

Teo Hernández, Montparnasse's tower with Jakobois,  
Teo Hernández Archive (1983), Centre Pompidou/  
MNAM/CCI - Bibliothèque Kandinsky



*Teo Hernández*  
*Shatter appearances*  
08/02/2019 - 27/04/2019

**Opening: Thursday February 7, 2019**

Press visit 5 p.m – 6 p.m Public opening 6 p.m - 9 p.m

Curated by Andrea Ancira

In February 2019, **Villa Vassilieff - Pernod Ricard Fellowship** partners with **Centre Pompidou** to open an exhibition dedicated to the mexican filmmaker Teo Hernández. This show is curated by Andrea Ancira, first fellow of the Pernod Ricard Fellowship, a program conducted by Villa Vassilieff and Pernod Ricard since 2016. For this exhibition, a selection of the artist's films, rarely shown to the public, will be presented at Villa Vassilieff.

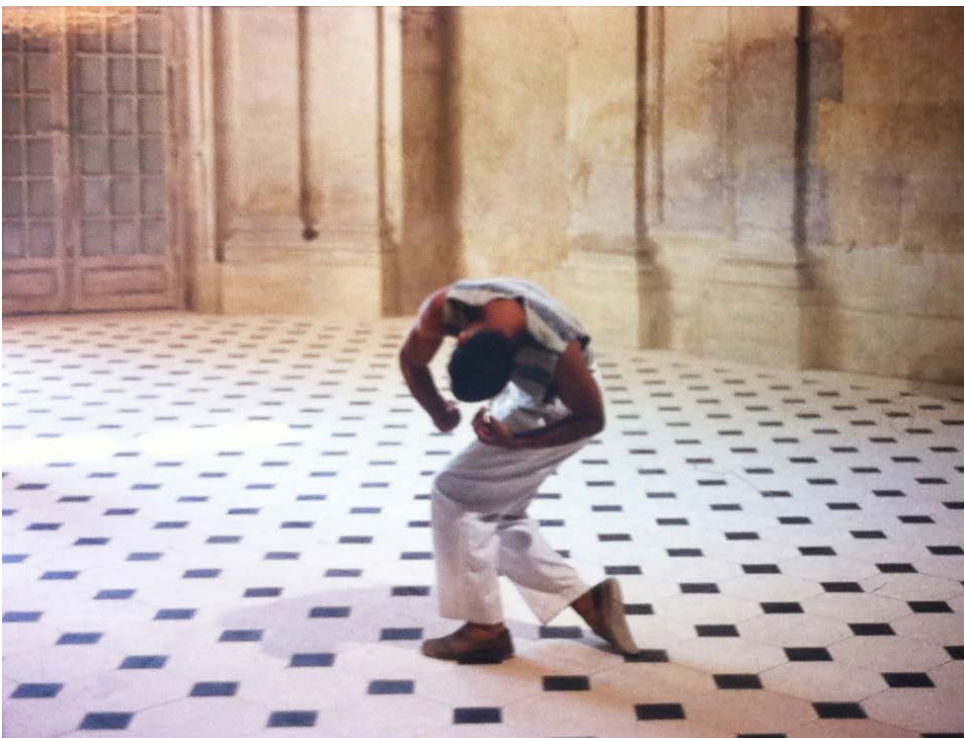
This show has been conceived in partnership with **Centre Pompidou** and the **Mexican Cultural Institut** in Paris. Both institutions will present exhibitions around Teo Hernández this spring 2019 as well. A first version of *Shatter Appearances: Teo Hernández* took place in spring 2018 at **Centro de la Imagen** (Mexico) in partnership with Pernod Ricard Mexico and Centre Pompidou.

