

Chikuasen tuchia lismej itech sayoj se ixtololo six nahua glances in a single eye





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ESPACIO ESPIRAL
Promoción Cultural, Desarrollo Sustentable y Equidad



TOTALMANIK
Centro de Desarrollo Sustentable



Casa **América Catalunya**



Consejo Nacional
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Cultura y las Artes

| Culturas Populares

If there is one thing in common between the set of the arts and the places where one finds them, it is not the fact that all the arts appeal to a certain universal sense of beauty. What they share is the fact that certain activities are specifically designed everywhere to show that ideas are visible, audible and tangible, that they can be projected in ways where the senses and through the senses, emotions can be reflexively applied.

- Geertz, C. (1994 : 146) -

Seventeen years have elapsed since Carlota Duarte created the Photographic Project in Chiapas, “to facilitate indigenous people’s access to photographic implements and materials by helping them to acquire skills in the use of the camera and dark room procedures.” (Duarte, 1998: 8). More recently, the Guelatao Photographic Workshop was set up in Oaxaca in 1998, directed since its inception by Mariana Rosenberg. In addition to teaching attendees to use a manual camera, use chemicals, develop film and print photographs in black and white, it offered sessions on the criticism and editing of images.

Although these efforts are and will continue to be a compulsory reference for the history of ethnic photography and those of us who attempt to train young indigenous photographers, nowadays, different objectives are required, since both ethnic groups and their situations have changed considerably. On the one hand, the growing phenomenon of migration and exchange with other cultures has meant that young indigenous people are increasingly familiar with the use of digital cameras or VCRs, cell phones and computers. On the other hand, technological advances have virtually done away with dark rooms and paved the way for digital procedures, in which the Internet and growing social networks have become so popular that sooner or later, they were bound to involve indigenous groups. In short, as an inevitable result of these processes, we are witnesses to the speed at which the frontiers of otherness are erased.

Within this complex context, it was decided to offer a digital photography workshop to a group of Nahua youths ages 14 to 18 from the community of Yohualichan, Cuetzalan.¹ The workshop was designed to provide indigenous youths with the theoretical, aesthetic and technical tools to be able to produce a group photographic project, through which they could reflect on their own culture and present the results obtained in a community blog, an e-book and an exhibition.

¹ The Digital Photography workshop, organized by Espacio Espiral A.C. was taught in Cuetzalan, Puebla, from 10 October to 7 November and on 19 and 20 December by an interdisciplinary team: Valeria Pérez Vega (ethnologist and photographic researcher), Elisa Rugo (photographer and visual communicator) and Ehekatl Hernández (designer). Pamela Castillo (photographer) held us with the Todos Santos photographic practice.



Valeria Vega, 2009

From the start of the workshop, it was necessary to ask the young people whether they regarded themselves as indigenous people, in what contexts and within what parameters. It was also essential to find out whether they thought they shared a culture that would allow them to develop a common project and whether they were interested in reflecting on it. These issues could obviously not be fully dealt with in a short workshop. However, they were explored in order not to make false assumptions that might hamper the creative process.²

Once the young people responded affirmatively to these questions, the next step was to define a point of view on which to base this photographic project. The challenge then, taking up García Canclini, was to move away from the multicultural conceptions that acknowledge “the diversity of cultures, underlining their differences and proposing relativistic policies on the subject, which often reinforce segregation,” and attempt to draw closer to the concept of interculturality that emphasizes the confrontation and links that occur when groups come into contact. This concept entails understanding that “the differences involve what they are in relationships involving negotiation, conflict and reciprocal loans” (Canclini, 2004: 15).

In this respect, every effort was made to enable the participants to confront the exchange of visual representations underlying all interculturality through the observation of images of ethnic groups made by indigenous photographers or photographers from other cultures, whether in the field of art (photography) and/or science (anthropology). Photographs taken by Nacho López or Mariana Yampolsky, for example, proved to be valid and meaningful for the participants, since they triggered either memories or emotion. This is how they described one of Yampolsky’s photos:³ “it shows the sobs of broken hearts. It is beautiful because it explain people’s sadness when it is caused by something bad.” The contemporary images of Eniac Martínez, Federico Gama and Ernesto Lehn elicited reflections and sparked their curiosity since they highlighted the apparent difference regarding their culture. This is what they said of Gama’s photo of mazahuacholokatopunks⁴ “I was struck by it because in my community, there are people that went to the city and came back with new beliefs, the city absorbed them.” Conversely, they found the work of indigenous photographers from Chiapas such as Maruch Sántiz, whom they might have found closer in terms of time and space, uninteresting.

² The workshop was divided into 5 theoretical-practical modules taught at week-ends with intentional intervals so that the young people could take the digital cameras with them the whole week and photograph their community according to the topic they had chosen.

³ Yampolsky, Mariana. 1993. Mazahuas, Gobierno del Estado de México and the Instituto Mexiquense de Cultura.

⁴ Gama, Federico. 2008. Mazahuacholokatopunks. Mexico, INJUVE



Dider Ángeles, 2009



Teodora Hernández, 2009

A review of photographs of the Nahua in Cuetzalan enabled the photographers to see the way they have historically been depicted, identify certain recurrent characteristics in these images, such as the predominance of black and white or outdoor portraits and propose different ways in which they wish to see each other or be seen, to which I hope this book will make the first contribution.



Brenda Márquez, 2009

Through the collective construction of characteristics they regard as typical of their community, the young people chose the topics that would photographically reflect their interests. Thus, Aureliano Juárez decided to explore spaces with legends; Brenda Ángeles examined work; Brenda Márquez nature; Didier Ángeles pyramids; Marta Antonio handicrafts and Teodora Hernández food.



