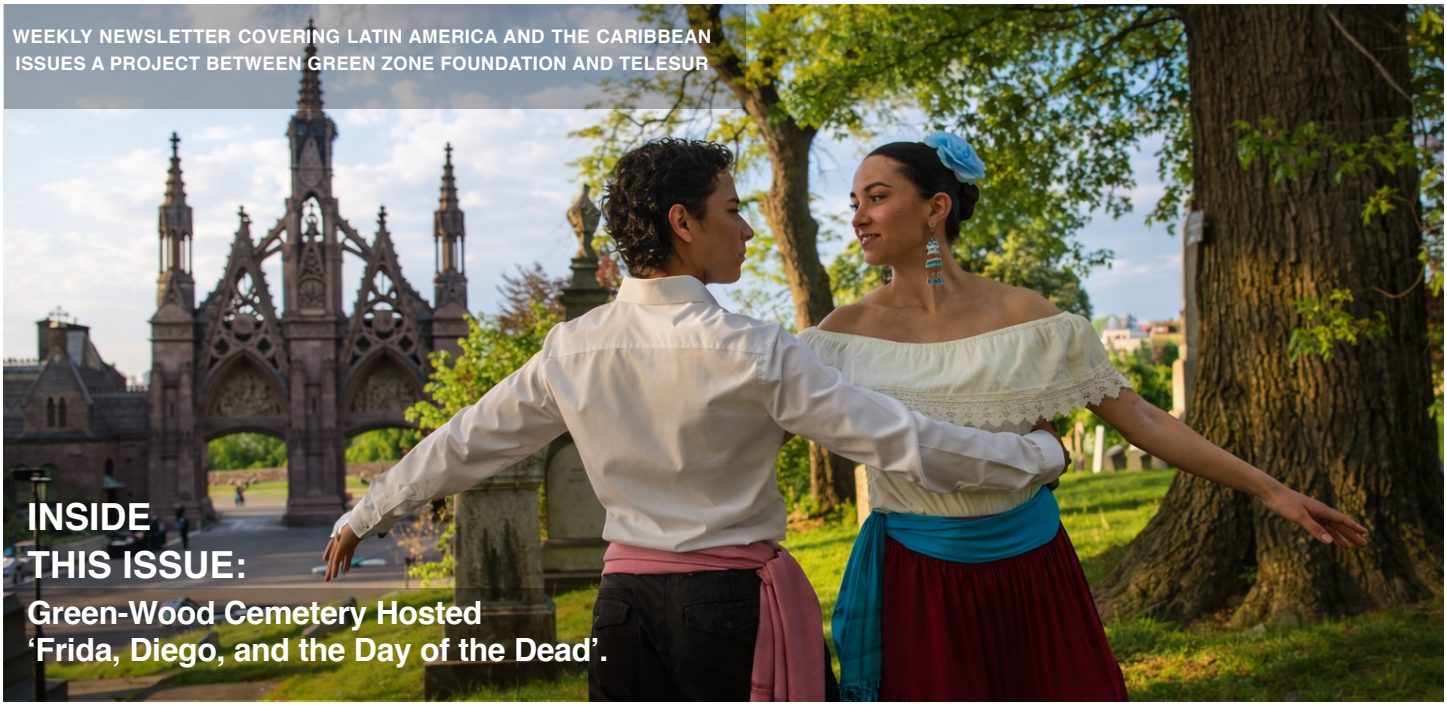
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NEWSLETTER

