

BALTIC

Stepping Softly on the Earth (Un)Spoken Territories

Curated: Eva Posas

*The Sounds That We Are Missing.
June 6, 1932*

Ulises Matamoros Ascención in
colaboration with Cristina Climaco,
Alejandra Ascención, Natalia
Colmena, Catalina Sillero and
Gonzalo Valencia(+).

“JE`E SË NDARUSË SAYASË,
PERU JE`JE SË NDARUSË NA`I
CHAGINA LA TSUNGUGIENI
`NA TSUNJUNÍ CHIGA NAA
TSI`ENATSUJANNIYATHIUÄJNI
TSUJAA NOLA GUNGUGIENA
NA SUGUJNA`NA NA THIN
KUIN`ENA JNI CHUJNI`Ë
JNI ORTEGA YA THIN KUI JNI
BE`E CHASË IXCAQUIXTLA
JNI TET`UA TE SEN CHASË
SIYHJUÄ JNI SUNDADU.
YA THI K`UË NÄ JURANKINA
XRU`Í NCHA THN NCH`UÄ
GU GINO YAA KAN GU
N`Ö KÄ KANTHE GU YUU. ”

Santa Inés Ahuatempan (Puebla, México) 1930. Un grupo de ngibas encabezados por Pedro Montes, Urbano Montes, y Agustín Galindo llevaban a cabo las primeras asambleas para formar "un comité" que representaría los intereses de sus barrios: San Antonio Tierra Negra y Tierra Colorada. En 1932, Pedro Montes decidió conformar una orquesta de músicos, en una propiedad ubicada en la ahora calle 6 de Junio, esta propiedad albergaría el comité: una casa de piedra caliza techada en palma a manera de las construcciones tradicionales ngibas. Además de utilizarse como punto de reunión, ensayo y escuela de músicos, este comité serviría como sitio de encuentros y reuniones de carácter político para ofrecer resistencia pacífica o armada a

las autoridades locales: cada ensayo de la orquesta serviría para llegar a acuerdos en secreto, así, el sonido de los instrumentos y la melodía ocultarían las conversaciones de los miembros.

La respuesta violenta por parte del gobierno municipal en turno dirigido por Pedro Ortega, y "su gente": Bartolo Luna, Cleto Rodríguez, Andrés

Morán, Miguel Morán, Felicito Morán, no se hizo esperar. Un grupo de militares de San Juan (?) fueron traídos a Ahuatempan con

instrucciones explícitas de asesinar a "la gente del comité"; así lo hicieron. La madrugada del 6 de Junio a las 5 de la mañana, un batallón del ejército mexicano se presentó en el Barrio de San Antonio

a cumplir la orden: mientras algunos de los miembros del comité se encontraban adentro, un fuego provocado por los uniformados consumía el techo de palma y se propagaba por el interior. Algunos murieron dentro, los pocos que lograron salir, se encontraron con las balas de los militares; en total 7 ngibas asesinados-, y una docena más (que llagaron a dar auxilio) golpeados y encarcelados.

Santa Inés Ahuatempan (Puebla, Mexico) 1930. A group of Ngibas people led by Pedro Montes, Urbano Montes, and Agustín Galindo held the first assemblies to form "a committee" that would represent the interests of their neighborhoods: San Antonio Tierra Negra and Tierra Colorada. In 1932, Pedro Montes decided to form an orchestra of musicians, on a property located in the now 6 of Junio street, this property would house the committee: a house of limestone walls and roof made out of palms as a traditional ngibas house. In addition to being used as a meeting point, rehearsal, and school for musicians, this committee would serve as a site for political meetings to offer peaceful or armed resistance to local authorities: each rehearsal of the orchestra would serve to reach agreements in secret this way the sound of the instruments and the melody would hide the conversations of the members.

The violent response by the municipal government in turn led by Pedro Ortega, and "his people": Bartolo Luna, Cleto Rodríguez, Andrés Morán, Miguel Morán, and Felicito Morán, did not wait. A group of soldiers from San Juan (?) were brought to Ahuatempan with explicit instructions to kill "the people of the committee"; so, they did. On the morning of June 6 at 5 in the morning, a battalion of the Mexican army showed up in the Barrio de San Antonio to fulfill the order: while some of the committee members were inside, a fire caused by the uniformed men consumed the palm roof and spread inside. Some died inside, and the few who managed to get out, were met with the bullets of the military; in total 7 ngiba people were killed-, and a dozen more (who called to help) were beaten and imprisoned.

