

Eskina Qom podcast - English

Language: en-GB

00:00:00.080 --> 00:00:03.710

Much has been said about the role of
art in social transformation,

00:00:03.710 --> 00:00:10.250

but how much do we really know about
the ways the arts challenge racism?

00:00:17.450 --> 00:00:22.160

In the CARLA research project,
Cultures of Anti-racism in Latin America,

00:00:22.160 --> 00:00:26.990

we explore these relationships. In the
project, we investigate how various artistic

00:00:26.990 --> 00:00:32.485

practices identify, discuss and confront
racism in Argentina, Brazil and Colombia.

00:00:32.485 --> 00:00:34.670

[Song lyrics] "50 degrees in the Chaco, may my sorrows regret"

00:00:34.670 --> 00:00:39.170

"With the black man I'm insane, it stands out
Like a brave, beating, plain heart. "

00:00:39.170 --> 00:00:45.620

In particular in these episodes
we will present the work

00:00:45.620 --> 00:00:50.120

of artists who generate novel forms
of anti-racism and help us to unravel

00:00:50.120 --> 00:00:53.600

The racist structures that
are still in place in the country.

00:00:57.970 --> 00:01:04.420

The model of an Argentina that only thinks of itself
as white and as having European roots is interpreted

00:01:04.420 --> 00:01:10.060

by artistic ideas that work to reconstruct
histories that have been silenced

00:01:10.060 --> 00:01:14.770

and that also represent the diversity
of indigenous, Afro-descendant,

00:01:14.770 --> 00:01:21.220

Afro-diasporic and brown lives in Argentina,
at their intersection with multiple points of dissent.

00:01:23.550 --> 00:01:28.410

This is CARLA, Cultures of
Anti-racism in Latin America.

00:01:39.190 --> 00:01:45.070

In this first episode we will get to know the work of Eskina Qom, a music project led by brothers

00:01:45.070 --> 00:01:50.290

Brian and Nahuel López who, to the rhythm of hip hop, sing with the power of their native language Qom

00:01:50.290 --> 00:01:55.150

Working out of the Daviaxaiqui neighbourhood, as they themselves tell it on their Facebook page.

00:01:56.520 --> 00:02:01.980

Starting with the name, Eskina Qom shows the dual aspect of the urban indigenous experience,

00:02:01.980 --> 00:02:06.480

which involves projecting the sense of belonging to an originary people while living in an urban neighbourhood.

00:02:06.480 --> 00:02:12.000

This experience shows that the street corner of a city neighbourhood can also be a place to show the lives,

00:02:12.000 --> 00:02:17.760

thoughts and future of Qom people.

At first, we planned to talk with Nahuel and

00:02:17.760 --> 00:02:21.690

Brian using some of the platforms

to which the Covid pandemic is accustoming us,

00:02:21.690 --> 00:02:26.880

but soon we also discovered that, despite
the virtual communication that has become

00:02:26.880 --> 00:02:32.790

so fundamental, in many places in Argentina
it is still difficult, even impossible, to access

00:02:32.790 --> 00:02:38.220

the Internet. So we decided to exchange WhatsApp
audio recordings and, in that dynamic, they themselves

00:02:38.220 --> 00:02:41.042

are the ones steering the direction of this interview.

00:02:42.000 --> 00:02:46.000

NAHUEL:Hi, how are you doing? My name is Nahuel

00:02:47.010 --> 00:02:55.042

a.k.a. the 22 MC of Eskina Qom. I'm here
with my brother, Brian. We are children of the chief.

00:02:55.792 --> 00:03:01.200

[Brian] a.k.a. el Fino, Fino Flow, with my brother.

BRIAN:Hi, hi, I'm here too

00:03:03.210 --> 00:03:07.230

and we will answer the questions. Sorry that

00:03:07.230 --> 00:03:10.905

we had some problems with
communications, but now

00:03:10.905 --> 00:03:15.630

we are here and we will be able to respond.
NAHUEL:Yes, we are still active on the scene

00:03:15.630 --> 00:03:24.030

but also the technology we have in the neighbourhood
is limited, so that fact alone says

00:03:24.030 --> 00:03:32.625

everything. But when it comes to being active with
our culture, we are always present. That is why we want to answer.