A VISION OF LATIN AMERICA AND THE CARIBBEAN COUNTRIES

WEEKLY NEWSLETTER COVERING LATIN AMERICA AND THE CARIBBEAN ISSUES A PROJECT BETWEEN GREEN ZONE FOUNDATION AND TELESUR



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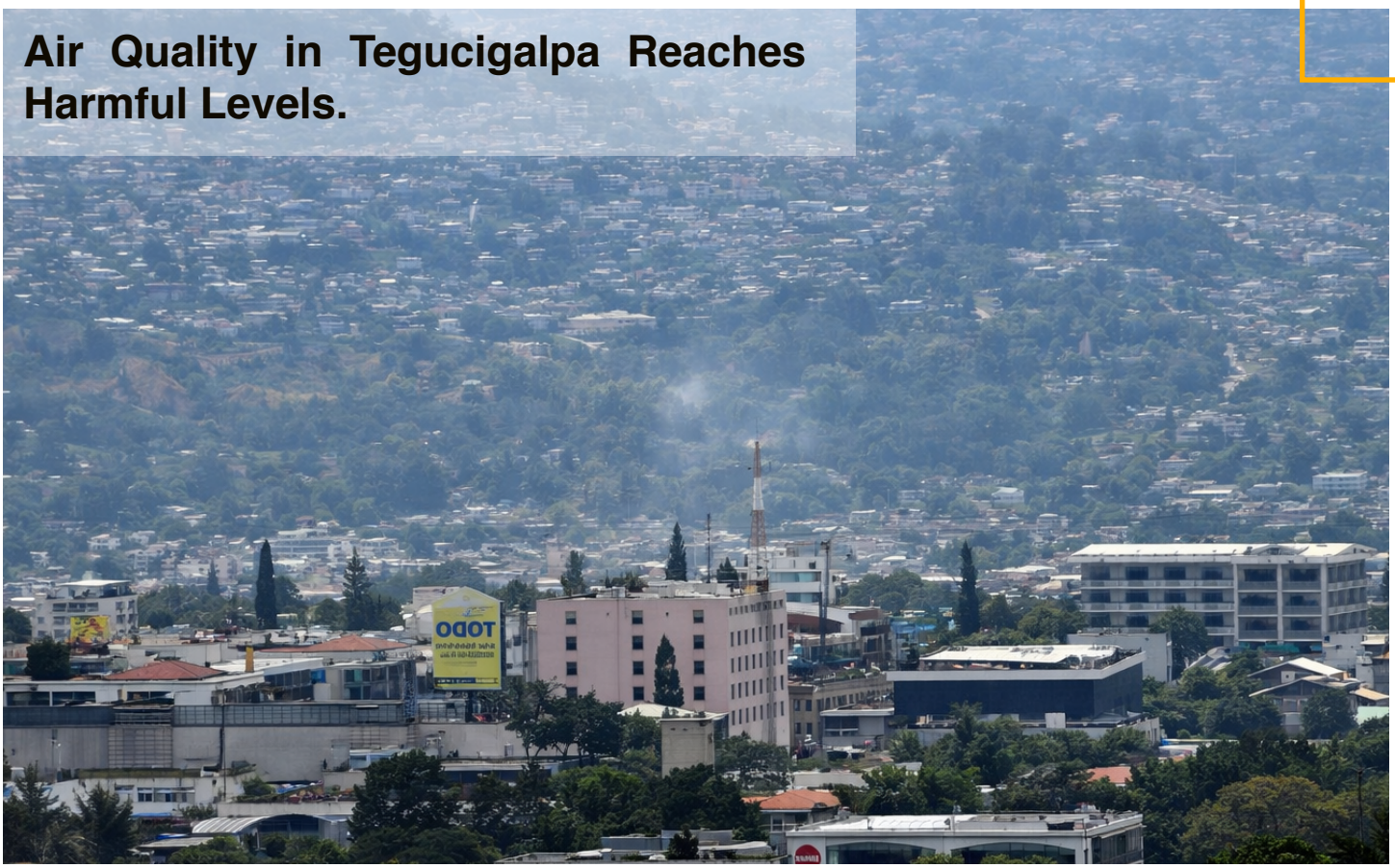
Maluma presented his new album to thousands of fans at a free concert, a musical event that combined new songs with established hits.

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GREEN ZONE FOUNDATION

Air Quality in Tegucigalpa Reaches Harmful Levels.



Tegucigalpa faces a health alert due to air pollution with PM2.5 levels exceeding international parameters, primarily affecting vulnerable populations.