This book shows the interesting results of interculturality in their photographs such as Marta’s keyrings or napkin rings in which she spontaneously portrayed a sort of “tourist handicrafts” different from the “traditional craftwork” of embroidery and textiles. These objects, which can be regarded as being outside Nahua culture, blend with the internal features of the same culture, such as the pyramids or the fliers of Yohualicham in an object that ends up being an expression of cultural syncretism. Intercultural features can also be found in Didier’s photograph of his friends playing football in the pyramid areas rather than the historic ballgame field or the picture of the church made from stones taken from the pyramids.



Marta Antonio, 2009



Brenda Ángeles, 2009



Brenda Márquez, 2009

This can also be seen in Brenda Márquez’s images of the caged pigeons, the dog that has been chained up or the dried snakes, which belies the idea that indigenous communities have a more harmonious relationship with nature. What draws us to these photos, in addition to their composition, is precisely these points of conflict that coexist between other forms of relationship between man and nature.

Nevertheless, despite the undeniable link between Nahua and other cultures, not everything becomes significant modifications. In these images, we can also see that at certain levels of interculturality, cultural identity, which tends to be increasingly socio-communicational rather than territorial, has yet to be fully diluted by globalization in certain sociocultural circuits linked to ethnic issues. (Zubiría, 2001:19).



This is borne out by Theodora’s photos of traditional food and their respective forms of preparation; certain work activities recorded by Brenda Ángeles, the embroidered blouses, together with other clothing details photographed by Marta and some of Aureliano’s mythical photos.



Teodora Hernández, 2009



Aureliano Juárez, 2009

Due to the hybridization of the elements and meanings a photograph may inspire, it was essential to consider the *emic* perspective of the young photographers, in other words, the internal representation they have of their own culture, proof of which, according to Marvin Harris, is “the correspondence with a view of the world that native participants accept as real, significant and appropriate” (Harris, 1983:28).



Marta Antonio, 2009



Brenda Ángeles, 2009



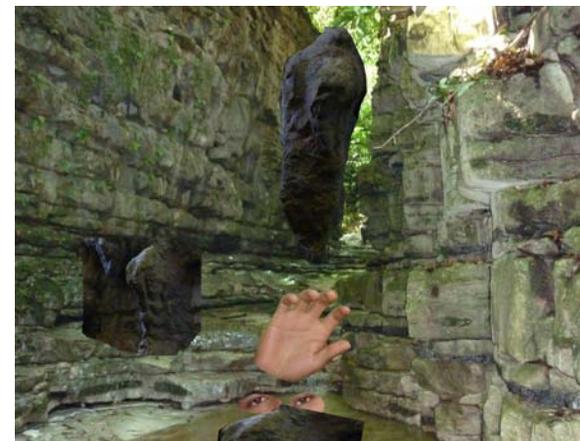
In keeping with this, explanatory texts were included by the youths of their own photographs, to encourage them to appropriate their own reality visually and in writing. The texts that were personally constructed with each of the photographers on some of the images selected highlight significant elements that the photos themselves do not reveal to an observer from outside this culture and sometimes not even to the locals.

We tried to respect the visual culture of the young photographers, without preventing them from sharing elements of composition and visual narrative, expand their knowledge of photography and introduce them to digital photography programs. It is quite a challenge to promote access to new technologies to enable ethnic groups and young photographers to appropriate these tools for creative purposes. The brief digital composition exercise we performed in the workshop to encourage their approach to photography programs is merely a provocative example of how much remains to be done in this respect. It is crucial to explore the reasons for the low use of the blog created (www.yohualnet.blogspot.com) and to find ways of encouraging the active, constant and self-managed participation of young indigenous people to encourage their work to appear in the world of art and culture in general.

Although, as Geertz points out, studying a form of art involves exploring “a characteristic sensitivity in whose training the whole of life takes part -a sensitivity in which the meanings of things are the scars men leave on them” (Geertz, C, 1994:122), Aureliano Juárez, Brenda Ángeles, Brenda Márquez, Didier Ángeles, Marta Antonio and Teodora Hernández may have left this type of scars on their community, as a result of their experience, individual and collective sensitivity.

It is a type of art that guided the images in the topic each one chose and which inspired the photographs that do not belong to their topic yet which complement the views of their colleagues. This explains the title they chose **Chikuasen tachia lismej itech sayoj se ixtololo / 6 perspectives in a single eye**, to express what they saw from a common viewpoint, as young photographers: That of their own culture, that of the things they value, like and excite them, that of wishing to find out about their community in depth through photography and by causing those of us that do not belong to their community — in their own words- to be able to see beyond where we live. And, I would add, beyond what we are and feel.

Valeria Vega
Winter 2009



Aureliano Juárez, 2009



Brenda Márquez, 2009



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Didier Ángeles Juárez

My name is Didier Ángeles Juárez. I am 18 years old and I live in the community of Yohualichan.

Your favorite photo:

I liked most of the photographs but the one I liked best was one where a pyramid was totally destroyed. Now several people have fixed it and it looks better.

The importance of being able to portray your own community and culture:

I think it would be to reveal the richness of my village and people to the whole world, to all the people to show them that my town is beautiful.

Nej nimonotsa Didier Ángeles Juárez, nikipia kaxtolomeyi xiuit uan ninemi itech ne altepet Yohualichan.

Mo ixtakopimej tein kachi tikuelitak:

Nochin no ixtakopimej nikuuelitak, uan tein kachi nikuuelitak sé kampa yetok se tenenepayoj tein uejueliutoyaya. Aman miakej kiektaalijkej uan kachi kuali mota.

Keyej moneki maj xikixnexti monaluayouan tein onkak itech mo altepet:

Nej nimoluia moneki maj se kixnekti nochi no naluayouan tein onkak itech in no xolal, itech nokniuan, uan ijkón nochi semanauak kixmatiskej in nokniuan, in no altepet tein senkaya kuakualtsin.