00:03:33.625 --> 00:03:36.430

LORENA:The Qom originary people
are an indigenous nation that has its traditional

00:03:36.430 --> 00:03:41.920

territories in the Chaco region of today's
Argentina. The Qom were one of the peoples that

00:03:41.920 --> 00:03:47.590

maintained their autonomy long after
Argentina declared independence. At the end of

00:03:47.590 --> 00:03:53.980

19th century, the state began a violent military
campaign, financed with foreign capital and

00:03:53.980 --> 00:03:59.605

which continued for more than 40 years with the purpose of eliminating the territorial sovereignty of the Qom,

00:03:59.605 --> 00:04:06.280

Mocoví and Wichí peoples. That campaign is known as the Conquest of the Green Desert and it ended

00:04:06.280 --> 00:04:12.520

officially in 1917, although indigenous resistance continued for at least two more decades.

00:04:22.790 --> 00:04:27.080

Unlike other indigenous peoples in Argentina, the indigenous peoples of the Chaco

00:04:27.080 --> 00:04:31.310

were brought together as a reserve of manual labour for the annual production cycles

00:04:31.310 --> 00:04:36.710

of cotton and sugar. However, in the decade of the 1940s, the exploitation of farm labour,

00:04:36.710 --> 00:04:41.900

the low productivity of the land where they had been settled and the impossibility of

00:04:41.900 --> 00:04:48.200

accessing fishing and hunting fields all caused

the Qom to migrate to the cities.

00:04:48.200 --> 00:04:53.120

What initially began as informal settlements
of Qom people on the outskirts of cities

00:04:53.120 --> 00:05:00.710

in Chaco and Formosa, after 1970 were transformed into
formal neighbourhoods. This urban presence also

00:05:00.710 --> 00:05:05.660

became evident in other large Argentine cities
such as Rosario, Santa Fe, La Plata and Buenos Aires.

00:05:15.240 --> 00:05:19.560

Upon arriving from their hometowns in the Chaco,
the first homes of the families that currently

00:05:19.560 --> 00:05:26.010

live in Daviaxaiqui were the slums.

In these marginal neighbourhoods, they were

00:05:26.010 --> 00:05:31.560

grouped together with other subordinate sectors:
peasants, internal and external migrants and

00:05:31.560 --> 00:05:37.500

the working classes, both employed and unemployed. This
is why the slums are seen as the generic location

00:05:37.500 --> 00:05:42.240

of the urban poor.

For some time, the ethnic

00:05:42.240 --> 00:05:47.730

political and subjective identification of these new migrants
as Toba [Qom] was not recognized by other people.

00:05:47.730 --> 00:05:53.640

According to the stories told by Eskina Qom, in the early
90s, many Qom began to settle

00:05:53.640 --> 00:05:58.440

in overcrowded cities. However, the
places for settlement in these cities were

00:05:58.440 --> 00:06:03.480

limited to settlements and slums in the federal
capital or in the western suburbs

00:06:03.480 --> 00:06:09.960

of the Buenos Aires conurbation. About 30 families chose to settle
initially in Fuerte Apache and Ciudad Oculta,

00:06:09.960 --> 00:06:15.210

a place where unemployment and
discrimination united them much more effectively

00:06:15.210 --> 00:06:21.230

than their mother tongue or
ethnic origin, according to Eskina Qom.

00:06:31.380 --> 00:06:35.730

In the 90s a group of families
decided to leave the marginal periphery

00:06:35.730 --> 00:06:40.110

and they created a neighbourhood in a northwestern district
of Greater Buenos Aires that was marked out as

00:06:40.110 --> 00:06:47.700

a Toba neighbourhood and therefore as an indigenous location in the
city. The Daviataiqui neighborhood is located in Derqui,

00:06:47.700 --> 00:06:53.910

in the Pilar sector, which forms part of the third
urban cordon of Greater Buenos Aires. In 2003,

00:06:53.910 --> 00:06:58.590

the linguist Cristina Messineo pointed out in one
of her works that there were eight Toba neighbourhoods in

00:06:58.590 --> 00:07:04.140

Greater Buenos Aires, and that Daviataiqui was one of
the first of the now more than ten Toba neighbourhoods

00:07:04.140 --> 00:07:10.620

that exist in Buenos Aires. The Daviataiqui
neighbourhood began to take shape around 1995 with

00:07:10.620 --> 00:07:15.510

the creation of the civil organization of the
the same name, which brought together several Qom families

00:07:15.510 --> 00:07:20.700

with other non-indigenous people from various towns and settlements of Greater Buenos Aires.