On Tuesday, the environmental monitoring platform IQAir warned that air quality in Tegucigalpa, the capital of Honduras, has reached levels harmful to health due to the high concentration of PM2.5 particulate matter.

According to the reported data, the city has a concentration of 71.5 micrograms per cubic meter ($\mu g/m^3$) of PM2.5, a figure that far exceeds international recommendations for air quality.

PM2.5 are microscopic particles from vehicle emissions, forest fires, burning trash, industries, and chemical processes, capable of penetrating deep into the lungs and entering the bloodstream.

Specialists warn that this pollution represents a serious risk to the respiratory and cardiovascular systems, aggravating conditions such as asthma.

The current index is categorized as “unhealthy,” especially for vulnerable groups: children, the elderly, and people with heart or lung diseases.

Pollution in Tegucigalpa has intensified in recent weeks due to forest fires, high temperatures, and smoke accumulation over the Honduran metropolis.

Given this situation, authorities recommended avoiding strenuous outdoor physical activity, staying indoors with doors and windows closed, and using high-efficiency N95 or FFP2 masks if going outside.

Colombia Hosts Ibero-American Congress on Arts Education.



The meeting will serve to discuss the experiences of all countries, pedagogical models, public policies, legislation surrounding artistic training in the region, and to propose to the world another way of understanding education.

The Ibero-American Congress on Arts and Cultural Education began at the Delia Zapata Olivella National Arts Center in Bogotá, with delegates from nearly twenty countries in attendance.

As previously announced by the Colombian Ministry of Cultures, Arts, and Knowledge, the event will be attended by ministers and experts who will discuss the potential of art as a driver of social transformation and as an instrument for local development.

One of the objectives of the meeting, which will conclude next Friday, is to translate international agreements into concrete actions that promote the consolidation of arts and cultural education as a state policy and a universal right, capable of fostering critical, creative citizens committed to peace.

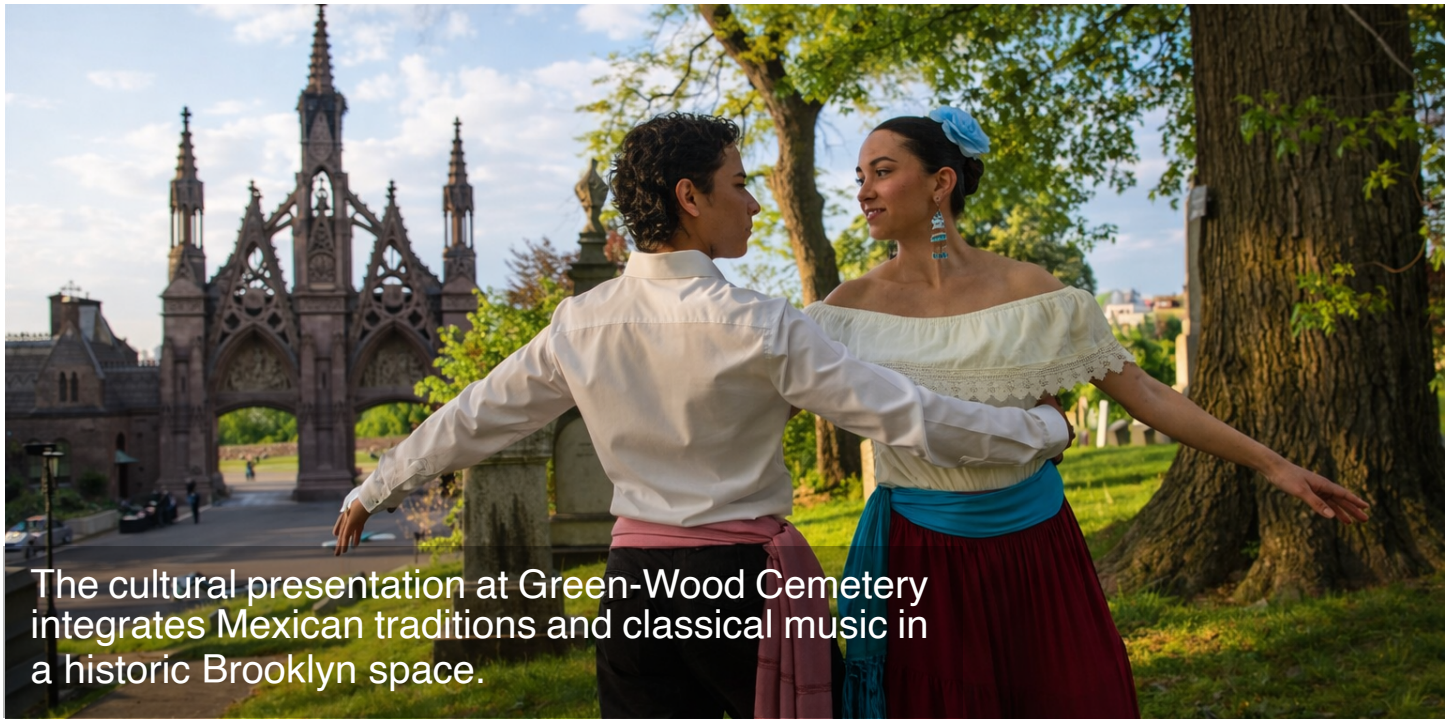
According to the organizers, the Bogotá Declaration is expected to be adopted during the meeting, which will become a regional agreement to establish arts education as a right.

