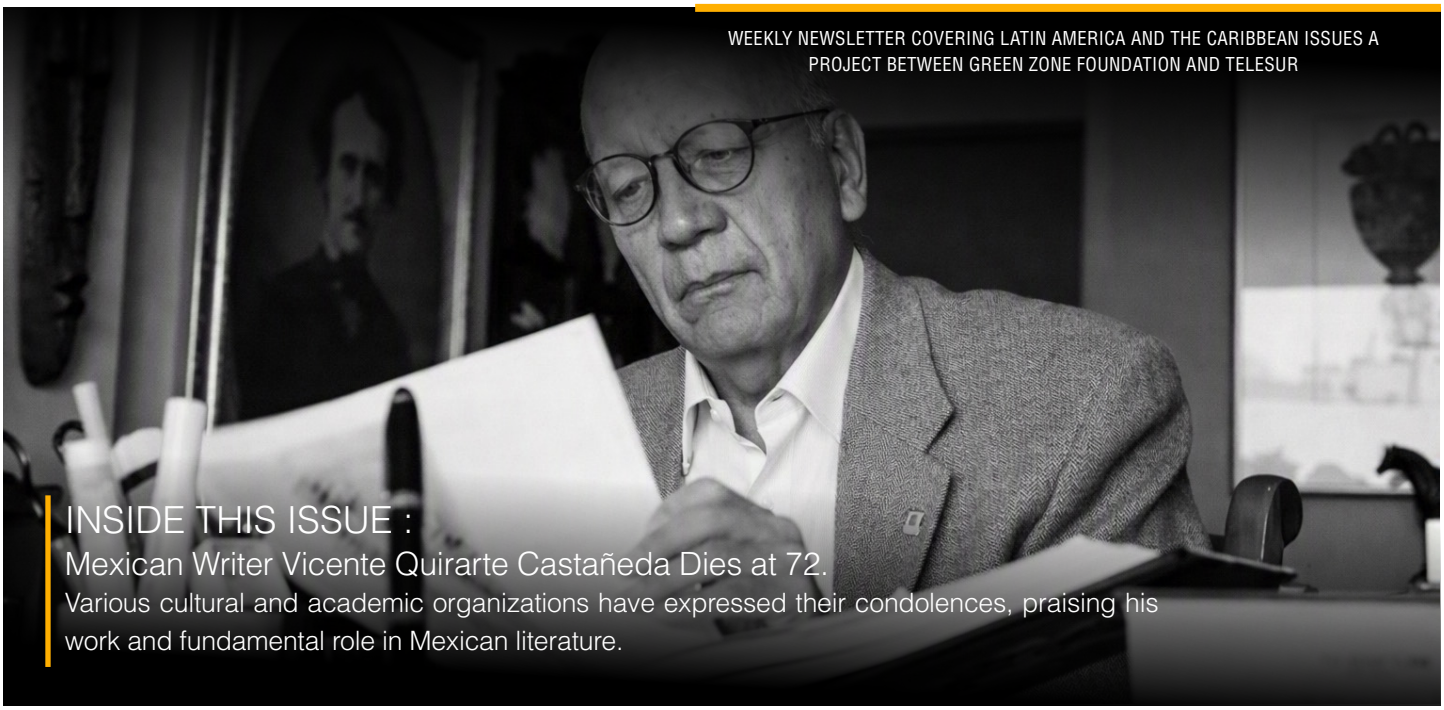
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NEWSLETTER

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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The film "I Am Always Your Maternal Animal" (Siempre soy tu animal materno), the second feature by Costa Rican filmmaker Valentina Maurel, winner of the Horizontes Latinos award in 2022, will open the San Sebastián Film Festival section, which this year includes a dozen titles from eight countries in the region.

The section is dedicated to works directed by filmmakers of Latin American origin, produced wholly or partially in Latin America. Among the selected films are four Mexican productions, three Chilean, and two Argentinian, as well as films from Brazil, Colombia, and Paraguay.

The program includes the world premiere of "The French Teacher" (A Professora de Francês), the fourth feature film by Brazilian director Ricardo Alves Jr., a psychological thriller in which a woman returns home after her father falls ill and is taken in by neighbors from a religious congregation who threaten her identity and sanity.

The Colombian duo of Juan Gelacio and Esteban Hoyos returns to the San Sebastian Film Festival with "Five Years, Four Months", which premiered in Karlovy Vary, Czech Republic. The film tells the story of a woman who follows a dark rumor to find her son, who disappeared during Colombia's armed conflict.

