VOLUME 75
24 AUGUST 2026

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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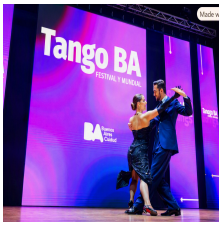
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Icon Laura Cardoso Dies at 98.

Brazilian actress Laura Cardoso passed away at the age of 98 in São Paulo, leaving a legacy of more than 100 works in television, theater and radio that was widely honored by the cultural sector. The renowned Brazilian actress Laura Cardoso passed away at the age of 98 in the city of São Paulo, her family announced on Tuesday. Her death occurred on Monday night from causes that have not yet been disclosed.

The news was mourned by the world of culture, which paid tribute to the prolific artist, with more than 100 works to her credit. A post on her official Instagram account read: “Our great star has said goodbye. Laura Cardoso will forever be in our hearts.”

Born in 1927 in São Paulo to a family of Portuguese immigrants, Cardoso began her artistic career in her teens in radio dramas. Later, she transitioned to television in the 1950s, participating in some of Brazil’s first telenovelas, such as “As Pupils do Señor Rector” (1970) and “Os Inocentes” (1974).

At Globo, she starred in acclaimed productions such as ‘Women of the Sand’ (1993), ‘Camino das Índia’ (2009), and ‘Sol Naciente’ (2016). Simultaneously, she established herself as a pillar of the São Paulo theater scene with emblematic works like ‘Plantão 21’ and ‘Camino de Salvación’.

In a 2023 interview with the newspaper Folha de São Paulo, the actress stated, “I hope I’ve left behind good examples, beautiful memories of my work, and that all the good things will be seen again.”

On that occasion, Laura Cardoso described television and theater as her homes and warned that a country without culture dies.

Throughout her career, she received accolades such as the Shell Theater Award, several Grande Otelo Awards, and the Order of Cultural Merit from the Brazilian government. Last year, she was honored with a star on Globo’s new Walk of Fame.

Lima Named Ibero-American Capital of Culture for 2026.



Lima was designated Ibero-American Capital of Culture 2026 and inaugurated the meeting of the UCCI culture committee with authorities from 18 countries to strengthen public policies and cultural cooperation.

On Thursday Lima received official recognition as the Ibero-American Capital of Culture 2026, an award that highlights the cultural diversity, rich heritage, and contribution of the Peruvian capital to the development of artistic expressions in the region.

As part of this designation, the city inaugurated the Union of Ibero-American Capital Cities (UCCI) cultural sector committee meeting, which brings together representatives from 18 countries with the aim of strengthening cultural policies and promoting the exchange of experiences.
After receiving the recognition, the mayor of the Peruvian capital, Renzo Reggiardo, along with the Secretary General of the UCCI, Almudena Maíllo del Valle, opened the forty-first edition of this international meeting.

The event emphasizes the role of culture as a tool to strengthen coexistence and generate opportunities. The meeting brings together authorities, cultural managers, and specialists from 18 Ibero-American cities to exchange best practices for cultural development.
“Lima welcomes you with open arms and the certainty that these meetings are much more than just working sessions. They are spaces where our cities have the opportunity to recognize one another, share what we have learned, and build common responses to the challenges ahead,” Reggiardo stated during the opening ceremony.

For her part, Maíllo del Valle expressed her gratitude for the organization of the activities, which combine technical work, heritage, gastronomy, and community. “We are aware that cities are the level of government closest to the people and, therefore, also the place where culture is experienced most directly… I am convinced that Lima will allow us to move forward in this direction,” the Secretary General added.

The participating delegations will develop a work agenda focused on cultural innovation, creative economies, international cooperation, and heritage management. They will also address the challenges posed by technological transformations. The committee provides a space to strengthen collaborative networks and promote initiatives that generate opportunities for artists and cultural industries.



Mexico Recovers 1,132 Pre-Hispanic Archaeological Artifacts from the United States.

Mexico recovers 1,132 pre-Hispanic archaeological artifacts from the United States thanks to a voluntary handover coordinated by the INAH and the Consulate in Boston.