00:07:20.700 --> 00:07:26.820

The lands were donated, so to speak, by the Bishop of Morón, under the guise of historical

00:07:26.820 --> 00:07:32.430

reparations. The construction of the neighbourhood was a project self-managed by Toba families,

00:07:32.430 --> 00:07:39.040

though financed and planned with the help of non-governmental organizations. The families

00:07:39.040 --> 00:07:43.720

who live in the Daviaxaiqui neighbourhood in Derqui generally migrated from rural communities

00:07:43.720 --> 00:07:49.000

to the working-class areas of Buenos Aires. These families are composed of a generation of people born in the

00:07:49.000 --> 00:07:54.820

Chaco who are now the parents and grandparents of the boys and girls who were born in the city.

00:07:54.820 --> 00:08:00.310

Young people below the age of 30 were generally born in

Buenos Aires and are the first urban generation.

00:08:04.060 --> 00:08:08.850

This is the deep and more recent
history from which Eskina Qom emerges.

00:08:20.520 --> 00:08:24.570

[Song lyrics] "I'm still the same Fino who,
because of racism,
fights for the children who have been through it too.

00:08:24.570 --> 00:08:29.820

You don't know what it's like to walk with chains on your feet
So don't talk to me

00:08:29.820 --> 00:08:34.170

if you don't know how bad it feels to go hungry.
I've seen bodies that are more bones than flesh,

00:08:34.170 --> 00:08:39.210

the grandparents, so kindly but malnourished
that's bad news,
another drop that falls into the river of forgetfulness.

00:08:39.210 --> 00:08:44.910

I feel shaken apart when
another soul has departed.
The sun lights my way

00:08:44.910 --> 00:08:50.910

The day I shut up is decided by fate.

I dedicate this topic to the boys who fought at school,

00:08:50.910 --> 00:08:56.070

they stood up when they were discriminated against,
that's it, their heads did not go down.

Never deny your roots,

00:08:56.070 --> 00:09:01.950

that's what unhappy people do, if you do it,
do not complain when the Fino steps on you.

Respect for my people

00:09:01.950 --> 00:09:07.050

that has been left with no consolation,
they stole our land from us,
But we took over this heaven.

Today

00:09:07.050 --> 00:09:20.700

I long for us to break this thread
and I respect the grandparents who wrote about the
land and the battle for the land,
and the battle for the land."

00:09:20.700 --> 00:09:24.330

ANA: The first time I got to know a peri-urban
neighbourhood with Qom people was in the

00:09:24.330 --> 00:09:29.280

city of Formosa where I arrived as a student
of anthropology and helping another anthropologist

00:09:29.280 --> 00:09:34.620

who was starting a study in Nam Qom, Block 68, in the city of Formosa.

00:09:34.620 --> 00:09:40.980

In the late 1990s, during this time, I also heard that there was a Toba

00:09:40.980 --> 00:09:45.990

neighbourhood in the city of Buenos Aires, where I was living at that time. A little later I saw

00:09:45.990 --> 00:09:51.150

several newspaper articles about the Toba neighbourhood of Derqui. Other articles emphasized

00:09:51.150 --> 00:09:56.970

that the neighbourhood was in Greater Buenos Aires, but it was supposedly very difficult to access.

