ATLAS OF NEPANTLERAS : CHASEN THAJNI

2022



STUDIO VIR ANDRES HERA

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Hosted by Chasen Thajni, a community space dedicated to Ngiba language and cultural continuity and operating as a transdisciplinary platform for communitarian action and artist residencies. Residency program: El límite de lo propio.
Chasen Thajni
Several short residencies between 2022 and 2024.

This residency took place in Ahuatempan, within Ngiba territory, through collaboration with Ulises Matamoros Ascención and the collective framework of Chasen Thajni.



COMMUNITY SPACE, CHASEN THAJNI.



TESTIMONY GATHERING WITH ULISES MATAMOROS ASCENCIÓN.

The work developed through shared presence, testimony gathering, text circulation, and collective reading, including writings by Tina Campt and Ariella Aisha Azoulay. These readings operated as tools for thinking about archives, refusal, and responsibility toward images embedded in living communities.



FIELD RECORDING DURING AMOXTLI.



A year later, part of *Amoxtli* was filmed in Ahuatempan, combining fiction, family photographs, testimonies, and poetry. Testimonies and family archives were gathered alongside Ulises, contributing to a growing community archive shaped by migration histories between the Mixteca and the United States. The work moved between Indigenous memory and transnational trajectories, forming a process grounded in collective world-making.





These crossings produced friction and translation rather than synthesis. The process attempted to follow the tempo of relationships rather than institutional outcomes. It functioned as accompaniment, seeking to avoid pure extraction while remaining conscious of its inevitability. This tension reshaped the working position: from the solitary artist arriving to observe, toward a collective “we” moving as a heteroclite group, entering into interaction rather than extraction. This “we” formed through Ngiba community life, trans and non-binary networks, Afromexican histories, rural and urban spaces, and diasporic trajectories between Mexico, New York, and France. The work unfolded alongside a constellation largely composed of Indigenous and racialized people, where presence implied accountability to shared time, labor, and vulnerability.



CIRCLE FORMATION.



SCORCHED GROUND.

Publishing this work online inevitably participates in economies of visibility and value. At the same time, refusing circulation risks erasure. Worlding operates within this tension, sustaining exchange without enclosure.

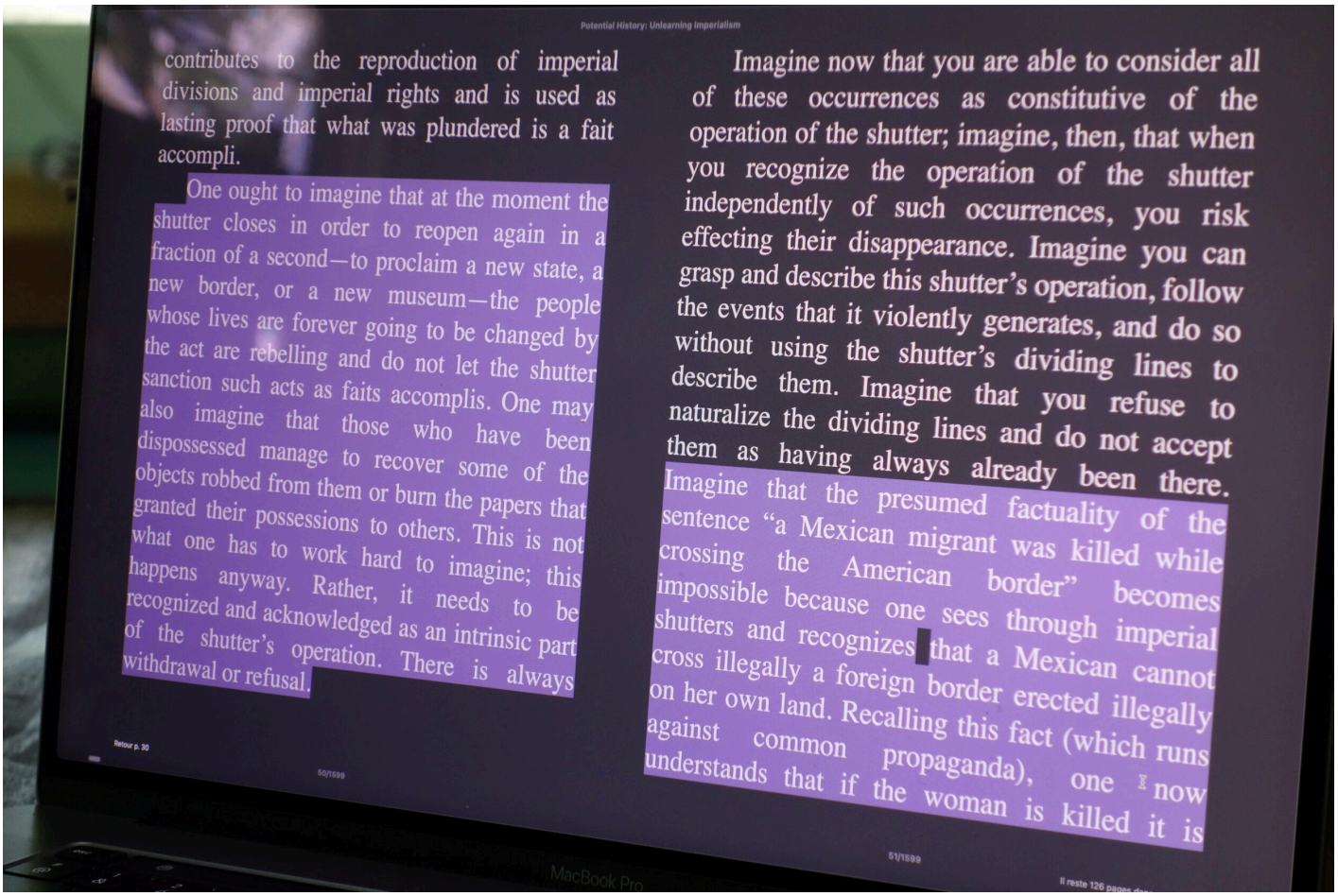




Rather than producing a finished outcome, the residency contributed to an evolving network of relations, archives, and exchanges across Ahuatempan, New York, and France. The work continues as an open process shaped by collective memory, community labor, and ongoing collaboration.



SHARING STORIES



READING AND TRANSLATING "UNLEARNING IMPERIALISM" BY ARIELLA AÏSHA AZOULAY

Photography, filming, testimonies, and archival materials developed in dialogue with community members form part of a broader audiovisual research on Indigenous migration, linguistic transformation, and rural futures.



ULISES MOTHER, ALEJANDRA, IN THE BURNT FIELD



CAMERA SET-UP

WITH

Tania Ximena, Salvador Jimenez-Flores, Lenka Holíková, Vano Sonoro, Jean-Marie Perdrix, Vir Andres Hera

CURATORS

Chasen Thajni
Ulises Matamoros Ascención
Michel Blancsubé

A WORK INFORMED BY THE MEMBERS OF THE NGIBA COMMUNITY

Alejandra Ascencion Colmena
Roberta Juan Mendoza
Carina Ascencion Juan
Elías Tadeo Maceda Ascensión