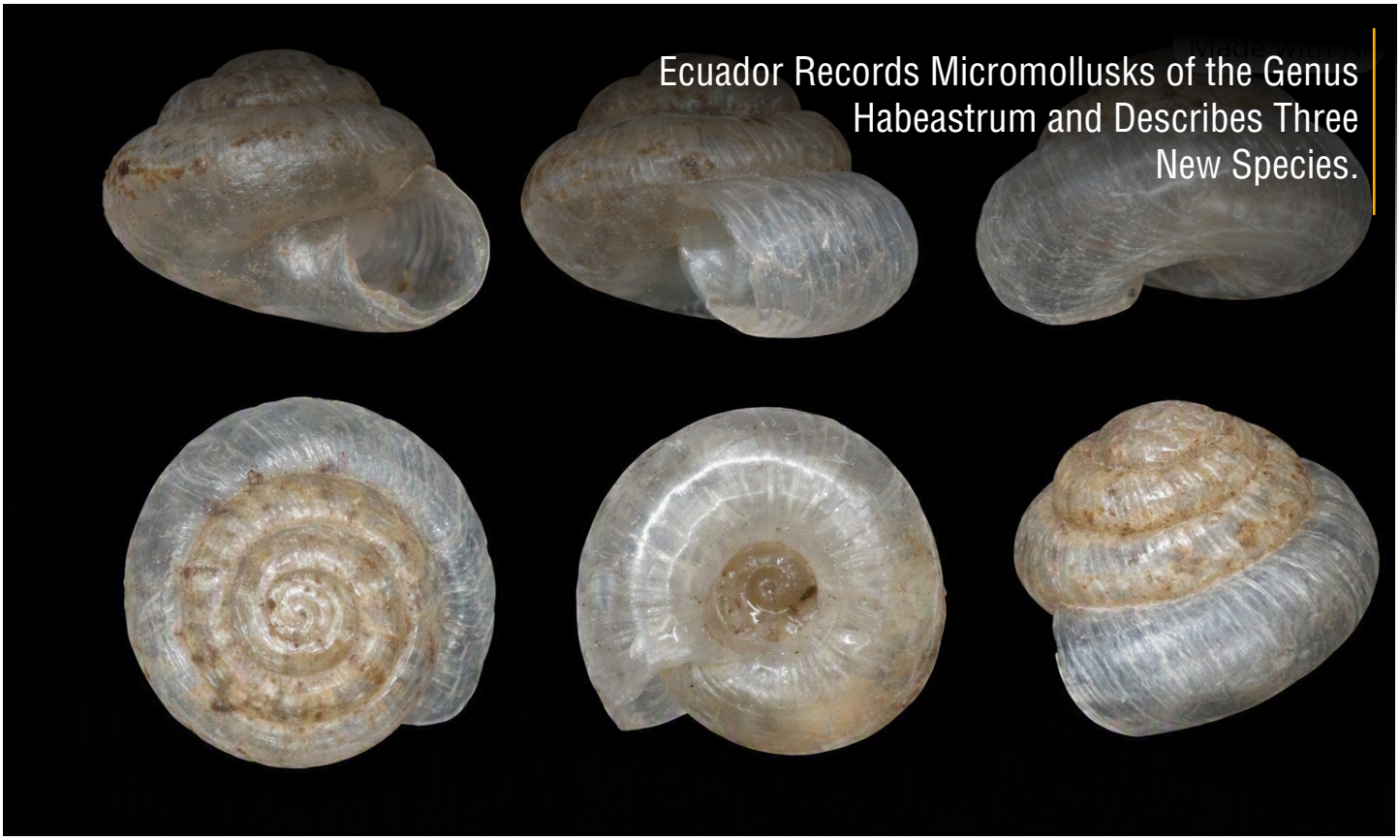
Argentina is represented by "The River Train", directed by the late Lucas A. Vignale and Lorenzo Ferro, who makes his directorial debut at a festival where he has participated several times as an actor.

Argentina's presence is rounded out by "The Illusion of an Endless Summer," a documentary by photographer Alessandra Sanguinetti filmed over 25 years, which follows the childhood, adolescence, and motherhood of two cousins in the pampas.

Meanwhile, Chilean director Dominga Sotomayor returns to the festival with "La Pendra," a loose adaptation of Pilar Quintana's novel of the same name, after opening the Horizontes Latinos section in 2025 with "Clean". The film was awarded a Palm Dog at the Cannes Film Festival's Directors' Fortnight.

