



VOZ LÁCTEA

MAGDALENA TARAUMARA

INTERNATIONAL ARTISTS' MEETING BASED ON THE RARÁMURI MOTHER TONGUE
05.05-15.05.2018, CHIHUAHUA, MÉXICO.

VOZ LÁCTEA, MAGDALENA TARAHUMARA 2018

Speaking and creating in the mother tongue: artistic creation of cultural resistance.

From May 5th to 15th, 2018, Voz Lactea brings together a mosaic of women artists of multiple ethnic backgrounds. The Rarámuri (Tarahumara) women of Chihuahua will enter into an artistic exchange with women from Mexico, France, England, Colombia, Brazil, Argentina, Sweden, Spain, Italy, Chile and Germany.

The mother tongue is the first form of communication that we learn in infancy and it persists as an intrinsically female domain.

In the Sierra Tarahumara, north of Mexico, Rarámuri women today play a crucial role in creating a direct link to their language. They build dynamic bridges between Spanish, the dominant language, and Rarámuri, one of the native languages of the state of Chihuahua, spoken by about one hundred thousand people.

VOZ LÁCTEA - Magdalena Tarahumara 2018 is linked to the history of the theater through the book «Journey to the Country of Tarahumaras» by Antonin Artaud (1936 - 1948).

In 2018 this multi-ethnic group of female artists will explore new forms of creation to think in terms of inclusion and highlight the richness of native languages embodied by rarámuris women.



GUIDELINES / OUTCOMES/ OBJECTIVES

1.



Create a dialogue between women artists of multi-ethnic backgrounds, through a program of workshops and artistic activities, where the passage among languages will be an opportunity to include the other.



2.



To highlight the women's role in language transmission, through conferences, exhibitions and film screenings in the city of Chihuahua.



3.



Seeking solutions for the preservation of indigenous languages threatened with disappearance. Through a technical training session for Rarámuri women in the framework of project PAPIIT IN 402016.



4.



To reclaim public space as a place of creation. Gateways will be built between the center of the metropolis and the peripheral neighborhoods. The cultural activities will take place alternately in these two areas.



At the end of this meeting it is expected to achieve:

- A collection of collected sounds (stories, music) that will be available online and freely accessible on a specific website (PAPIIT project).
- A manually edited book that is technically supported in solar cells, This book will contain the collective work of compiling text and voice from rarámuris women and it will be published with assistance from the Indigenous commission.
- An intertribal performance that will be presented at the end of the meeting in the public space. In the rarámuris country, this public space is the rite's place and hence, the place where all inhabitants become one, reunited by the same desire, oriented by the survival, the Resistance, healing, party. In the center of the city, Rarámuris are invisible, inaudible and marginalized. For this reason, spaces of visibility will be conditioned for those who remain unseen and muted.

PROGRAMMING



The meeting will take place both in Rarámuri's settlements as well as in public spaces, thanks to the support of the Municipality of Chihuahua (community center, primary school, sports court, Mediatecas, Quinta Carolina, El Palomar Park, Instituto Chihuahuense).

The workshops, open to the public, will be co-organized by a group of rarámuri women and artists responsible of the Voz Láctea. A dozen international and national «visiting artists», who based their creation on the mother tongue theme, will also participate in the meeting. The workshops and artistic practices will be centered on the gestures and vocabulary of the everyday knowledge of the rarámuri's worldview.

ARTISTIC AND CULTURAL PRACTICES

«The gesture and the word»

05.05 — 11.05

Initiation to the oral literature rarámuri: **Nawésali**, stories, myths and legends of the birth of the Tarahumara world.

Workshops of textile art and manufacture of articles for the **Omáwari** (festival): making belts, rattles, drums and tesgüino (corn drink).

SHOWS / INTERVENTIONS IN THE PUBLIC SPACE

05.05 — 13.05

Programming of national and international shows (theater, dance, circus, music and performance).

MULTICULTURAL FESTIVITIES

Sunday — 13.05

The meeting will have the presence of the Rarámuri and Chihuahua's communities as well as the artists participating in the Magdalena project VOZ LÁCTEA. A variety of festivities, dances and artistic actions will encourage this multicultural encounter at «El Palomar» park.

SCENIC ARTS WORKSHOP

07.05 — 11.05

International scenic arts workshop : For local and international artists. Directed by Ana Wolf, Argentine theater director and teacher, and representative of the Magdalena Segunda Generacion, in Latin America.

Education: Artistic workshops to raise awareness about the rarámuri's culture in a school environment, led by the teacher Lupita Castillo.

CONFERENCES / EXHIBITIONS / PROJECTIONS

05.05 — 11.05

Conferences: around the mother tongue in charge of invited specialist (Dr. Enrique Servín)

Screening: (Films by Susana Bernal and Marcela Fernández Violante)

Installation and Photographic exhibition: (Continent rouge)

DIGITAL FORMATION

«Workshop on the identification and safeguard of the rarámuri sound memory »

14.05 — 15.05

For rarámuri women in collaboration with IIBI/UNAM (México).