TEO  
ESTALLAR LAS  
SHATTER

HERNÁNDEZ:  
APARENCIAS /  
APPEARANCES

Teo Hernández's films remind us that the subversive power of the image does not derive from its capacity to reflect or reproduce reality but rather from its power to summon a deeper knowledge or extrasensory perception, like a ritual or a magical experience. Hernández is an outstanding figure in Mexican and French cinema, who since his "self-imposed" exile in France, focused on experimental film practice within the gay community and the Parisian counterculture in the late 1960s and 70s. Similar to shamanism, Hernández's cinematographic technique explores other ways of seeing, hearing, and ultimately other bodies that may provoke another way to feel, to re-create and to re-write the world. With a disobedient lens, Teo Hernández triggers auto-reflective and intimate exercises that deconstruct and question our sensibilities to restore the body as an active principle or desire. In that effect, by destabilizing the fundamentals of the camera lens, and the narrative, among other elements of film language, Teo Hernández questions not only his individual and artistic identity, but also the function of cinema itself.

*Teo Hernández: Shatter Appearances* is the result of a long-term curatorial research around this filmmaker's works and archives. Between 1968 and 1991, he produced approximately 160 films, ranging in time and formats (8mm, Super-8 and 16mm). The exhibition includes materials not only from his personal archive, but also from his close collaborators, friends and relatives. Centered around three themes (The Self Filmed, Bodily Vertigo, Intimate City), the goal is to emphasize his radical intention to produce a tactile cinema informed by performing arts and contemporary dance, in order to invoke future bodies and realities. This project does not propose a canonical interpretation of his work, but rather offers the experience of some of Hernández's concerns, obsessions, and desires circling identity, the body and the city.



Teo Hernández, Shooting of *Création du Printemps* with Studio DM (1987), Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky

Teodoro Hernández was an artist, filmmaker and writer, born in Hildago (Mexico). During his architecture studies at the National Autonomous University of Mexico, he founded the Experimental Cinematography Center (CEC). In 1960, the French Institute of Latine America (I.F.A.L) funded the first project of the group: a documentary on the institute's cultural activities. The film remained unfinished and the group dissolved. In 1966, he settled in Paris. From 1968 to 1970, he produced films in Super 8 in London, Paris, several Moroccan cities (Tangier, Essaouira and Zagora) and in Copenhagen. Then, together with Michel Nedjar, he produced *Michel là-bas* in Morocco (March-April 1970), and traveled during six years through North Africa, Europe, Turkey the Middle-East, India, Nepal and Central America. In 1976, back in Paris he produced *Salomé* and the next year took part in Jeune Cinéma collective in Paris. In 1977, he produced *Cristo*, which is part of a serie about the Passion with: *Cristaux* (1978), *Lacrima Crtisti* (1979-1980) and *Graal* (1980). With his fellows cine-artists Michel Nedjar, Jacques Hautbois aka Jakobois and Gaël Badaud, he created in 1980 the experimental film collective MétroBarbèsRochechou Art. His work was shown at Cinémathèque française in 1979, and in 1984, Centre Pompidou dedicated to him a retrospective exhibition. In the 80's, interested by the links between image, movement and bodies, he collaborated with Catherine Diverès and Bernardo Montet's dance troupe, Studio DM. Together with them, he created a practice mixing cinema, literature and dance. Teo Hernández was also a photograph and a writer (poems, notes, thoughts about cinema, literary collaboration within several journals). Living with AIDS, he passed away on the August 22, 1992, buried at Père Lachaise (Paris). From the end of the 1960's until his death, he produced more that 100 films, most of them in Super 8. Shortly before dying, Teo Hernández bequeathed his film work and personal files to Michel Nedjar, who donated it to Centre Pompidou for its conservation and dissemination. Since then, the films are part of the cinema collection and the documentary collection of the Kandinsky Library, constituted as Teo Hernández Archive.