Mexican director Bruno Santamaría Razo makes his fiction debut with Six Months in the Pink and Blue Building, which premiered at Cannes Critics' Week and received the Best Project Award at the Co-Production Forum and the Dale! Award in 2022.

These titles join the previously announced productions: Ashes in the Mouth, by Diego Luna; Sad Girls, by Fernanda Tovar; Flies, by Fernando Eimbcke; the Chilean film The Thaw, by Manuela Martelli; and the Paraguayan film Narcissus, by Marcelo Martinessi, which will close the section.



Ecuador Records Micromollusks of the Genus Habeastrum and Describes Three New Species.

Ecuadorian scientists discovered three species of tiny land snails of the genus *Habeastrum* in caves and forests of the Ecuadorian Amazon.

Ecuador's National Institute of Biodiversity (Inabio) reported that researchers documented the presence of the terrestrial micromollusk genus Habeastrum in Ecuadorian territory for the first time and described three species new to science in Amazonian provinces.

The terrestrial snail species were named Habeastrum striolatum, Habeastrum tayos, and Habeastrum decussatum. The specimens were found in the Amazonian provinces of Pastaza and Morona Santiago—which border Peru—and Sucumbíos, which also borders Colombia.

According to Inabio, researchers conducted extensive explorations in caves, Amazonian forests, and Andean ecosystems to locate these tiny land snails. This record extends the known distribution of the genus—previously documented only in caves in Brazil—by more than 3,000 kilometers.

"The three species exhibit unique morphological characteristics that allowed them to be distinguished from the previously known Brazilian species," the institute stated in a press release.

The study's authors are affiliated with the Leibniz Institute for the Analysis of Biodiversity Change and the University of Hamburg, Germany, Ecuador's Inabio, and the Natural History Museum Rotterdam and the Naturalis Biodiversity Center, Netherlands. The institute noted that these discoveries provide new information regarding the evolution and distribution of South American terrestrial micromollusks.

Inabio also highlighted the value of Amazonian ecosystems and Ecuadorian caves as refuges for highly specialized biodiversity, reinforcing the importance of conserving these natural environments and promoting taxonomic studies.

This discovery demonstrates that Ecuador's biodiversity still harbors numerous species unknown to science and that questions remain regarding the ecology and evolutionary relationships of these organisms.



Peru's Comptroller General Warns of Visitor Overload at Machu Picchu.

Peru's Comptroller General warned that an excess of 91,836 uncounted visitors to Machu Picchu between 2024 and 2025 threatens the conservation of the historic sanctuary and its status as a UNESCO World Heritage Site.

On Wednesday, a study released by Peru's Comptroller General's Office, the agency responsible for overseeing and auditing the use of public resources and assets, revealed that the Inca citadel of Machu Picchu experienced an overload of 91,836 visitors between 2024 and 2025.

The report details that the entry of thousands people was not accounted for, and on certain dates, the permitted capacity was exceeded, causing damage to the monument.
The Comptroller General's Office stated that this overload has led to the historical sanctuary progressive deterioration , posing a threat to its preservation and even the risk of losing its status as a UNESCO World Heritage Site.

The document specifies that between August 2024 and December 2025, citizens and residents of Cusco with free entry on Sundays, delegations of Peruvian primary and secondary school students, visitors from the Inca Trail Network, and tour guides entered without being registered on the state control platform.

Current regulations establish a maximum limit of 4,500 visitors per day during the low or regular season and 5,600 during the high season.

However, overcrowding was recorded, with up to 1,138 people on October 20, 2024, 1,040 on April 20, 2025, and 1,031 on October 12, 2025.
The Comptroller's Office identified the alleged administrative responsibility of three public servants from the Decentralized Directorate of Culture of Cusco and the Ministry of Culture, who failed to control the number of visitors through prior registration. The report also noted that these institutions approved an internal document stating that the entry of tour guides does not affect visitor capacity, which lacks technical or legal support.

During an inspection of the three authorized tourist circuits, auditors observed wear and tear on the original flooring, loss of covering, erosion of the pre-Hispanic platform floor, and deterioration of the stone elements of the staircases due to weathering and high visitor traffic.

The report recalls that at the UNESCO World Heritage Committee session held in Paris in May 2015, concerns were expressed regarding the daily visitor admission levels to Machu Picchu, and Peru was requested to submit a technical evaluation demonstrating compliance with the conditions for increasing visitor numbers.