DIGITAL FORMATION

Workshop of identification and safeguard of the Rarámuri sound memory .



The workshop will be developed in collaboration with researchers from the Institute of Library and Information Research of UNAM in the framework of the project PAPIIT IN 402016 and the Laboratory «Art et Anthropologies Numériques» of the EESI (École Supérieure Européenne de l'image de Poitiers, France).

«The preservation of sound and audiovisual heritage is at a critical point. In the next decades a large part of the sound and audiovisual documents that have been created in the last century will disappear irreparably, without hope of recovery. Only recordings that have been transferred, digitized, and archived on digital platforms will have the necessary conditions for sustainable digital preservation. For this reason, the digital sound and audiovisual recordings made since 2008 by Sylvie Marchand together with the Tarahumara (Rarámuri) have great documentary value, more so because their language is in danger. Digital preservation only makes sense if access to content is given. The archive of contents will thus build a bridge of communication with future generations.» (Perla Rodríguez, 2015)»

VOZ LÁCTEA aims to provide digital training to rarámuri women. Along with their everyday language transmission, they could take care of the safeguard of the culture.



THE RARÁMURI CULTURE

Dance or Die.



Established in the Sierra Tarahumara, Chihuahua, in northern Mexico, the Rarámuri (also called Tarahumara) fight for cultural resistance through their ceremonies. «Dance or Die» they say. Keep dancing as a way to exist, otherwise, die, disappear. To dance, as a collective act to maintain life, activate social dynamics, transcend daily life, renew forces, regenerate a collective fabric.

Far from the cities, most maintain their traditional mode of subsistence between canyons and sierras: agriculture and semi-nomadic pastoralism. Some migrate to the settlements, neighborhoods of Chihuahua or Ciudad Juárez, where they preserve the practice of their rituals in the streets. Nowadays, they are victims of the forest industry that has invaded their territories, falling from the status of ancestral owners to that of the exploited



For several hundred years they fled farther and farther, higher and higher, to the Sierra Tarahumara, to escape the conquistadors, mining and missionaries. For decades, the Rarámuri have faced drug trafficking, the scourge of border regions. Today invisible and despised, these long distance dancers have become emblems of the tourist industry. Ironically, we found their image over-exposed, printed on t-shirts and sports shoes, like indigenous peoples all over the world: «Are they not, in fact, under-exposed in the shadow of their censorship? Or - for an equivalent invisibility result - over-exposed - in the artificial light of their shows. In short, they are bound to disappear.» (Didi-Huberman, «Exposed Villages, Extra Villages») The power of their story is that of a silent resistance. Strategic retirement as a way of survival. The dances *matachines*, *chicks*, *pascal*, *yumari / tutuguri*, *jícure*, *acánowa*, keep their ceremonial character alive: until today, the Rarámuri nourish an aesthetic mobility rich in meaning, transmitted by a language that is still very alive and where women are the mediators par excellence.

GENESIS OF THE PROJECT



Sylvie Marchand - ethnologist, artist and digital artist - pursues a search for the ritual roots of art.

Since 2010, she has participated in and filmed Tarahumara ceremonies (Tutuguri, Yumari, Tesguino, Matachines, Pintos) in the Norogachi mountains as part of her research for *Continent Rouge*, a performative installation.

This polyphonic digital artwork connects French, Mexican and pre-Columbian culture: it retraces the journey of the French playwright and author Antonin Artaud through the Sierra Tarahumara in 1936, and conveys the richness of contemporary Rarámuri (Tarahumara) poetry that is not yet known in Europe.

«The most important thing for me was to return the texts of Artaud to his source: to read Artaud to the Tarahumara themselves. It is from this poetic and epistemological exchange that *Continent Rouge* was born. This allowed me to meet the Tarahumara artists Lupita Castillo, Dora López, Elvira and Erasmo Palma, and the cultural institutions that are now supporting the *Voz Lactea* project, Magdalena Tarahumara 2018.»

In September 2015, Marion Coutarel invited me to hold a video art workshop at the MAGDALENA MONTPELLIER 2015 festival. Thus I discovered The Magdalena Project, an international network of women in the performing arts. In filming the festival. First i wished to open up these western artits to Tarahumara culture. Trying to restore a broken link between two seperated worlds by creating one common world that revolves around the mother tongue. It was also in Montpellier that I met Claudia Urrutia, and very soon we were joined by other wonderful artists such as Raquel Ro, Leire Mesa, Diana de la Riva, Claudia Marinclan and Daymari Sánchez – the fabulous spinners that make this project a multicolored fabric !