Michel Nedjar, Portrait of Teo Hernández in the shop where he used to work at Marché Malik, Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky

ANDREA

ANCIRA

Andrea Ancira (Mexico,1984) is a writer, editor and researcher. She has conducted and coordinated seminars on Critical Theory and Marxism, Sound ethnographies and Sound Art practices, and Politics of the Archive in academic programs of museums and universities in Mexico. She has worked as a researcher in the Ministry of Culture in Mexico, as curatorial assistant at the University Museum of Contemporary Art (MUAC) in Mexico City, and as associate curator at Centro de la Imagen. In 2016, she received a curatorial research grant from Jumex Foundation and was the first resident of the Pernod Ricard Fellowship at Villa Vassilieff in Paris. In 2017, with the support of the Board of Contemporary Art (PAC), she was part of the Curatorial Program organized by Independent Curators International (ICI) in New Orleans. In 2018, she was invited to assist the coordination of the Curatorial Program of ICI in Mexico City and participated in the School of Art Criticism of La Tallera / Siqueiros Project. She is currently Editorial Coordinator of Buró-Buró.

Her line of research focuses on the role of experimental artistic practices in the configuration of identities, sensibilities and social discourses. By examining these practices, whether in the field of sound or image, she has approached them from their possible implications in shaping the commons. The perspective from which she explores these phenomena is based on multiple theoretical frameworks such as Marxism, the history of contemporary culture and politics, feminism, decolonial studies, among others. She has collaborated in academic and dissemination publications of social sciences and contemporary art.



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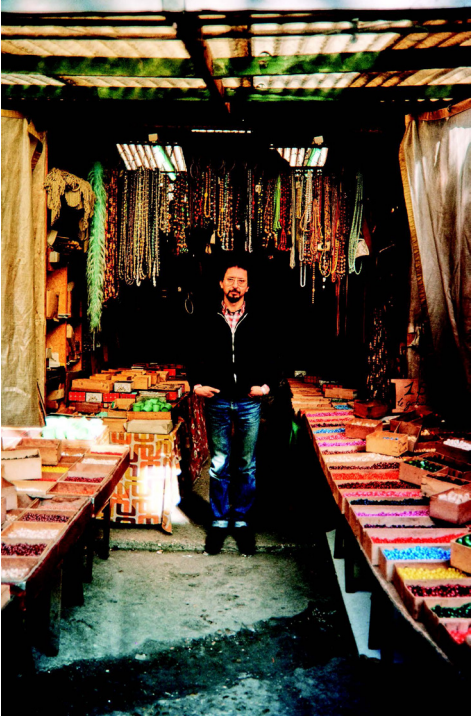
Teo Hernández, Photograph taken during the shooting of Graal (1980), Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky



Teo Hernández, Bernardo Montet at Studio Moulin de la Pointe, Paris (1987), Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky

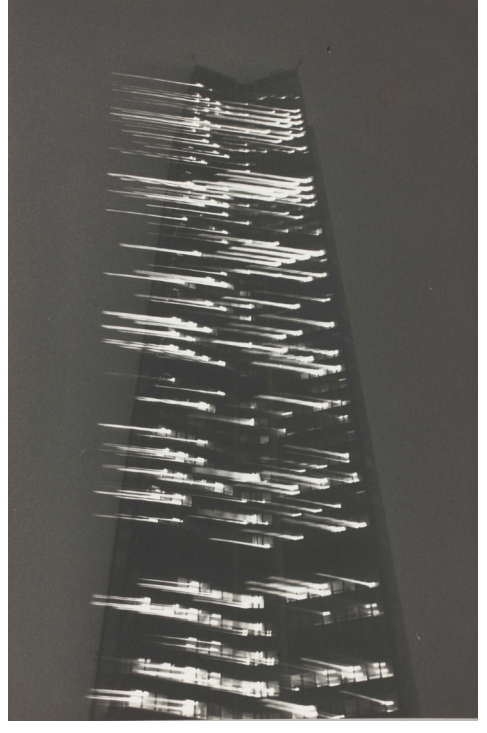
Métrobarbèsrochechou art, Flyer for the projection of 4 à 4  
Métrobarbèsrochechou art at Ciné a M.B.X.A, Paris, 1983.