“VINIERON PARA INFORMARLE A MI ABUELA QUE SU HERMANO ESTABA MUERTO, ESTABA TENDIDO ALLÁ EN ESA PARED (...) LA CASA ESTABA QUEMADA -LA CASA DONDE ENSAYABAN LA MÚSICA-, EN ESA CASA ES DONDE SE PONÍAN DE ACUERDO. DICEN QUE LA MÚSICA ERA PARA QUE NO OYERAN LOS QUE ESTABAN EN EL PODER, PARA QUE NO ESCUCHARAN LO QUE ÉSTOS PLATICABAN, PARA QUE LA MÚSICA TAPARA SU VOZ. PERO SE DIERON CUENTA AQUELLOS -LOS ORTEGA-, Y TRAJERON A LA FEDERACIÓN (EL EJERCITO), POR ESO HUBO MUERTOS, POR ESO QUEMARON EL COMITÉ... ALLÁ MURIÓ MI TÍO”

«THEY CAME TO INFORM MY GRANDMOTHER THAT HER BROTHER WAS DEAD, THEY INFORMED HER THAT HE WAS LYING IN FRONT OF THAT WALL (...) THE HOUSE WHERE THEY REHEARSED THE MUSIC WAS BURNED, IN THE SAME HOUSE WHERE THEY MET AND TALKED. THEY SAY THAT THE MUSIC WAS SO LOUD SO THEY WOULDN'T HEAR WHAT THE GROUP WERE TALKING ABOUT, THE MUSIC WOULD COVER THEIR VOICE. BUT THE ORTEGAS REALIZED WHAT WAS HAPPENING AND THEY SENT FOR THE ARMY, SO THERE WERE DEATHS, SO THEY BURNED THE COMMITTEE... THERE MY UNCLE DIED «.

Natalia Colmena Reyes.

AHÍ DONDE MURIERON ELLOS SE CONSIDERA « LUGAR PESADO» (LUGAR ESPIRITUAL), POR ESO LA GENTE VA A DEJAR HUEVOS, AGUARDIENTE, TABACO, LA GENTE LE LLEVA REGALOS AL RINTHÚ (ESPÍRITU DE AIRE). PORQUE EL AIRE TRAE Y LLEVA LA ENERGÍA DE LOS QUE MURIERON AHÍ. POR ESO SE LE LLEVA PRESENTE A ELLOS, PARA QUE NO MOLESTEN, PARA QUE ESTÉN TRANQUILOS.

WHERE THEY DIED IS CONSIDERED « HEAVY PLACE» (SPIRITUAL PLACE). THEREFORE, PEOPLE LEAVE EGGS, AGUARDIENTE, TOBACCO, PEOPLE BRING GIFTS TO RINTHÚ (SPIRIT OF THE AIR). BECAUSE THE AIR BRINGS AND CARRIES THE ENERGY OF THOSE WHO DIED THERE. THAT IS WHY PEOPLE BRING PRESENTS TO THEM (PEOPLE WHO DIED IN THAT PLACE), SO THAT THEY DO NOT GET DISTURBED, SO THEY CAN BE CALM.

Natalia Colmena Reyes.

“ELLOS DIJERON QUE IBAN A MATAR, PERO ESTOS NO, ESTOS DIJERON, -VAMOS A FORMAR UNA MÚSICA DE BANDA-, ENTONCES FORMARON LA MÚSICA DE BANDA PARA TENER ACUERDOS YA ENTRE ELLOS. Y SUPIERON LOS ORTEGA, POR ESO PIDIERON A LA FEDERACIÓN DE SAN JUAN, POR ESO VINO AQUÍ, POR ESO HUBO MUERTOS. QUEMARON LA CASA DE PALMA –EL COMITÉ-, Y CUANDO ESTOS SALIERON LOS MATARON, EN 1932, ESE AÑO MURIÓ MI PAPÁ”.