The creation of the Ibero-American Network for Arts, and Cultural Education (Redartes) is also planned, along with the development of a roadmap to 2028 that includes actions for implementation in Ibero-American countries. For three days, participants will take part in various activities such as panels, workshops, presentations, and conferences at the event, which has the theme “Arts for Peace.”

The Minister of Culture of the host country, Yannai Kadamani, stated that the meeting will serve as a forum to discuss the experiences of all the participating countries, pedagogical models, public policies, and legislation related to arts education in the region, and to propose to the world a different way of understanding education.

The Congress is also being held with the support of several entities, including the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Ibero-American General Secretariat (SEGIB), and the Development Bank of Latin America and the Caribbean.

Green-Wood Cemetery Hosted ‘Frida, Diego, and the Day of the Dead’.



The cultural presentation at Green-Wood Cemetery integrates Mexican traditions and classical music in a historic Brooklyn space.

On May 8, Green-Wood Cemetery in Brooklyn, New York, was transformed into a space for cultural exchange with the presentation of “Frida, Diego, and the Day of the Dead,” an immersive experience that anticipates the premiere of the opera “The Last Dream of Frida and Diego” at the Metropolitan Opera, scheduled for May 14.

Under the neo-Gothic arch of the main entrance and with the Manhattan skyline as a backdrop, the event broke with the conventional use of cemeteries to offer a celebration centered on the Day of the Dead, complete with marigolds, tequila and mezcal tastings, and mariachi music.

The presentation served as the official prelude to the stage production that will be presented at the Metropolitan Opera. The production, composed by Gabriela Lena Frank with a libretto by Pulitzer Prize winner Nilo Cruz, is structured around magical realism and presents a reunion between Frida Kahlo and Diego Rivera. Cruz’s libretto and Frank’s score seek to reflect the concept of death as a bridge of connection, moving away from traditional biographical formats.

In this narrative, the figure of La Catrina compels Kahlo to return to the earthly plane to help Rivera on his journey to the afterlife.

Four opera singers performed excerpts from the score throughout the event, complemented by poetry readings. Frank, of Peruvian descent, emphasized the use of Spanish as the work’s primary language.

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The composition incorporates instruments such as the marimba to establish a “Latin DNA” in the sound structure. The project’s development required two decades of work, a period during which Frank identified an initial resistance to operas in Spanish and to minority-based teams within institutional circuits.

The selection of Green-Wood Cemetery is part of an ongoing cultural programming strategy. Founded in 1838, the site hosts more than 300 events annually, including concerts and festivals, with the aim of highlighting the history of its residents, among whom are figures such as Leonard Bernstein and Jean-Michel Basquiat.