Map of the pyramids. Yohualichan, 2009





“ The topic I chose was the pyramids, because since I live in the center, I more or less know what the pyramids at Yohualichan involve. I know all the stories about Yohualichan, because I was born there and lived there. In fact I know several, but I’ll just tell one, about King Xólotl. King Xólotl lived in the Sun Pyramid and sat on the top to order to disciples to make sacrifices. One of the sacrifices involved the tomb. They used to put someone there, stick a dagger in him and take out his heart, showing him to the Sun God (1). ”

“ Tein nej namechixtaliliti se tein ixpan in tetenepayoj, kemej nej ninemi tatajko in no altepet, tepitsin nikixmati tein kitokaitia in tenenepayoj. Maj tikijtokan nochi in sanilmej tein onkak in Yohualichan nej nikinixmati, kemej ompa niyolik uan ompa ninemi. Uan no nikixmati miakej uan uel namechtapouis sé: In sé taixekankej monotsa Xólot. In taixekankej Xólot nemia itech ne tetenepayoj tein iaxka Tonal uan yej motaliaya tetikpak kampa kiniluiaya ne tein kitojtokayaj maj kichiuatij seki tajyouilis tekimej. Semej in tajyouilis tekimej se kampa itech talkomit kitaliyaj se tokniu uan kitokiliyaj se kuchili uan kixtiliyaj iyolotsin uan kimaktiliyaj ne totiotsin Tonal. (1) ”

1. Xólotl is the god who replaced his twin Quetzalcóatl in the journey to the underworld to obtain the bones with which mankind was created. After the Sun was created, through the sacrifice of Nanahuatzin, he refused to die, so he fled and hid, turning into different animals, including the salamander, which was caught and killed as a result of the Sun’s fury.

1. Xólotl in se totiotsin tein kixpatak ikniu monotsa Ketsalkoat kemej yej paxialoto iuan mikemej uan ompa uel kikixti nochi omimej tein ika chijchiutok se tokniu. Satepan keman ipa kichijchiukajya in Tonal, uan ika tajyouilis tein panok Nanahuatsin, sepa mikik, yejua ika choloua uan motatia uan moixnektia itech miakej okulimej, kemej axolotl, in okuli keman kiajxi netauelilis in Tonal yej kimiktiaol.



Ball game I. Yohualichan, 2009



Ball game II. Yohualichan, 2009







Reconstruction of the Church. Yohualichan, 2009



Jonat Tiopajk. Yohualichan, 2009





“My grandmother told me how the church was built a long time ago with the stones from the pyramids at Yohualichan.”

“No ueinan nechtapouij kemaj kichijchiukej tiopan ne uejkauya kikuikej temej itech tetenepayoj tein yetok Yohualichan.”





Offering to the Chichimeca. Brenda Ángeles, Yohualichan, 2009





“The first time the offering is given to the dead opposite the pyramids so that our Chichimec ancestors will remember us. We do not normally make offerings to the pyramids.”

“Kemaj yekinika se kichiua taixnextilis iuan tomikemej taixpan ne tetenepayoj uan ijkón toaxtokopa ikniuan kininiluiajay chichimecas tech elnamikij. Aman amo tikchiuajok taixnextilis tein kiselis ne tetenepayoj.”





Water canals. Yohualichan, 2009



The tomb. Yohualichan, 2009





“ The canals were used to recycle the rainwater. All the canals led to a central lake where the Chichimecs would go to drink with their jugs. ”

“ All the dead were placed in that tomb, where rivers of blood were said to run. ”

“ Ne aojpanamej kikuiaj uan kisentiliayaj kiouat. Nochin aojpanamej yejkoyaj itech se aichkual kampa yayaj taitij ne chichimecas ika ininajpasmej. ”

“ Itech in talkomit kitaliayaj nochin mikemej; uan kijtouaj ojtokaya chausat. ”





The Sacrifices. Yohualichan, 2009



Pyramid of Sacrifices. Yohualichan, 2009







Temple of King Xólotl. Yohualichan, 2009





Ichán Xólotl. Yohualichan, 2009





“Many years ago, King Xólotl appeared in a vision to an engineer who was digging up the pyramids. He told him to stop and to leave. The engineer ignored him and died a month later.”

“Uejkauya ne taixekankej Xólotl moixnextij iuan se tekitikey koyokopa kiluiaj ingeniero tein yej kiajxitoya seki tetenepayoj; uan kilij maj amo kiojtokalti itekit uan maj kachi kuali youi. Sayoj ne tikitikej ingeniero amo kikakik uan se metsti satepan mikik.”





Pyramid of the Moon. Yohualichan, 2009





Pyramid of the Sun. Yohualichan, 2009



Entrance to the Sun Temple. Yohualichan, 2009





“They say you can get to Tajín through this entrance. When it was completely open, it was so narrow that only thin young people could go in. After two meters, they would hear strange noises.”

“Nikan kampa se kalakteua kijtouvaj uel se yejko Tajín. Keman nochi tapotoya katka tel pitsauan uan sayoj akiaj okichpipilmej tein katkaj pitsaukej, uan keman ojtokayaj ome metroj kikakiaj ejekamej.”



New Pyramid I. Yohualichan, 2009



New Pyramid II. Yohualichan, 2009





Remains of pyramids. Around Yohualichan, 2009



Pyramid at night. Around Yohualichan, 2009





“On the outskirts of Yohualichan, there are remains of pyramids in places that only the people of Yohaulichan know. People do not say where they are for fear of losing their land and houses.”

“Itech tayoyalolismej in Yohualichan onkak tepitsin tetenepayoj uan sayoj tokniuan tein nemij in Yohualichan kixmatij. Sayoj tokniuan amo kijtouvaj kani etokej uan mouij kipoloskej inintal uan ininkalmej.”



The pyramid field. Around Yohualichan, 2009





“This is where my friends and I play sports: Football, volleyball, shot putting and throwing the discus.”

“Nikan nej iuan notasojkaikniuan timaviltiaj; tejuan tikmetsaviltiaj kuetaxolol uan notimaviltiaj ika kuetaxolol.”