ORTEGA’S PEOPLE SAID «WE’RE GOING TO KILL THE NGIBAS,» BUT THE NGIBAS SAID THEY WEREN’T GOING TO KILL ANYONE. THESE SAID, -LET’S FORM A MUSIC BAND- SO THEY FORMED THE MUSIC BAND TO HAVE AGREEMENTS BETWEEN THEM. PEDRO ORTEGA’S GROUP FOUND OUT ABOUT THIS, SO THEY SENT FOR SAN JUAN’S ARMY, SO HE CAME HERE AND THE MASSACRE HAPPENED. THEY SET THE PALM HOUSE ON FIRE, THE COMMITTEE, AND WHEN OUR PEOPLE CAME OUT THEY KILLED THEM, IN 1932, THAT YEAR MY DAD DIED.”

Natalia Colmena Reyes.

THINDARÁ JA 'A MELA JA 'A SHÍ

SINGU JIENA

NASHII NI

THINKÉ NI

THINKÉ NUNTHE

THENKÓ

The Sounds That We Are Missing.

June 6, 1932

Gux`e (00:00-06:50)

Sonido de un espíritu. Sonido mínimo que surge de la nada como un anuncio o un presagio. Gux`e es el sonido que se escucha antes de que llegue el temblor (tinkí nunthé)

Sound of a spirit. A minimal sound that arises from nowhere as an announcement or omen. Gux`e is the sound heard before the tremor arrives (tinkí nunthé).

Rinthu (06:50-09:50)

El viento que circula en las montañas, los ríos, los cerros y las barrancas. El viento que gira alrededor de la tierra, de norte a sur y de oriente a poniente. El viento que hace circular el "aire" de los difuntos que mueren por accidente. El viento que entra y sale de la nariz y de la boca

The wind circulates in the mountains, rivers, hills, and ravines. The wind revolves around the earth, from north to south and from east to west. The wind circulates the "air" of the deceased who died by accident. The wind enters and leaves the nose and mouth.

Nda faterajua juach ´e (9:54- 15:46)

Llegó la muerte. La muerte acontece llegando, viene de uno o múltiples caminos, llega desde afuera.

Death came. Death comes, comes from one or multiple paths, and comes from outside.

Ja handhá sayandha nisha ní (15:46-26:20)

They killer it our words.

Instructions to the audience: listen carefully and repeat.

Atha ngajni biji fax ´o (26:20-32:00)

The sadness is so great that reaches the sky.

"THERE ARE SPACES AND PAUSES... OUR LANGUAGE
PULLS TIME; IT DRAGS TIME. THE VOICE COMES OUT OF
THE TONGUE, THE MOUTH, THE NOSE AND THE EARS".

Magdalena Ochoa



"THEY CAME (THOSE FROM THE SUMMER LANGUAGE INSTITUTE), AND THEY TOOK ME TWICE: THEY SPOKE THE NGIBA LANGUAGE. WE TRANSLATED THE (BIBLICAL) TESTAMENT THERE. MY FRIEND AND I GOT MATTHEW. THEY TOOK US TO VARIOUS PLACES TO SPEAK OUR LANGUAGE; THEY RECORDED AND POINTED, AND MANY PEOPLE WERE IN SOME PLACES. THEY PAID US FOR FOOD AND PLANE. THEN WE WENT BACK TO TOWN... THEY CAME BACK OTHER TIMES, THEN THEY DIDN'T COME BACK ANYMORE. THEY DIDN'T LEFT WE ANY OF THAT. THEY JUST GAVE ME THESE BOOKS, WHICH WE DID TOGETHER. BUT THE BOOK IS WRONG, IT IS MISTRASLATED. THAT'S WHY NOW IT MUST BE CLEAR... WRITTEN BY ALL OF US".

Porfirio Arellano Benitez

Acknowledgements

Eva Posas (Curator), Irene Aristizábal (Head of Curatorial and Public Practice at Baltic Centre for Contemporary Art, Piotr Sikora (Curator at Meet Factory) and Kateřina Pencová (Curator at Meet Factory) and Alena Brosková .

Lenka Holíková, Salvador Jiménez Flóres, Aidé Mendoza León. A big thanks to the Ahuatempan community for their support.

BALTIC