Sylvie Marchand

PROJECT MANAGERS



SYLVIE MARCHAND

(FRANCE)

Ethnologist, film-maker, multimedia artist, Gigacircus Company, Doctorate Université de Paris, Diploma INLCO. As a hybrid artist's, her art works stand at the meeting point between human groups.

Through her art, Sylvie cultivates a «relational ecology», reinforcing ties, creating dialogues. She searches the ritual roots of art, and nurtures cultural mobility. She has been growing a great number of art projects with indigenous artists in America and Asia, as well as with migrants from all over the world.



CLAUDIA URRUTIA

(FRANCE-CHILE)

Singer, actress, artist and teacher (BA in Performing Arts PUC Chile, Master Expression Plastic ESACM). She lives and works in Clermont-Ferrand, France, where she founded the Zumaya Verde theater and music company. Carnival, popular festival, traditional music and social struggles are her sources of inspiration. Each journey and artistic collaboration contributes an essential movement to her search to understand the world and to create each day contemporary works, as an act of resistance and celebration.



LUPITA CASTILLO

(MEXICO)

Graduated in pre-school education for the indigenous community, from the National Pedagogic University. She has worked as a teacher at the Elvira Cruz Bustillos Pre-school since 1994, in the indigenous settlement within the city of Chihuahua. She is a Rarámuri woman who develops pedagogical strategies and creates links between learning Spanish and Rarámuri, and is currently the coordinator of Magdalena Tarahumara in Mexico.



DIANA de la RIVA MOLINA

(FRANCE-MEXICO)

Writer, director and actress. she studied in the Faculty of Arts of the Autonomous University of Chihuahua, graduated in CEUVOZ (2011) and has taken courses in cinema at CDMX. Since 2003 she has participated as a filmmaker and actress in various film projects that have been presented in Mexico and internationally. Currently lives in France where she is working on the pre-production of two film projects and a web series. is currently the international coordinator of Magdalena Tarahumara proyectos cinematográficos y una serie web. Es la coordinadora internacional del Magdalena Tarahumara.

PROJECT MANAGERS



RAQUEL RO

(GERMANY-SPAIN)

Performer, visual artist and mother. Graduated in Fine Arts by UB (Barcelona), exchanges in E.N.A.P Mexico and AdBK Munich, with courses in the "Master of the sexual difference" of DUODA. Her work is based on the recognition of the existence of a feminine knowledge, based on her own experience and on the texts and expressions of women of the present and the past. She is the founder and director of the dreiUNDdreizig graphic and book binding studio in Munich, where she currently lives and works.



CLAUDIA MARINCLÁN

(MEXICO)

Teacher, researcher, performer and cultural manager, graduate of Studies in Dramatic Literature and Theater, UNAM. She completed her Master's degree in performing arts at the Universidad Veracruzana, and had a Research Residence at the University of Valencia under the supervision of Manuel Diago Moncholí. She is the creator of rhizomatic research processes, such as Poison 8 @ m, Camino Frío, La Garenda, Everything begins with a fly. She likes to merge literature, video, intervention, documentary and fictional in her work.



PERLA RODRÍGUEZ

(MEXICO)

Researcher at the Institute of Library and Information Research (IIBI) of the Autonomous University of Mexico. She belongs to the National System of Investigators (SIN). Doctorate in the Science of Documentation from the Complutense University of Madrid. Master in Political Science and Bachelor of Science in Communication from the UNAM. She has studied in the Italian Radio-television (RAI) and the Pontifical University of Salamanca, Spain. Since October 2013, Perla has developed the field of research in the digital preservation of sound files.



DAYMARI SÁNCHEZ

(MEXICO)

Dramaturg, researcher and stage director. She completed studies in Language and Literature of Latin America at the Autonomous University of Baja California, with a degree in Psychotherapeutic Skills and Techniques from the Western Region Gestalt Institute and a Master's degree in Performing Arts from the Universidad Veracruzana. Currently she organizes the World Day of Theater of Tecate and works as a teacher for the State Center of the Arts of Tecate and the Autonomous University of Baja California.



LEIRE MESA

(SWEDEN-SPAIN)

Circus artist dedicated to creation, generating actions and synergies for circus, theater and various rebellions. Her training and circus work lead her to act and travel around the world. In 2015 she presented her thesis Twisting the Balance as a performance work, research and methodology, within the NPP Master program of the DOCH University of Stockholm where she currently resides. The project is emerged from the need to "twist" her circus practice in interaction with other artistic, social and political forms. She founded the company Twisting the Balance, with which she is actively working today.

THE MAGDALENA PROJECT

International network of women in contemporary theater.

The Magdalena Project is a trans-cultural network founded by European female theater artists in Wales in 1986. The network is based on dialogue and the exchange of artistic knowledge. Its purpose is to make visible the work of women committed to the performing arts at an international level.



www.themagdalenaproject.org

CONTRIBUTORS

WITH THE PARTICIPATION OF:

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