Mahuiltia okixpilmej (The kids are playing). Around Yohualichan, 2009





Brenda Márquez Méndez

My name is Brenda Márquez Méndez, I'm 14 years old and I'm from Yohualichan.

Your favorite photo:

The one with two little dogs. One's brown and the other one's black with a sweet face.

The importance of being able to portray your own community and culture:

Because there are people that don't know about our community and I'd like them to.

Nej nimonotsa Brenda Márquez Méndez, nikpia majtaktionavi xivit uan ninemi Yohualichan.

Mo ixtakopimej tein kachi tikuelitak:

Sé kampa etokej ome itskuintsitsin, se kafe uan okse tiltik uan kipiaj ininixko kuakualtsin.

Keyej moneki maj xixixnexti monaluayouan tein onkak itech mo altepet:

Kemej onkakej toknivan tein amo kixmatij no xolal nikuelitaskia maj kixmatikan.





Bamboo herd. Yohualichan, 2009



Bamboo looking at the sky. Yohualichan, 2009





The cute little dogs. Yohualichan, 2009





“ In the photography course, the topic I picked was nature. I love nature because in nature, I see things I did not know, such as the sizes of trees, what plants and flowers are like. There are lots of types of flowers and colors, different animals, the sky, stars, moon...”

“ Itech in nemachtilis kampa uel tikixtis ixtakopimej namech ixtaliliti mouisyot. iNej nikiyekuelita mouisyot! Kemej itech mouisyot uel nikita miak taman tein nej amo nikmatia kemej inintamachiuj koumej, keniuj iujkej xiujmej, xochimej, uan no onkak miak tamaj xochimej uan inintapaluan, no onkakej miakej okuilimej, yetoy iluikak, sitalimej, metsti...”



A short-lived love near my house. Brenda Ángeles, Yohualichan, 2009





“These flowers are really sensitive because when you touch them they close up. In the day, they open up and they are all happy and together and at nightfall they close up so no-one can touch them.”

“In xochimej motelnenekij keman se kininmatoka motsakuaj. Keman tonayaj motapouaj uan tel pakij uan niman keman tayouaya mosentsakuaj uan ijón amo nakin kininmatokaok.”





Bees that produce honey. Yohualichan, 2009





Insect on a flower called cathedral bells. Yohualichan, 2009





The ants in the door of your house. Yohualichan, 2009





“ Next to my house there’s a tree called the corkwood tree. The ants take its leaves to their nest under the ground to eat them. They make little white balls like little eggs to breed.”

“ Ne nokaltsintan yetok sé xonokuovit. Tsikamej kixtiliaj ixivuit uan kitkij ne taliitk kampa ompa kikuaskej. Uan kichiuaj vojyovaltik ne taltsin ijistak kemej ininpiotemej. Uan tal tejkoua kemej se tepetsin.”





Sun-bathing area. Yohualichan, 2009



Pajsola Chicken. Yohualichan, 2009







My aunt's doves. Love without freedom. Yohualichan, 2009

“ They caught them in a tree because their mother died. One of the brothers fell out and the dog ate it.”

“ Kininkitskijkej itech se kuovit kemej amo kipiaj inimuman. Semej in ikniuan uetsik uan itskuinti kikuaj.”



Tolili's tail, "in other words" Totole. Yohualichan, 2009



The palm tree they use in churches to go with the flowers. Yohualichan, 2009





Rocky the "Curly-haired one". Yohualichan, 2009





“Rocky is my godfather’s dog. He is tied up because when you play with him,
he sometimes bites.”

“Rocky iitskiun ne notokai.
Ilpitok ta keman iuan se maviltia uel tekejtsoma.”



The red snakes . Yohualichan, 2009





“When snakes get into houses, people beat their necks.

Some people collect them for pleasure.”

“Keman kouamej mokalakiaj se ininchan, tokniuan kininmaj ininkechko.

Onkake tein kinixtaliaj ta kininuelitaj.”