00:09:56.970 --> 00:10:01.890

They talked about named a highway and then dirt roads that disoriented the journalists, as if

00:10:01.890 --> 00:10:06.660

they were making a foray into a foreign and far away place, just because it was an indigenous

00:10:06.660 --> 00:10:12.330

neighbourhood. It was many years before I visited the place, going with Mauricio Maidana, a resident

00:10:12.330 --> 00:10:18.600

of the neighbourhood, who also works as a teacher of the Qomlaqtaq, the Toba language. The day that

00:10:18.600 --> 00:10:23.970

I went for the first time, I noticed how easy it was to get there. I took a train, then

00:10:23.970 --> 00:10:29.700

a small bus, which dropped me at the community centre of the neighbourhood and that was it. It was then that I realized

00:10:29.700 --> 00:10:36.390

that the journalists had been there, but had not been able to avoid creating a distance, more perceived

00:10:36.390 --> 00:10:42.540

than real, from a neighbourhood that they see as being Other. Even though the Qom nation has contributed to

00:10:42.540 --> 00:10:49.050

Argentine society since its formation, they saw it as something strange. A short time later I began

00:10:49.050 --> 00:10:53.910

a study that aimed to make a record of urban lives and also their link with rural communities.

00:11:08.180 --> 00:11:14.900

I met Brian and Nahuel very briefly in

the 2000s. I worked more intensively with some

00:11:14.900 --> 00:11:20.720

of their friends when, with three colleagues, I organized a digital technologies workshop where we asked

00:11:20.720 --> 00:11:26.420

children on the one hand and adolescents on the other make their own blogs on aspects of the neighbourhood that

00:11:26.420 --> 00:11:31.940

interested them. Parents of several of the children insisted that we ask

00:11:31.940 --> 00:11:36.830

their teenagers to participate, because they worried that young people were spending too

00:11:36.830 --> 00:11:42.590

much time on the street corner, chatting, listening to music and passing the time. That concern

00:11:42.590 --> 00:11:47.060

about activities on street corners was shared by teachers from various schools

00:11:47.060 --> 00:11:51.770

at that time. Young people were spending too much time on those corners. Soon

00:11:51.770 --> 00:11:57.230

we realized that the street corner was a very generative place. The young people showed us their music,

00:11:57.230 --> 00:12:01.610

they discussed their musical tastes, they told us about their relationships with people from other neighbourhoods,

00:12:01.610 --> 00:12:06.530

about the relationships between the street corner and the churches. We also saw how the few

00:12:06.530 --> 00:12:11.420

old computers that had been donated to the community and some all-in-one cameras

00:12:11.420 --> 00:12:16.580

that we had brought to share became tools with which the friends of Eskina Qom

00:12:16.580 --> 00:12:22.820

could produce images and stories of an overwhelming creativity. The kids typed out songs

00:12:22.820 --> 00:12:28.610

by Daddy Yankee and Molotov and also their own songs. They created beautiful and challenging images,

00:12:28.610 --> 00:12:32.780

they climbed onto the roofs to get angles that photojournalists could not have achieved.

00:12:32.780 --> 00:12:37.640

It is that experience of the street corners
that became Qom that we will explore today.

00:12:37.640 --> 00:12:40.300

[Song Lyrics] 'Ahuoche. It is so.

00:12:42.720 --> 00:12:47.820

I have a desk where I write a whole repertoire,
I suffer from insomnia, but it's obvious

00:12:47.820 --> 00:12:55.470

ghosts sing to me as a choir in my bedroom,
they cry for their territory,
and that hurts me like the language

00:12:55.470 --> 00:13:00.870

that is lost.
No longer is everything green,
now there are walls that divide
and are measured by money.

00:13:00.870 --> 00:13:10.042

El Fino submits so that my people can be respected
like before, but now with the Toba flag.
Stop now with the jokes and detonate that bomb."

00:13:10.333 --> 00:13:12.375

BRIAN and NAHUEL:What is Eskina Qom? What is Eskina Qom? Forget about it...

00:13:13.792 --> 00:13:23.770

Eskina Qom means many things. At the beginning when we started, Eskina Qom meant

00:13:23.770 --> 00:13:31.060

many things - and not only for us:
for me, for my brother, not just for us.

