Hernandez, Vir Andres Hera. Narration: Ixaya. Text: Vir Andres Hera. Composition: Chloé Viton. Photographer: Johan Fourcroy, Vir Andres Hera, Sebastien Hoffmann. Print: FOCO Lab Mexico, Johan Fourcroy. Costumes: Fabienne Guilbert, Violette Loosen. Mask: Vir Andres Hera. CHINAMPA 2025.

THE SACRED, WITHOUT WORLD

[HTTPS://PROJETS.MEDIA/VIR-ANDRES-HERA/](https://projets.media/vir-andres-hera/)

2024

Performance
Series

The sacred, without world is an ongoing series of performances by Vir Andres Hera. Each iteration is produced as a unique configuration in response to its institutional and geographic context. Performances have been developed for the Musée d'Art et d'Histoire, Geneva; La Fonderie, Montréal; and the Thyssen-Bornemisza Museum, Spain. The work unfolds as a listening ritual, combining oceanic sounds, rhythms, seismic vibrations, bells, loops, and voices to construct a polyphonic space in which fragmented bodies and silenced voices attempt to reconstitute themselves.

Language is broken, cut apart, and reassembled, confronting colonial archives and the historical documents that normalized racial and colonial violence. Time is fractured and non-linear. Past, present, and afterlife coexist within a broken temporal field where repetition and suspension allow histories to return without closure. Dream operates as a method for reconfiguring time, enabling memory and voice to circulate beyond chronological order.



THE SACRED, WITHOUT WORLD, 2025. VIEW OF THE PERFORMANCE AT THE MAH IN GENEVA, SWITZERLAND. 2025. COURTESY OF THE MAH.

Acknowledgements: Thomas Conchou, Jona Sanders, Maya Zaton, Leho de Sosa, Fabienne Guilbert, Renaud Gadoury, Kama la Mackerel, Yanik Savoie, NourbeSe Phillip, Billy-Ray Belcourt, Alexis Pauline Gumbs, Rossana Puyol.

AMOXTLI

[HTTPS://VIMEO.COM/VIRANDRESHERA/AMOXTLI-CENTREPOMPIDOU](https://vimeo.com/virandreshera/amoxtli-centrepompidou)

2024

Installation

71'

Meaning ‘notebook’ or ‘book’ in Nahuatl (Aztec language), the installation Amoxtli owes its name to the Armenian poet Sayat-Nova, whose multilingual work transcended the notion of borders. It reflects the idea of nepantla, described by Gloria Anzaldúa (1942-2004) — a writer, poet, theorist and feminist activist of Mexican origin — as a kind of interstice between all manifestations of identity, and allowing for mutation and multiplicity.

Vir Andres Hera invited around twelve prominent LGBTQIA+ activists, artists and technicians to talk about their personal journeys and their identities. Like Sayat-Nova’s poems, the work unfolds simultaneously in Spanish, French and English. Each story is translated or interpreted, superimposing the voices of the translators on those of the performers in a concrete attempt to multiply perspectives. Sarah Caillet. I.A.C.



AMOXTLI, 2024. INSTALLATION VIEW IN LA VOIX DES FLEUVES. CROSSING THE WATER. LA BIENNALE DE LYON. LYON, 2024. COURTESY: I.A.C.

Featuring: Lo Coletti, Xaneri Damian, H., Gato que pinta, Daniel Engels. Narration: Yvelizra, Shakti Aniorte-Mendez, Gabriela Fuentes Miranda, Aneth, Vir Andres Hera. Composition: Mahesh Batsou. Serge Ghazale. DoP: Alexandre Cabanne. Sound Engineer: Eloisa Diez. Assistants: Tom Gineyts. Edition: Vir Andres Hera. Color-grading: Malika Najoua. Film: Cinegrell Berlin, Camescoop Belgium, Angular Rentals Mexico. Support: IAC Villeurbanne/Rhône-Alpes, Triangle Arts NYC, Chasen Thajni, Prietologias ©. INAH, CONANP. Production: CNAP. CHINAMPA – 2024, All rights reserved.