The sunlight looking at me. Yohualichan, 2009



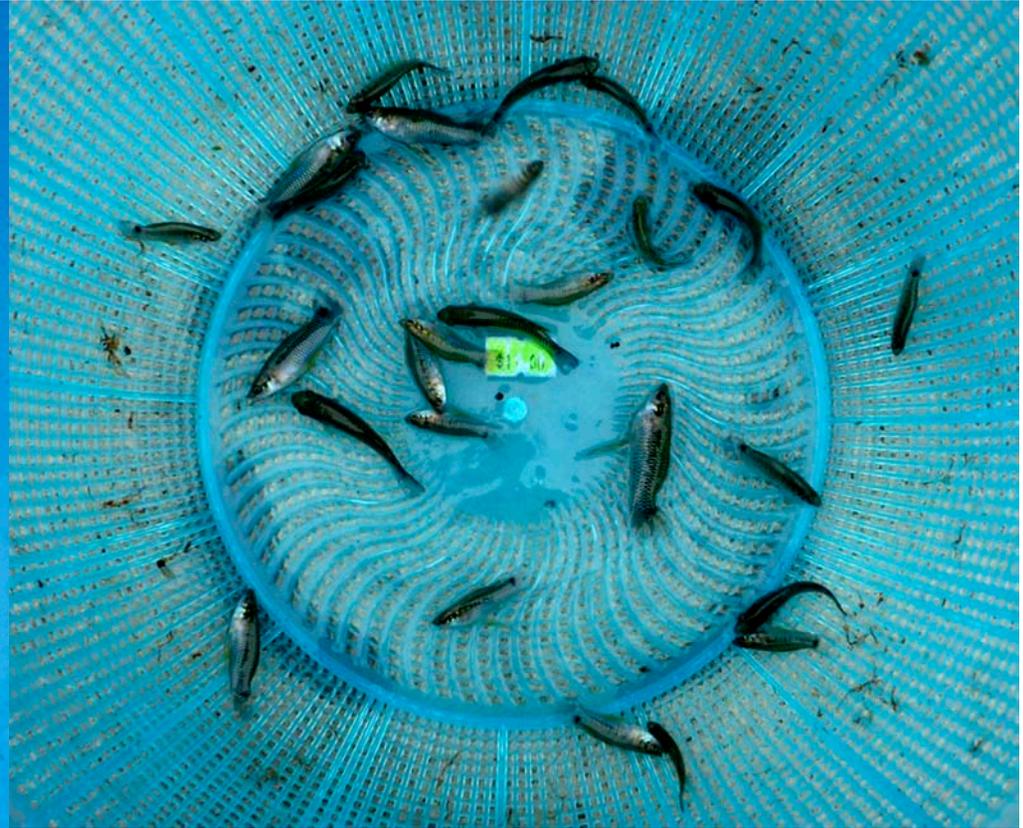


The Pacolito (small bird) at the top of a dry tree. Yohualichan, 2009





The silversides turn the water a beautiful color. Yohualichan, 2009



Resistant silversides. Yohualichan, 2009





Brenda Ángeles Juárez

My name is Brenda Ángeles Juárez, I live in the community of Yohualichan and I'm 14 years old.

Your favorite photo:

The one of my grandmother, where she is sitting down shaking the sesame seed, because that shows you how people work.

The importance of being able to portray your own community and culture:

Because in the photos, other people, who don't know what we do in our community, can see beyond where they live.

Nej nimonotsa Brenda Ángeles Juárez, ninemi itech ne altepet Yohualichan uan nikpia majtaktionavi xiuit.

Moixtakopimej tein kachi tikuelitak:

Sé kampa yetok noueynan, yej motaliaya uan kitsetselouaya iakolij, kemej ompa mota kenij tekitij seki tokniuan.

Keyej moneki maj xikixnexti monaluayouan tein onkak itech mo altepet:

Kemej itech in ixtakopimej okseki tokniuan amo kimatij toni kichiuaj itech in no altepet , uel kitaskeja maski tel uejka nemij.





Tatotzín Juárez (Mr. Juárez). Yohualichan, 2009



Coffee branches to make birds. Yohualichan, 2009





Work at rest. Yohualichan, 2009





“ My topic is people’s work. I like to take photos of people working, the way they do it and the things they like. ”

“ Nej namech ixtaliliti keniuj tekitiij tokniuan, nikuelitak nikinkixtilis ixtakopimej ne tokniuan tein tekitiij, keniuj kichiuaaj uan toni kiuelitaj. ”





Don Pedro, a strong man building a house. Brenda Márquez, Yohualichan, 2009





Harvesting coffee. Yohualichan, 2009



A woman's strength. Yohualichan, 2009





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S10 2L
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EVAPORATED

Garfola



The sieve, Yohualichan, 2009

“Coffee starts to grow in January, so you cut it and separate the red beans from the dried ones. Then you get rid of the pulp, clean it thoroughly, roast it in a pan and then it’s ready to grind and make good coffee.”

“Kafe peva motemaka itech metsti enero; uan niman kitekij uan kijitaj oksik uan uakik. Satepan kixamaniaj, kiatsaj, kiekchupauaj, kiteuatsaj itech komit uan yetoka uel se kikuechos uan uel se kichiuas se kafe tel uelik.”