00:13:31.060 --> 00:13:38.110

It is also for the youth of our neighbourhood. They also feel identified

00:13:38.110 --> 00:13:44.320

because these are things that we've lived through, like we grew up in Buenos Aires, like our old man

00:13:44.320 --> 00:13:48.550

was struggling from early on to teach us the language and Spanish at the same time,

00:13:48.550 --> 00:13:57.540

and between us we moved across so much culture and in the end we stayed on this side, but at the

00:13:57.540 --> 00:14:06.380

same time we continue to represent culture.
Yes, Eskina Qom as my brother says means

00:14:06.380 --> 00:14:15.050

many things - many things - just with "Qom", you see, which is the name of our tribe, so to speak,

00:14:17.030 --> 00:14:22.490

in order to represent [them] a little, you see, and then
“Eskina” as well because we were

00:14:22.490 --> 00:14:27.190

people who were always on the street corner,
apart from everything else, you see, and

00:14:27.190 --> 00:14:31.750

that was how we ended up
being Eskina Qom.

00:14:31.750 --> 00:14:37.210

ANA:A few years later I saw Eskina Qom’s
first videos. Part of that creative power

00:14:37.210 --> 00:14:43.030

was being condensed into something even more powerful that
combines musical rhythms, stories about the lives

00:14:43.030 --> 00:14:48.940

of Qom people in the city and beyond. They also
generated images that defy stereotypes

00:14:48.940 --> 00:14:54.520

about young people in a marginal neighbourhood.
Eskina Qom is a celebration of the street corner,

00:14:54.520 --> 00:15:00.220

of what is produced there and of the friendships that
continue to support it.

BRIAN and NAHUEL: We did not have the

00:15:00.220 --> 00:15:06.400

opportunity to make the videos ourselves, although the video, the first one we put out, we did edit a bit

00:15:06.400 --> 00:15:11.020

ourselves, but then the other videos were edited by other people. But we

00:15:11.020 --> 00:15:18.730

thought about it, how we wanted to appear and, yes, always in an open space, perhaps, or places

00:15:18.730 --> 00:15:25.109

where we always gathered or also places that remind you a bit of nature too,

00:15:25.109 --> 00:15:31.690

or of our childhood as well. Yes.

For nostalgia as well, a lot of things about nostalgia.

00:15:32.260 --> 00:15:40.160

[The question is] Who appears in the videos with you?

And that, how do you say ... I think a lot of people and

00:15:40.160 --> 00:15:45.140

many people we interact with and that's

all good, they are mostly in our

00:15:45.140 --> 00:15:51.140

videos. They are people who do not belong to our community,
but they support the project that we are doing

00:15:51.140 --> 00:15:58.430

with Eskina Qom. There is always the community too,
of course, the whole bar, the kids always get in there too,

00:15:58.430 --> 00:16:06.500

coming out on screen there, like
"This is us and we're going to get in the picture, man."

00:16:06.500 --> 00:16:10.820

LORENA: Brian and Nahuel López are children of one of
the leaders of the neighbourhood with the most experience

00:16:10.820 --> 00:16:15.560

of militant support for the Qom originary people
to which they belong. Their childhood was spent

00:16:15.560 --> 00:16:20.330

making new friends in the city and
accompanying their parents to meetings and talks

00:16:20.330 --> 00:16:25.520

in universities where they learnt about
the history and present reality of the Qom nation.

00:16:26.450 --> 00:16:32.270

BRIAN and NAHUEL: The songs ... well, we hang out with
my brother, we download mostly tracks from

00:16:32.270 --> 00:16:39.140

the internet, but now on the album, the first
album that we put out, we did a couple of tracks

00:16:39.140 --> 00:16:47.830

from scratch with the producer, perhaps ... and, well, we put
them out there. But now we hang out with my brother

00:16:47.830 --> 00:16:54.370

we listen to a couple of tracks and mostly
we agree and connect with each other.

00:16:57.250 --> 00:17:03.190

As my brother says, we get together
here in the house or wherever and we start

00:17:03.190 --> 00:17:10.150

to write a little about, about ... what is it?
About the experiences that have happened to us too

00:17:10.150 --> 00:17:17.020

and the experiences that we also see in the
street, you know, and that also inspires us a bit,

00:17:17.020 --> 00:17:23.800

you see, to continue writing and, not only
that, also our fight to support

00:17:23.800 --> 00:17:29.440

native peoples, that also
motivates us a lot, doesn't it? That is what

00:17:29.440 --> 00:17:35.350

motivates us. More than anything, we
we start with the reason why we write,

00:17:35.350 --> 00:17:42.430

it's for our parents. And those are the messages
that it is important to pass on. Yes, for me the

00:17:42.430 --> 00:17:49.458

message is for the older people, because they have a
history that marked us a lot from childhood.