Mexican Cinema Challenges Hollywood Narratives with Humor and Identity.

Mexican director Carlos Santos premieres the comedy Loco México Mágico as a cinematic response to Hollywood narratives while proposing stories that reflect the identity and joy of the Mexican people.

On Thursday, Director Carlos Santos premiered his comedy film Crazy Magical Mexico (Loco México Mágico). The film aims to subvert the stereotypes imposed by the American film industry, where Mexicans are often portrayed as antagonists and Americans as heroes.

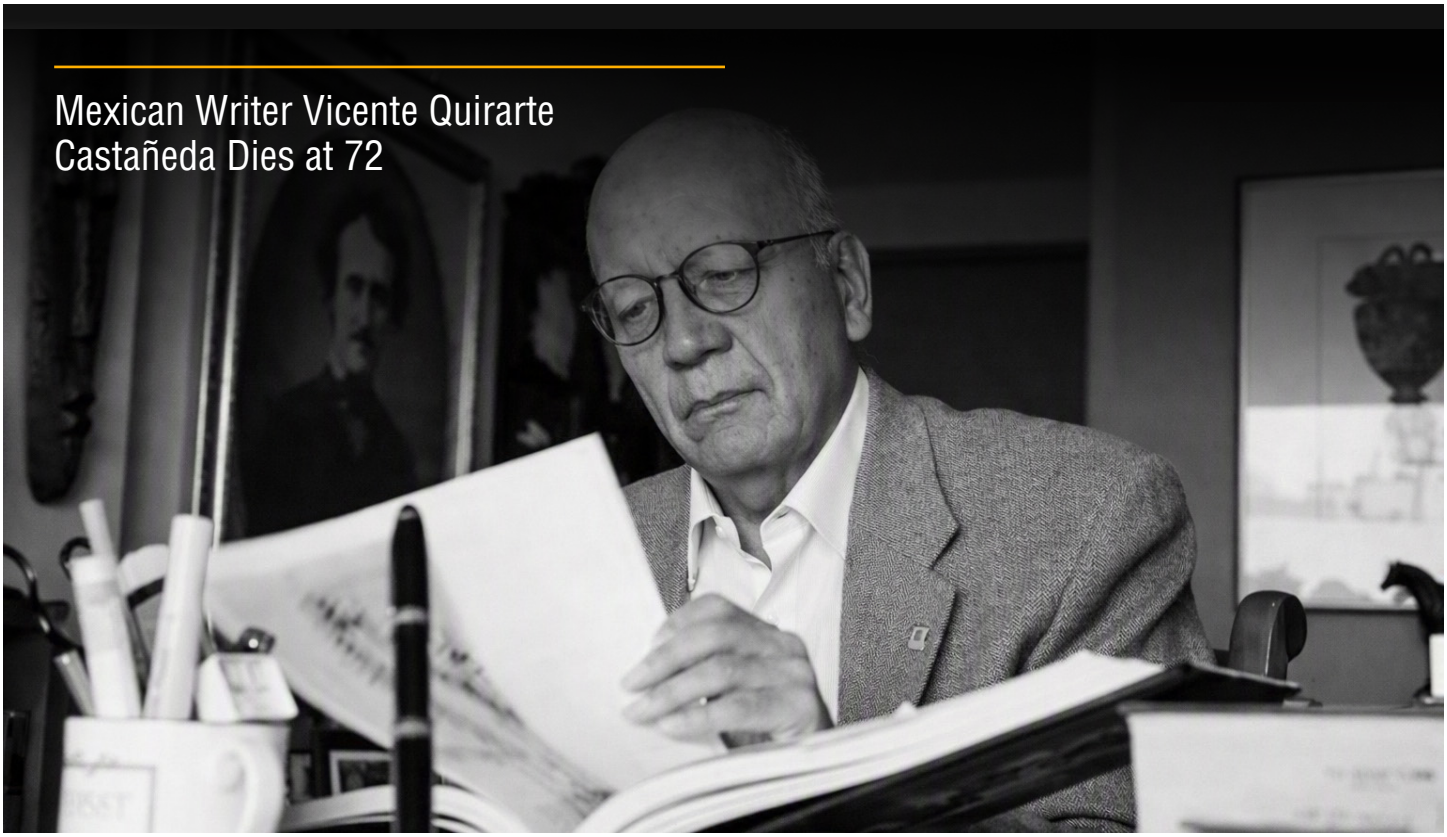
In a lineup dominated by Spider-Man: Brand New Day and Christopher Nolan's The Odyssey, Santos chose to set his film in Alvarado, a small town in the state of Veracruz. There, Mayor Benito is advancing his political career by making a movie with the help of Juan, played by comedian Daniel Sosa, a videographer accustomed to filming local events. "It's a film that manages to highlight the joy of Mexicans compared to the stories that are usually told about us. It's part of our responsibility to tell ourselves stories that also resonate with us," Sosa explained to EFE regarding the role of Mexican cinema.