TEFNUT

[HTTPS://VIMEO.COM/VIRANDRESHERA/TEFNUT](https://vimeo.com/virandreshera/tefnut)

2023

Performance

25"00

This performance titled "Tefnut," draws its name from the ancient Egyptian goddess of moisture and water, symbolizing cycles of condensation, evaporation, and return. The performance explore water as a metaphor for the fluidity of diasporic experiences and identities. The collaboration between the artists, connected to Haitian, Mexican, & Zimbabwean diasporas, creates a tapestry of poetic and aesthetic expressions that intersect with broader geopolitical contexts and ancient queer traditions.

Through this performance, they invite reflection on how diasporic bodies navigate the liquidity of their experiences, challenging rigid binaries and embracing multiplicity. This approach resonates with the concept of "transdualism," which advocates for thinking beyond binary oppositions and embracing the coexistence of contradictions. By embodying this philosophy, "Tefnut" serves as a vessel for decolonial imagination and a celebration of fluid identities where the three artists display a set of poetic horizons: queer ancient ways. Zairong Xiang.



TEFNUT (STILL), 2022, PERFORMANCE AT HKW, BERLIN, 2022. COURTESY: HAUS DER KULTUREN DER WELT, BERLIN AND DAVID SAN MILLÁN

A collaboration between Ife Day, Vir Andres Hera & Belinda Zhawi. Acknowledgements: Zairong Xiang, Claire Tancons, Anselm Franke, Elisa Giuliano, Denyse Riner. Production: HKW, Haus der kulturen der welt, as part of the "CEREMONY: Burial of an undead World" exhibition. The performance was premiered in the "Queer Ancient Ways Ceremony of Souls." program © All rights reserved. Chinampa ©, HKW.

LE DAFTAR

[HTTPS://VIMEO.COM/VIRANDRESHERA/LEDAFTAR-INSTALLATION](https://vimeo.com/virandreshera/ledaftar-installation)

2022

Installation

115'00"

The departing point of these production moments was the communal sharing of immigration, exile, gender identity and multiple cultural belonging. Using an unscripted methodology, the work embraces the ways of creating of the guests, expanding the meaning of authorship and inviting spectators to navigate the installation both as individuals and as a community.

Its title, Daftar, is a word borrowed from Armenian mystic Sayat Nova, it depicts a book with different writings which can be made visible or invisible at any moment by the book itself. As we are invited to read the stories depicted in the images as well as the story of the technology behind it (16mm, digital, DV, 35mm, etc.), we assist to manifestations of the performers reappropriating architectures and places through spontaneous rituals, words of uprising and meditative communion. The voice of poet Belinda Zhawi tells the story the way a pythia would do, in a performative experience closer to ancestral oral traditions. Text by Guillaume Breton.



LE DAFTAR (4-SCREEN VERSION), LES LANGUES DE LA PYTHIE INSTALLATION VIEW AT YGREC-ENSAPC, AUBERVILLIERS, 2023. COURT: OBJETS POINTUS.

Featuring: Ifé Day, Daniel Galicia, Fabienne Guilbert, Léonce Konan Noah. Narration: Belinda Zhawi. Composition: Mahesh Batsou. Cheb Runner. DoP: Alexandre Cabanne. Edition: Vir Andres Hera. Color-grading: Malika Najoua. Installation: Les Tanneries, Centre d'Art Contemporain, YGREC. Production: Mécènes du Sud, Mo.Co., Ensa-Bourges, CHINAMPA – 2023, All rights reserved.

MISURCIA SISITLALLAN

[HTTPS://VIMEO.COM/VIRANDRESHERA/MISURCIA](https://vimeo.com/virandreshera/misurgia)

2021

Installation

27"10

Views of terrestrial phenomena and of small fragments converge forming a polyphony sung in Nahuatl, French, English, Spanish and Haitian creole. By mixing several different temporalities, the artist explores the relationship between cacophony, scientific imagery and invocation of pre-Columbian or African goddesses.

The music created gets its inspiration out of the cosmic organ conceived in Musurgia Universalis (1650) by Athanasius Kircher. Scientific tools, study of tongues and mysticism converging at a single point. Here, Vir Andres collaborates with Jérôme Nika (IRCAM) for sonic creation: using a hybrid artificial intelligence memory whose ranges sounds according to duration and intensity. He also works at the core of a microscopy laboratory. Vir Andres draws attention to heterogeneity, which evidences the semantic dominance and its harmony/cacophony. Text by Lucie Menard.