Decorating the cemetery. Marta Antonio, Yohualichan, 2009





My grandmother. Yohualichan, 2009



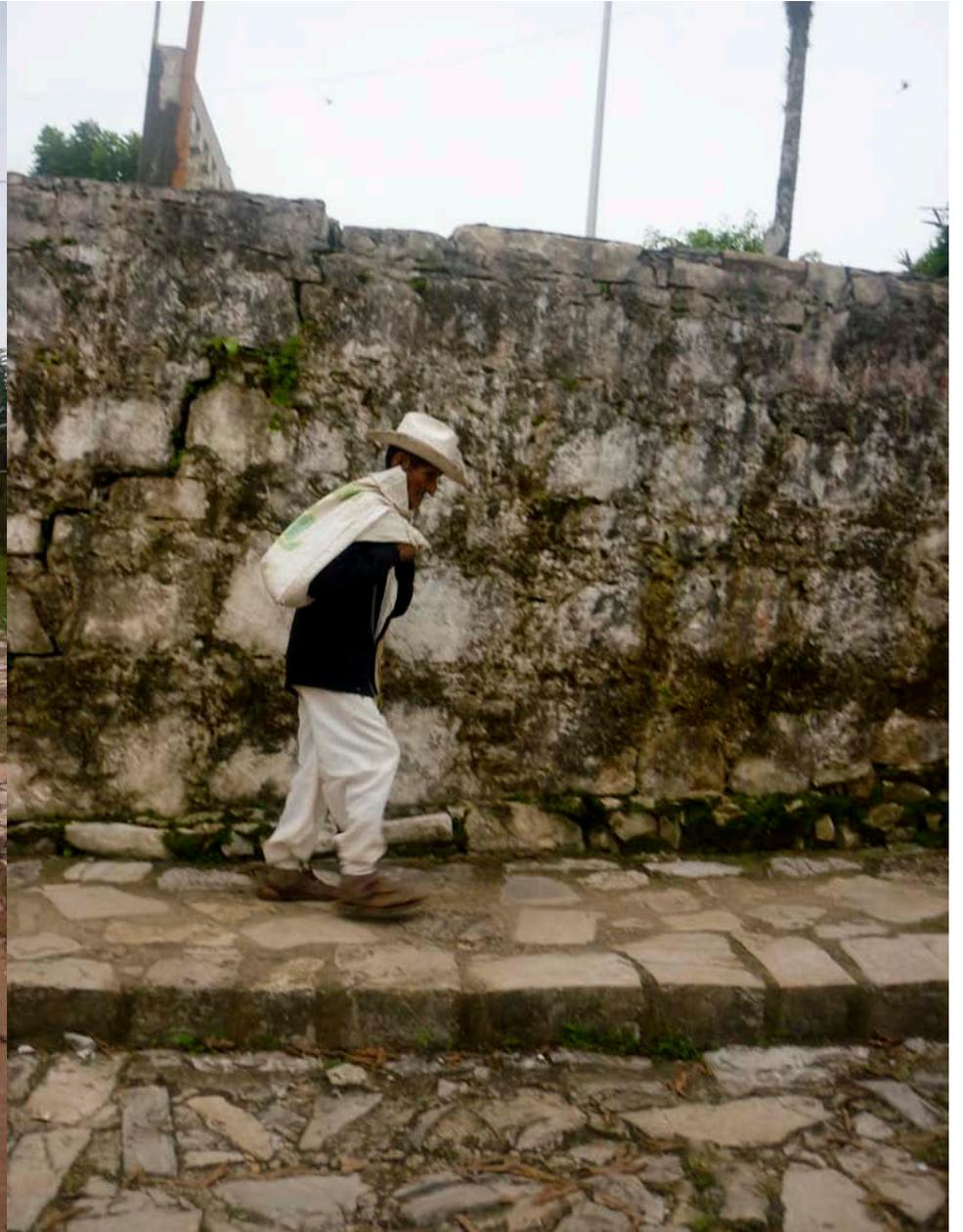


Sexy robotic. Yohualichan, 2009





Two sweaty walkers. Yohualichan, 2009



The turtle in the sand. Yohualichan, 2009





Grandmother working. Yohualichan, 2009





“ This photo shows my grandmother shaking the squash, which is planted at the end of March and harvested in mid-October. Once it has been dried and cleaned, it is ready to make good chicken soup. ”

“ Eltech in ixtakopin moajsi noveinan kipipitstok iakolij, tein se kitoka keman tami metsti marzo uan se kikixtia itajkotia metsti octubre. Keman se kiuatsa uan se kichuipaua kualtiasya uan uel nikchivas se akolposon. ”



Choosing the pipián. Yohualichan, 2009





Mum never rests. Yohualichan, 2009





“ My Mum embroiders blouses to sell to the tourists that come to visit my village. The blouses are quite difficult to make because the designs take about a month to finish. I help her by offering them to the tourists at week-ends. ”

“ Nomantsin kichiua seki tajmach tasalmej uan kininamakiltia koyomej tein nemikij itech in no xolal. In tajmach tasalmej ouij se kininchiuilia inin xochimej uan se uejkaua kemej se metsti uan se matamia. Nej nikipaleuia uan nikintekiuia koyomej ijuak tamia tonalmej. ”



Teodora Hernández Domínguez

My name is Teodora Hernández, I'm from Yohualichan and I'm 15 years old.

Your favorite photo:

The one of the tamales my mum's making. She put the dough and the beans on the grinding stone to start making the tamales. It's a typical meal you can eat any day and tastes delicious.

The importance of being able to portray your own community and culture:

So you can pick out what's good and tell people about our community. I have a beautiful community and we should know more about it through photographs.

Nej nimonotsa Teodora Hernández, ninemi itech ne altepet Yohualichan uan nikpia kaxtol xivuit.

Moixtakopimej tein kachi tikuelitak:

Se kampa noman tamalchiujtoya. Yej kitalij tixti uan et itech metat uan peuaskiaya kichivas tamalmej. In se maseual tapalol tein uel se kikuas tein eski tonal ta yek uejuelkej.

Keyej moneki xixixnexti monaluayoan tein onkak itech mo altepet:

Moneki maj se kixti nochi kuali tein onka uan maj se kitemakti maj kixmatikan itech in to altepet. Nikpia se altepet senkaya kuakualitsin uan moneki maj se kixmati itechkopa in ixtakopimej.





Beans with vegetables. Yohualichan, 2009



I lost my appetite. Aureliano Juárez, Pinahuista, 2009





My mother making mole. Yohualichan, 2009





“My topic was food. I chose it because I wanted to record the food people used to make in the old days and the food they make today. And also to show them all how people in Yohualichan eat.”

“Nej namechixtaliliti in takualisimej, nikuelitak, ta kemej uel se kikixtis nochi tapalolmej tein achto kichiuyaj uan tein aman mochiujtiuits. No moneki maj nochin kimatikan keniuj kikuayaj tokniuan tein nemij itech in xolal Yohualichan.”



Boiling coffee at home. Yohualichan, 2009





Mixkijitet seeds. Yohualichan 2009





“*Ixkijitet is a meal they make every year on All Saints’ Day. They are seeds that grow around the roots of the tamal leaf plant. We take the husks off these red seeds, extract them and then clean the yellow part that we mix and cook with pepper leaves in a rich broth.*”

“*Ixkijitet in se tapalol tein kichiuaj sepasa itech nochi xiuit keman tikelnamikij tomikemej. In seki koutet tein motemakaj itech ininaluayo nexkijisuat. In koutet chichiltikej se kikixtilia ieuayo; niman se kikixtilia uan se kichiupava tein kostik tein moneloua uan se kiokxitia iuan pimientajxiuit uan se kiyotia ta tel uelik.*”



Cut corn cobs. Yohualichan, 2009



Shucking corn. Yohualichan, 2009







Grinding the corn kernels to prepare tamales at home. Yohualichan, 2009





Hand-made tortillas. Yohualichan, 2009





Home-made mole in a paste. Yohualichan, 2009





Huaxi (gourd). Yohualichan, 2009



Peas. Yohualichan, 2009





Recently picked mandarins. Yohualichan, 2009



Vegetables. Yohualichan, 2009





Pumpkin seeds. Yohualichan, 2009





At a neighbor's house making typical food from Xocoyolic, which you eat with beans. Yohualichan, 2009





My mum making black bean tamales at home. Yohualichan, 2009





Mole tamales. Yohualichan, 2009



Totomoxtle tamales. Didier Ángeles, Yohualichan, 2009





Itskuinpawistet healing fruit. Yohualichan, 2009





“Itskuinpawistet are fruits for curing dog bites. If a person is bitten by a dog and doesn't get better, you take this fruit, cut it and use the inside as ointment for the wound.”