Michel Nedjar, Portrait of Teo Hernández standing outside of the shop where he used to work at Marché Malik, Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky

Teo Hernández, Composition study for *Trois gouttes de mezcal dans une coupe de champagne* (1983), Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky



Teo Hernández, Pascal Martin and Michel Nedjar during the shooting of *Cristo* (1977), Teo Hernández Archive, Centre Pompidou/MNAM/CCI - Bibliothèque Kandinsky



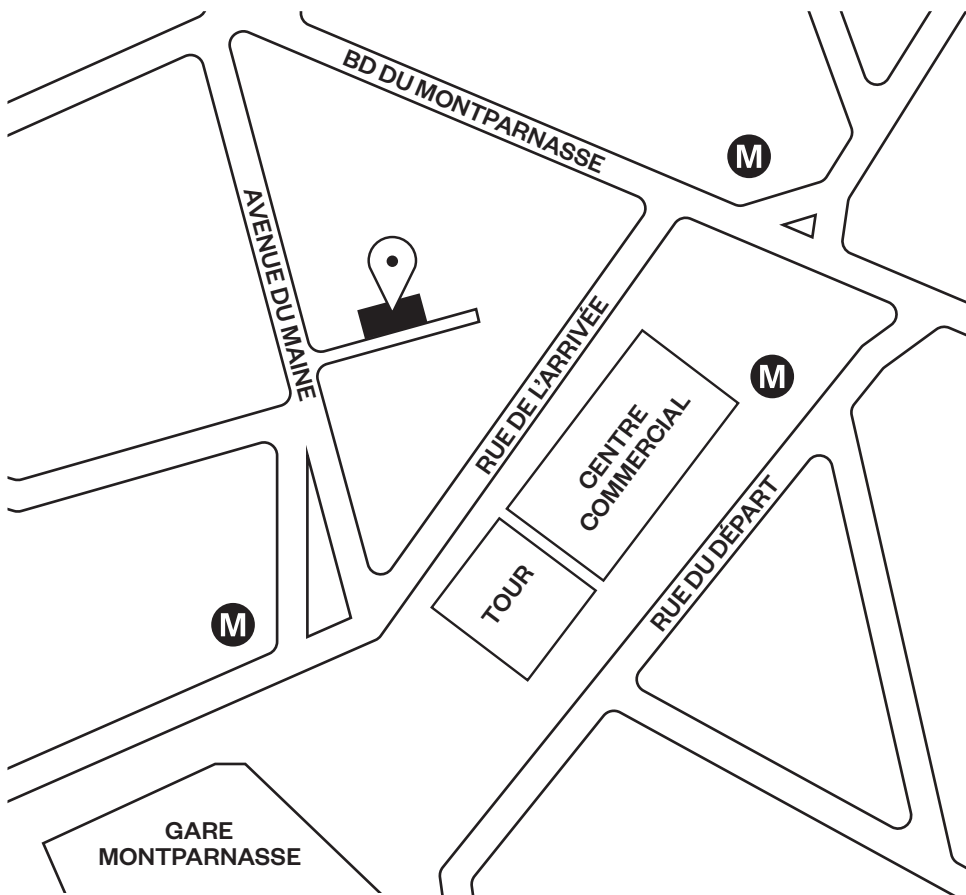


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Villa Vassilieff intends to reconnect with the history of its location by inviting artists and researchers to take a contemporary look at the heritage of Montparnasse. Our exhibitions and public programs focus on exploring lesser-known resources and aim at re-writing and diversifying historical art narratives. Among many grant and residency opportunities, we joined forces with our leading sponsor Pernod Ricard to create the Pernod Ricard Fellowship, a residency program inviting four international artists, curators, or researchers every year in the Villa's studio. We collaborate closely with museums and curators to design tailor-made research projects and bring innovative perspectives, as illustrated by the ongoing Marc Vaux program jointly led by Villa Vassilieff and Centre Pompidou's Kandinsky Library.



Free entrance from tuesday  
to saturday from 11a.m to 7p.m

Please contact us for group visits.

All activities at Villa Vassilieff are  
free of charge.

Villa Vassilieff  
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21 av. du Maine 75015 Paris

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Find out about the programming  
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