MISURCIA SISITLALLAN, SEIZED BY THE SPIRIT INSTALLATION VIEW AT LES TANNERIES – CAC LES TANNERIES, AMILLY, 2023.

Sound design & Composition: Jérôme Nika. Microscopy: Vir Andres Hera. UMET Microscopy Scientists: Hugues Leroux, Damien Jacob, Pierre-Marie Zanetta, Alexandre Fadel. DoP: Fernando Colin-Roque. Tattoo: Elliot Eugénie. Glitch: Guillaume Vallée. Color-grading: François Engrand. Mix: Yannick Delmaire. Production: Le Fresnoy - Studio national. Acknowledgements: Université de Lille, IRCAM Centre Pompidou. Opéra de Lille. © Vir Andres Hera. All rights reserved.

NEGRILLAS KUÏLONĪ

[HTTPS://VIMEO.COM/VIRANDRESHERA/NEGRILLAS](https://vimeo.com/virandreshera/negrillas)

2020

Film

19'00"

KuïlonĪ is a Nahuatl word to describe homoerotic sexualities. By reclaiming the codes of documentary and experimental film, this film exalts the vestiges of KuïlonĪ memories among Mexicans today. The protagonists are the participants of a series of workshops led by the artist in ten cities in Mexico. It is about rural and urban territories that hold, in their history, possibilities of emancipatory sexual dissidence.

There is an attempt to communicate with the spirit of Emiliano Zapata, an Afro-Mexican revolutionary leader. At other times, it is about questioning the fascination with white bodies that goes through self-effacement and denial. The protagonists are multiple, a mixed-race woman, an indigenous Otomi child, a young Afro-Mexican boy, a peasant living in the desert of northern Mexico. These characters are told from the voice of Moufouli Bello, a Beninese visual artist to whom Vir Andres Hera entrusts the narration in order to decenter the weight of an omnipresent standard-French speaking narrator. Enif Hernandez.



NEGRILLAS KUÏLONĪ, 2021 (STILL). G CHINAMPA / VIR ANDRES HERA. COURTESY: CHINAMPA.

Featuring: Alexis Salmeron, Braulio Álvarez, Guadalupe Magalón, Dulce María Cajero, Jorge Cajero Mexicano, Enif Hernández, José Miguel Rivera, Fernando Vásquez, Chava Montenegro, Xava Tolvanera, Elvira Guerrero. Edition: Vir Andres Hera, Blandine Tourneux. Acknowledgements: La Malinche and Mapimi National Parks, Uxmal & Dzibilchaltún Archaeological sites. Auditorium: Le Fresnoy Studio ©.

PIRAMIDAL پيراميدال

[HTTPS://VIMEO.COM/VIRANDRESHERA/PIRAMIDAL](https://vimeo.com/virandreshera/PIRAMIDAL)

2016

Film &

Installation

Piramidal پيراميدال is the experimentation of aljamiado. This language, indecipherable by both Spaniards and Arabs, appeared during Muslim Spain and has now fallen into disuse. The strange diction of two Arabic speakers responds to baroque images of processions during Holy Week in Andalusia. The text translated into aljamiado is an excerpt from the poem: *Primero sueño*, first dream, by Mexican poet Juana Ines de la Cruz (1648-1695). In her mystical poem art, science, and theology converge: "I went to Andalusia to try to see what remained of the Arab presence in this territory. I found clues in the festivities of Holy Week, but the language was missing.

I remembered the *Primero Sueño*, which I had unknowingly transformed into an Aljamiado. Aljamiado was spoken by the ancient inhabitants of Al-Andalus who mastered Arabic and Spanish and who used this script to communicate in secret. The Spanish language, in the splendor of its imperial ambition, hides behind it the vectors of communication with other cosmologies. In the darkness and opacity of this baroque night, I seek to show this play of shadows where the echoes of forgotten languages are juxtaposed." V.A.H.



NEGRILLAS KUÏLONĪ, 2021 (STILL). G. CHINAMPA / VIR ANDRES HERA. COURTESY: CHINAMPA.

Text: Sor Juana Ines de la Cruz. Sound design : Vir Andres Hera.
Mix//Mixage: Blandine Tourneux. Production : Casa de Velazquez,
Le Fresnoy Studio, CRAC Sète, Qalqalah. © All rights reserved.