“Ne *itskuinpauistet* seki takilomej tein se kikui uan se kiixpajtia kampa tekejtsoma se itskuinti. Óso se itskuinti kikejtsoma se tokniu uan amo pajti, se kitemoua in takilol uan se kitapana uan tein taijtikopa kipia se motalilia.”



Marta Antonio Diego

My name is Marta Antonio Diego, I'm 14 and I live in the community of Yohualichan.

Your favorite photo:

The photo of bracelets hanging up with flowers in the middle that look as though they were drawn. I like the way they made them.

The importance of being able to portray your own community and culture:

So people can see what we do and how we do it.

Nej nimonotsa Martha Antonia Diego, nikpia majtaktionavi xiuvt uan ninemi itech in altepet Yohualichan.

Moixtakopimej tein kachi tikuelitak:

Se kampa pilkatokej seki mailpikamej, tein tatajko kipiaj xochimej uan motaj pane kininmaijkuijojkej. Nikuelitak kenu kinin chijchiukej.

Keyej moneki xixixnexti monaluayouan tein onkak itech mo altepet:

Kemej onkakej tokniuan tein kitaj nochi tein tikchiuaj uan kenu tikchiuaj.





Pencils and key-rings. Yohualichan, 2009



Combining colors. Yohualichan, 2009





The Maya with their necklaces and their women. Yohualichan, 2009



“ My topic is handicrafts. I like people to be able to see what we do in our community and how the women do their work. I can't make handicrafts although I'm asking my aunt to teach me to make embroidered shirts like the ones they embroider here. ”

“ Nej namechixtaliliti matachijchiumej. Nikuelita maj toknivan kitakan nochi tein tikchiuaj itech in no altepet an kenu nanajmej tekitij. Nej amo uel nikchiua matachijchiumej, uan niktajtanilijtok kualtakayot ne no aui maj nech nextili nikchiuas tajmachtasalmej, kemej tein nikan kininmachijchiuaj. ”





Hand-made embroidery. Yohualichan, 2009



Doing my embroidery. Yohualichan, 2009





The fliers coming down. Yohualichan, 2009



Quetzal on a napkin ring. Yohualichan, 2009



My napkin ring. Yohualichan, 2009





Ribbon, an adornment used in the past and on feast days. Yohualichan, 2009







Using my imagination, Yohualichan, 2009





Our clothes. Yohualichan, 2009



Details of our blouses. Yohualichan, 2009







Marta Antonio Diego

six nahua glances in a single eye

Dancers. Youhualichan, 2009





A duck looking for food. Yohualichan, 2009



A handcraft duck that serves as a flower pot. Yohualichan, 2009





Wooden bracelets. Yohualichan, 2009





Designed by hand. Yohualichan, 2009





Unfinished blouse on checkered cloth. Yohualichan, 2009

“Older women wear embroidered blouses. We just wear them to parties or when they ask us to wear them to school. Most of the women have a pattern for making these blouses. They count the stitches to embroider them onto checkered cloth. Once the top is finished, they attach it to another white cloth.”

“Nanajmej tein kachi uejueyin kikuij tajmachtasalmej, tejuan tikuij sayoj keman iluit óso keman tech nauatiaj ne tokalnemachtilyan. Nochin nanajmej kipiaj se ixtakopin uan ijkón uel kichiuskej in tasalmej, kipoutiouij kampa ixtajtapotok uan ijkoni uel kichijchiuskej itech se tilmaj monotsa cuadriel. Keman se matami tajmachmej se kitaliliaya oksé istaktilmaj.”



China paper balloon made for All Saints competition. Teodora Hernández, Yohualichan, 2009





Aureliano Juárez Méndez

My name is Aureliano Juárez Méndez, I'm 18 years old and proud to be from the community of Pinahuista.

Your favorite photo:

My favorite photo is the one of Pintojko, it is a photograph with lots of little faces. I was impressed because they might have been made by someone that lived there a long time ago or by nature. When you first get there, it seems that the faces are looking at you and when you get closer, they go on looking at you. I was excited and curious to know who made them.

The importance of being able to portray your own community and culture:

Because we don't know, even though we live nearby, what else there is in our communities. We might walk down a path but we don't see that immediately afterwards, there are lots of other things. It is important to take photographs because we should publicize our community. We have a very pretty community but we don't actually know what it has. I really liked the places I visited and I would like to go back to take more photos, so that other people can see that there are a lot of natural surroundings and lots of places that are really beautiful.

Nej nimonotsa Aureliano Juárez Méndez, nikpia kaxtolomeyi xiuít van niuitsa itech ne altepet Pinahuista.

Moixtakopimej tein kachi tikuelitak:

No ixtakopin tein kachi nikuelitak sé monotsa Pintojko, in se ixtakopin kampa nesij miakej ixkomej. Nech yoltanemililtij xá kichijchiu se tokniu uejkauaya tein ompa nemik o xá yetok van kichijchiu in mouisyot. Keman yekinika tiejko, mota keniuj ixkomej mitsixitstokej van keman kachi timotokia kachi mitsixitaj. Nech kuilitijkej uelitalis van niktelaajsikamatisneki akoni kininchiujiuj.

Keyej moneki xikixnexti mo naluayouan tein onkak itech mo altepet:

Kemej amo tikmatij maski amo uejka tinemij, toni onkak kachi taijtik itech toxolal. Xá tipanouaj itech se ojpitsak, van amo tikitaj xá satapan onkak miak tamaj. Nomotelneki xikixti ixtakopimej ta tejuan tikpiaj yon tekit kampa tikinixnextilitij to altepet; tikpiaj se altepet tel kuakualtsin, sayoj amo tikmatij toni kipia. Kampa nej nitaixmatito nitavelitak van niknekiskia sapa ñas nikixtituj miak ixtakopimej, van ijón okseki tokniuán kitaskej tomouisyot van miak tamaj tein neli kuakualtsin. Nitekitik van nimoluia semi motelneki se kixmatís nochi sanilmej tein onkakej van tein aman mopolojtokejya.