Following his productions Chilangolandia (2021) and Señora Influencer (2023), Santos continues exploring Mexican surrealism with the aim of replacing pre-established heroes with characters that reflect the reality of his country. "The film deals with this identity conflict that all Mexicans experience because we all consume American culture and love Spider-Man, but at the same time, we have to put up with them telling lies about us," the director reflected.

For Santos, cinema plays a fundamental role in the construction of a society's identity, especially when American productions achieve international distribution. "A society's identity is the product of the stories it tells. This is how myths and nationalism are forged, and the United States has been very successful in communicating its ideology through its films, not only to its own citizens but to the rest of the world," he noted.

Daniel Sosa drew a parallel between his character and his beginnings as a stand-up comedian in Mexico City. "When I was starting out, bars would close their doors to me. I'd take public transportation to try out my jokes, and they'd tell me there was no room. I know what it's like to feel that frustration and anger when you're not given a chance," he revealed.

Santos identified this frustration as a recurring element in his characters. "Mexicans are often told no, and they even end up telling themselves no. As Latin Americans, in general, we have a stigma that we always have to be in third, fourth, or fifth place," he added. For this reason, Loco México Mágico offers a success story for its protagonists. "We've all gone through this moment of self-doubt and lack of confidence, but when you have the opportunity in front of you, there's a decision to be made that forces you to do things differently," the director concluded.



Mexican Writer Vicente Quirarte Castañeda Dies at 72

Various cultural and academic organizations have expressed their condolences, praising his work and fundamental role in Mexican literature.

The writer Vicente Quirarte Castañeda, poet, chronicler, and essayist, has died. Various cultural and academic organizations have expressed their condolences, praising his work and fundamental role in Mexican literature.

Poet, chronicler, and essayist Vicente Quirarte Castañeda died this Tuesday in Mexico City at the age of 72, after a career that encompassed poetry, chronicles, essays, theater, and literary criticism. His death was confirmed by academic and cultural institutions in the country, as well as by his niece, Anabel Quirarte, who did not specify the cause of death. The Mexican Academy of Language (AML), of which Quirarte had been a member since 2003, announced the news and expressed its condolences, describing him as a distinguished writer and scholar. The institution reported that it will hold a memorial service on Wednesday, August 12, in Mexico City.

The National College, of which he had been a member since 2016, described him as one of the greatest representatives of the country's literary community. We are grateful for his enormous contribution to Mexican culture and his commitment to our country, the institution stated, where Quirarte distinguished himself in the study of 19th- and 20th-century periodicals and bibliography, as well as in the critical edition of Mexican authors.

The National Autonomous University of Mexico (UNAM), where the writer served as a professor and researcher, bid him farewell with a message: With great sadness, we say goodbye to our beloved Vicente Quirarte. Poet, essayist, researcher, and professor, his work and dedication influenced several generations. UNAM noted that Quirarte was a recipient of the National Prize for Arts and Literature in 2014. His niece, Anabel Quirarte, wrote on social media: "His words inhabited the city, memory, and books; on every page, he left a way of seeing the world and accompanying the lives of those of us who had the privilege of listening to him and loving him."

Born on July 19, 1954, in Mexico City, Quirarte Castañeda earned a bachelor's degree in Hispanic Language and Literature, a master's degree in Hispanic Letters, and a doctorate in Mexican Literature from the National Autonomous University of Mexico (UNAM). His work was closely linked to Mexico City, in a way that connected him to the writer José Emilio Pacheco (1939-2014), whom he admired and about whom he wrote: José Emilio Pacheco has achieved, with his writing articulated in diverse genres, the triumph of the 'we' considered as a work of art. Among his accolades are the José Revueltas National Prize for Literary Essay, for The Mercury and the Pomegranate: Gilberto Owen in His Love Discourse and the Xavier Villaurrutia Prize, for The Angel Is a Vampire. His first published work was Theater on the Armed Wind (1979).


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