00:17:49.667 --> 00:17:55.960

Going with my old man to universities
and see how he, with a history teacher

00:17:55.960 --> 00:18:02.770

named Enrique, my old man's beloved
history professor who passed away

00:18:02.770 --> 00:18:09.250

a few years now, it was a terrible loss for the
family. But, anyway, they were places where we

00:18:09.250 --> 00:18:14.950

went and saw things as children, how my old man
truly represented our culture.

00:18:16.620 --> 00:18:21.930

These were the things that marked us during childhood; and

respect, respect for others and the respect

00:18:21.930 --> 00:18:28.770

that you receive, that is true respect.

If you get respect ...

Respect for

00:18:28.770 --> 00:18:34.200

the native peoples. Yeah, that's what we always
search for ourselves and that really motivates us a lot.

00:18:35.750 --> 00:18:41.870

People have also given me a lot of love
and that is why we carry on and

00:18:41.870 --> 00:18:46.160

they tell us not to lose the message ...

People from the community, young people too.

00:18:46.160 --> 00:18:54.050

LORENA:In 2016 the duo made up of Nahuel a.k.a. 22, and
Brian Fino Flow, released an album titled

00:18:54.050 --> 00:19:00.650

Original Rap, produced by Nicolás
Corcó Bravo and Aurelia Records and the

00:19:00.650 --> 00:19:07.280

Colombian-Argentine duo Amambay 100,000.

BRIAN and NAHUEL:The message of our lyrics is for

00:19:07.280 --> 00:19:10.880

everyone and for everyone who wants
hear a little about the message of the

00:19:10.880 --> 00:19:14.630

native peoples, and especially about the
Toba who are here in Buenos Aires.

00:19:15.620 --> 00:19:21.390

And ... [they ask us] our audience? ...
Our audience is the same as always.

00:19:21.390 --> 00:19:26.790

All the people in the neighbourhood and all those who
follow us, all the young people of the Toba community.

00:19:26.790 --> 00:19:31.590

A greeting also goes to the various
communities in Buenos Aires and in

00:19:31.590 --> 00:19:35.610

the whole province. But more than anything,
we come with our own messages,

00:19:35.610 --> 00:19:41.900

we are not talking about something that has nothing to do
with us. And this is something

00:19:41.900 --> 00:19:46.970

directly from here from the Toba neighbourhood el Presidente Derqui
Something truly our own.

00:19:48.040 --> 00:19:52.520

Now [the question] says: How do you incorporate
the language, the Qomlactac language?

00:19:53.970 --> 00:20:00.630

Ah, Qomlactac is always present in our
songs, be it a lyric or just a shout-out

00:20:00.630 --> 00:20:05.220

in the background, it will always be there. Mostly
we speak in Spanish

00:20:05.220 --> 00:20:12.600

in our songs. But in Spanish, that damn
Spanish that we are using, but we keep

00:20:13.560 --> 00:20:17.580

doing it to transmit our culture, nothing more.

It is not just our culture - it is the whole

00:20:17.580 --> 00:20:22.450

problematic - working-class streets, native peoples....

00:20:22.450 --> 00:20:28.875

[Lyrics] I speak with my voice and show,

I defend our people,

if you disrespect them, you'll get a kick up the arse

00:20:28.958 --> 00:20:34.660

You are an insect, like a frog I can detect you,

I intercept you with my tongue/language.