The mysterious path. Pintojko, Yohualichan, 2009





The reflection of the past. Pintojko, Yohualichan, 2009





Pure, crystal-clear water. Pintojko, Yohualichan, 2009



“ I worked on a very important topic which was the stories in my community, as well as legends, myths, stories and fables which are already being lost. I really like to take pictures of nature and other places that are terrifying for me because you can get there, go in and see other things. It is not the same to walk in the countryside as it is to visit places you really don't know. The places I visited were Pintojko, which means “painted place” in Spanish and also Tecazo, a place below Pintojko. I also visited other places like Totutal, a place with mountains and lots of legends. One thing I liked was the panic you feel when you go into caves, because I wasn't used to it. I like to go in and see what there was inside. Curiosity encourages you to do more than you normally would.”

“ Nikuelita nikixtakopilkixtis inmouisyot ovan oksekin taltikpamej tein nej nech majmoutiaj ta uel tiejkos, tikalakis uan tikitias miak tamaj. Amo kemej keman tej tiou uan tinentinemi koutaj o keman timokalakia seko kampa amo titaixmati niun tepitsin. Kampa nej ñajka motanotsa Pintojko, uan itech koyokopa kijtosneki taltikpak tapayoj uan no Tecazo, in xolal yetok tanikopa Pintojko.No etokej okseki xolalmej kampa ninemito kemej Totutla, nikan yetokej seki tepetsitsin tein kiwalkij miak sanilmej. Teisa tein nikiyekuelitak keman nikmachilij nejmourayot keman nikalaktiaj itech ne tepejxijtik, kemej nej amo nimomatok. Nikuelitak nikalakis uan nikitias toni onkaya taijtikopa; tein tej tikneki tikmatis mitsuika kachi nepaka tein tej uel tikchias.”



The incredible footprint. Pintojko, Yohualichan, 2009

“ People in the community of Yohualichan are astonished by the clear footprints of the giants that used to live here, which you can see in this place called Pintojko. ”

“ Tokniuan tein nemij in xolal Yohualichan timoyolpejpenaj ta in metsixneskayot tein iaxka uejuejkapantikejtokniuan tein achto nemiaj nikajkuin uan uel se kita nikan Pintojko. ”





The Inhabited Cave. Pintojko, Yohualichan, 2009

“ It is said that Mr. Palatatahuik, the first person to live in this cave, located below the community of Tatahuiktaltipan began carving the stones inside, leaving the whorls you can see in the photo.”

“ Kijtouaj se tatajtsin Palatatauik, yej achto tein nemik itech ne tepejxijtik tein yetok tanikopa Tatauiktaltipan, pevak kialaxoua seki temej tein etoyaj taijtikopa, uan kikau nikan kampa mochachamalojtok attein mota itech in ixtakopin.”





Underground path leading to the pyramids. Pintojko, Yohualichan, 2009



The cave entrance. Pintojko, Yohualichan, 2009





Dangerous stone. Pintojko, Yohualichan, 2009





Hidden treasure. Pintojko, Yohualichan, 2009



“ When Villa’s men attacked the village of Tatahuiktaltipan, Mr. Palatatahuik, a native of this community, hid in this cave. It is thought that the remains of barrels that had gunpowder for its defense are still here as well as hidden money and some weapons. ”

“ Keman tein kitojtokayaj taixekankej Francisco Villa moteuijkej iuan tokniuan tein nemij ne xolal motanotsa Tatauiktaltipan, ne tatajtsin Palatatauik, tein nemia itech ne xolal motatij itech ne tepejxijtik. Kijtouaj ompa mokaukej seki uejkaukayotapalmej tein kipiayaj timomox tein ika mopaleuiayaj, no kitatijkej tomin uan teposmej tein ika tateuiayaj. ”





Tattoo of a wild animal I. Pintojko, Yohualichan, 2009



Tattoo of a wild animal II. Pintojko, Yohualichan, 2009





“ In a place on the banks of a ravine near Pintojko, there is a large tree that has a mystery behind it. You can see the marks of an unknown animal that used to devour people. ”

“ Se taltikpak tein yetok tatenojkopa se atau amo tel uejka ne Pintojko, yetok se ueyi kuouit tein kitsakua nochi in teintimoyolpejpenaj. Itech in uel se kitas metsixneskayot tein iaxka se okuilij tein amo se kixmati uan tein ne keman kinkuaya tokniuan. ”





Fear hidden by the midday sun. Tecazo, Reyeshojpan, 2009



“ This is a place that is totally enclosed by mountains, which the sun’s rays only penetrate at midday. People say that here a beautiful woman appears when someone walks here. If anyone follows here, she disappears and the person that sees her dies.”

“ Nikan nochi tsaktok ta in tepemey tetsakuiliaj, uanimeyouj tonal sayoj temá nepantaj. Tokniuan kijtoug nikan nesi se siuat tel kuakualtsin uan mo ixnextia keman aksá ompakajkuin mojtia; uan óso kitojtokaj poliui uan yon tokniu mostika miki.”





Strange events I. Yohualichan, 2009



Strange events II. Yohualichan, 2009





“Adults think that in places where there are four paths, they should build a chapel with a saint, because that is where the devil lives and there is evil. The cross keeps the devil away and stops bad things from happening.”

“Toknivan tein kachi uejueyin techtapouiaj kampa onkakej navi ojmej moneki se kitalis se tiopantsin iuan se totiotsin, ta ompa nemi amokuali uan teisa tetekipachos ompa. Uan kolotsin kimajpeua amokuali uan amo kava maj ompa tetekipacho teisa.”





chikuasen tachia lismej itech sayoj se ixtololo

six nahua glances in a single eye

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