Harry Weil, the site’s vice president of programs, stated that “you would think a cemetery would be a very quiet place, but it’s very active and engaged throughout the year.”

The activity is carried out in collaboration with Death of Classical, a non-profit organization directed by Andrew Ousley, which specializes in bringing the classical repertoire to unconventional spaces.

Ousley emphasized that the interventions are carried out “with respect and honor for the original purpose of the place” and mentioned other spaces of interest for future programming, such as the subway station beneath New York City Hall, a power plant at Grand Central Terminal, and Calvary Cemetery in Queens.



Havana Hosts the 15th Nicolas Guillen Colloquium and Festival.





The Colloquium has the collaboration of national and foreign institutions, including the University of the Arts and the Embassy of Spain in Cuba.

On Wednesday, Havana became a stage for cultural dialogue with the start of the 15th Nicolás Guillén Colloquium and Festival, organized by the Foundation that bears the name of the Cuban poet.

The event opened with a concert by the Entrevoces choir, directed by Digna Guerra, which set Guillén's verses to music and established the emotional tone of the proceedings.

Following this opening, conferences, panels, and book presentations will unfold to explore the relationship between poetry, identity, and social commitment, commented the Union of Writers and Artists of Cuba (UNEAC), which hosted the inauguration in the Villena Hall, on social media.

The first conference was given by the Spanish poet Luis García Montero, director of the Cervantes Institute, who reflected on the human commitments of poetry and evoked the connections of fellow Spaniard Federico García Lorca with Cuban artists, within the framework of the 90th anniversary of his assassination.

This year, the colloquium also celebrates the centenary of the birth of Commander Fidel Castro and the 65th anniversary of the National Union of Writers and Artists of Cuba (UNEAC), anniversaries that reinforce the historical dimension of the event. The program offers a look at the work of Nicolás Guillén as a form of resistance and shared memory between Cuba and Latin America.

The opening ceremony brought together the Culture Minister Alpidio Alonso, along with Marta Bonet, president of the UNEAC, Miguel Barnet, honorary president of that organization, and diplomatic representatives from several countries.

The Colloquium is supported by national and international institutions, including the University of the Arts and the Embassy of Spain in Cuba.

Colombian Singer Maluma Launches His New Album in Medellin.



On Thursday, thousands of Colombians attended a free concert in Medellín where Maluma presented his new album "Crazy to Come Back" (Loco x Volver), in a Plaza Botero marked by rain, reggaeton, and local pride.

From six in the morning, fans waited to enter the plaza, located in downtown Medellín and surrounded by sculptures by Fernando Botero, the Museum of Antioquia, and the Palace of Culture.

The event, which lasted more than three hours, was hosted by presenter Jorge Barón, who kicked off the show with his traditional "good luck kick."

Before the singer took the stage, artists from Maluma's record label performed, including Rico, Venezuelan Maisak, and Milan from Antioquia, representing genres such as hip-hop, reggae, and Afrobeat. A persistent rain fell during the concert, but it didn't disperse the crowd.

"We're going to get wet because we're not made of sugar," Maluma declared as he took the stage alongside friends and family wearing red album t-shirts, including his wife Susana Gómez, pregnant with their second'child.

"Rain is a blessing, it's abundance," added the singer, who won a Latin Grammy in 2018 for 'F.A.M.E.' During the show, Maluma performed songs from 'Loco x volver,' an album he describes as the most personal of his career and with which he says he returned to his roots and to "Juan Luis," his real name.

The first song was 'Loco x volver,' dedicated to his late grandmother, a moment that moved the artist. Despite being a listening party, his earlier hits predominated.

"I never imagined in my life that I would sing surrounded by 23 sculptures by Fernando Botero," Maluma remarked. The concert featured guests such as Justin Quiles and Lenny Tarvaez, as well as performances of songs like "Borró Cassette," "Felices los 4," "Vacaciones," "Según quién," and "Cuatro Babys." The event reinforced the artist's connection to his home region and solidified the presentation of a musical project centered on the essence of Juan Luis Londoño.


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