00:20:34.875 --> 00:20:45.900

[Sings in Qomlactac, the Toba language] (aŷem) Qoml'ec ŷale(c) [(I am) a child of the Qom / (I am) a young Qom]

00:20:45.900 --> 00:20:46.667

huo'o ra ñitonaxac [I'm happy]

00:20:47.042 --> 00:20:48.042

iquiyaqte 'alamaxa [my heart, your sound]

00:20:48.458 --> 00:20:51.610

eco 'ŷape pi'oxonaq [like my shaman grandfather]

00:20:51.610 --> 00:20:57.042

no'onec the water and norec [the song, the water and the fire]

'Onolec guaycurú so ŷalcolec, ŷalole [one (only) guaycurú (is it?) my son, my daughter]

ŷa'achec ŷape [thank you grandfather]

checnec qadŷa so xxx jec [the bow our brother]

ipixaic xxxshiguem ten! 'Anloshiguem! [hunter, look! Be careful!]

00:20:57.250 --> 00:21:03.042

sa ishet da sachec / sache eating amapolec [do not eat / do not carry on eating carob beans]

qom l'aqtaq saŷaten, am sauotaique [I know the Qom language, I love you / I wait for you]

shegueuo, to qonte [I'm leaving, see you tomorrow]

I told you in Qom

00:21:03.042 --> 00:21:07.870

ANA: Eskina Qom includes social criticism, but

they focus more on recounting their experiences,

00:21:07.870 --> 00:21:13.900

telling stories about themselves for other young Qom
in the city and for their non-Qom followers who

00:21:13.900 --> 00:21:20.350

listen to them and accompany them. Taking ownership and reinventing
hip hop is part of finding a musical

00:21:20.350 --> 00:21:24.910

language that resonates with their experience
of growing up in the city without ceasing to be

00:21:24.910 --> 00:21:29.830

Qom. It also has to do with learning to
use social media in ways that were not

00:21:29.830 --> 00:21:34.630

prefigured. Just as in the neighbourhood
they know and are friends of non-Toba young people,

00:21:34.630 --> 00:21:39.580

they also develop their art on social media
in the community and beyond.

00:21:39.580 --> 00:21:45.310

That is how they recorded the album with Corco Bravo or
produced one of their videos in collaboration

00:21:45.310 --> 00:21:51.160

with Mapuche camera operators Alejandro

Buenuleo and Puma Catrileo. They also recorded

00:21:51.160 --> 00:21:55.060

with La Dame Blanche and generated networks
within the family and the community,

00:21:55.060 --> 00:22:00.580

but also much further beyond. If someone imagines
the Qom to be living in a remote community,

00:22:00.580 --> 00:22:04.660

far away from everything, Eskina Qom are here
to dismantle that stereotype.

00:22:09.125 --> 00:22:14.377

[Song lyrics]:We are Qom, Qom, Qom as in combative
We are Qom, Qom, we are the resistant ones

00:22:14.377 --> 00:22:14.459

We are Qom, Qom, compulsively I represent
this environment with respect for my people

00:22:14.459 --> 00:22:15.390

We are Qom, Qom, Qom as in combative
We are Qom, Qom, we are the resistant ones

00:22:15.390 --> 00:22:34.420

We are Qom, Qom, compulsively I represent
this environment with respect for my people.

00:22:34.960 --> 00:22:40.930

LORENA: We thank Nahuel López a.k.a. 22 and Brian López el Fino Flow for their words and for

00:22:40.930 --> 00:22:45.550

have given us part of their story. You can listen to the full Eskina Qom album,

00:22:45.550 --> 00:22:53.530

Original Rap, on the website of Aurelia Records, aureliarecords.bandcamp.com or on Soundcloud.

00:22:53.530 --> 00:22:58.540

You can also see their videos on YouTube or follow them on Facebook as Eskina Qom.

00:23:02.570 --> 00:23:07.730

CARLA, Cultures of Anti-racism in Latin America, is a project supported by the Arts and

00:23:07.730 --> 00:23:11.990

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00:23:11.990 --> 00:23:16.280

and by the University of San Martín in Argentina. You can find more

00:23:16.280 --> 00:23:19.970

information about us in the link included in the episode description.

00:23:19.970 --> 00:23:26.960

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Interviews:Ana Vivaldi and Lorena Cañuqueo

00:23:26.960 --> 00:23:30.230

Recording, sound mixing

and edition:Denis Sánchez

00:23:30.230 --> 00:23:32.330

Script:Lorena Cañuqueo

00:23:32.330 --> 00:23:36.650

Opening music and images

for this episode:Eskina Qom