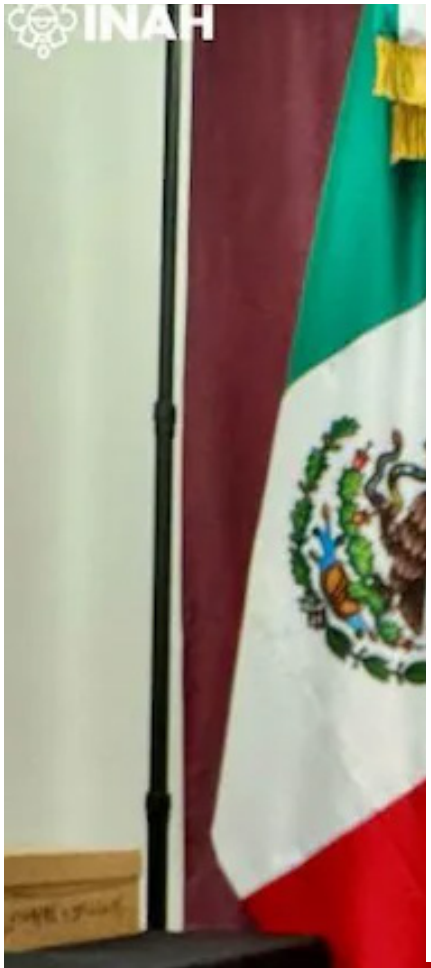
The Mexican Ministry of Foreign Affairs (SRE) announced the voluntary restitution of 1,132 pre-Hispanic archaeological artifacts, which were officially received by the Consulate General of Mexico in Boston, Massachusetts, United States. This action is part of the policies for the recovery of Mexico's cultural heritage promoted by the SRE and the Ministry of Culture, through the National Institute of Anthropology and History (INAH).

The Mexican Foreign Ministry explained in a statement that the voluntary handover was facilitated by Jeremy Pilver, a teacher and archaeologist at Farmington High School. This initiative is part of the institutional actions of the SRE and the Ministry of Culture to return paleontological, archaeological, and historical monuments located abroad to Mexico. According to the report prepared by INAH specialists, the collection consists of pre-Hispanic archaeological artifacts that form part of the nation's cultural heritage.

The inventory of recovered pre-Hispanic artifacts stands out for its composition and material diversity. The official report highlights the presence of 1,053 smoothed, modeled, painted, and incised ceramic sherds, identified primarily as being for domestic use. The collection also includes two complete spindle whorls, three wooden fragments, 18 figurine fragments, nine obsidian flakes, and 11 flint flakes. An incomplete metamorphic rock slab, three rock polishers, and a rock slab fragment were also found.

Regarding the geographic origin and nature of the pieces, the document specifies: It was concluded that the collection of objects, which includes 36 shark teeth, is of pre-Hispanic origin and comes from southeastern Mexico. The items are associated with the artifacts and pottery shards mentioned in the report.

A fundamental feature of this restitution of archaeological artifacts was its significant educational dimension. For nearly two years, more than 40 high school students actively participated in the process.



The young people carried out tasks such as classification, surface cleaning, cataloging, inventorying, creating a digital database, photographic documentation, and professionally packing the collection for its subsequent shipment.

The process was coordinated by the Consulate General of Mexico in Boston, in close collaboration with the National Institute of Anthropology and History (INAH), the Ministry of Foreign Affairs (SRE), and various academic institutions in the New England region of the United States.

Given the diverse age of the artifacts, the documentation provided by Pilver regarding their provenance will be used to establish dates and obtain other data useful for archaeological research.

The authorities concluded that this donation represents one of the largest archaeological collections received by the Mexican consular office in recent years. This event serves as an example of academic, ethical, and professional cooperation, as well as cultural diplomacy, for the protection of heritage.





Buenos Aires Hosts Tango Festival and World.

The city of Buenos Aires consolidates its position as the world capital of tango by inaugurating the Festival and World Tango BA, an event that merges tradition and avant-garde in more than 50 venues.

Since Wednesday, Buenos Aires is hosting the BA Tango Festival and World Championship, an event that will bring together more than 2,000 artists in a program that will run until September 2nd.

Organized by Buenos Aires City's Culture MInistry, the event offers concerts, milongas, classes, exhibitions, and dance competitions in more than 50 venues distributed across 34 neighborhoods. The festival offers a journey through emblematic stages, dance halls, renowned bars, museums, and cultural spaces. The program seeks to connect traditional expressions of tango with new trends in the genre.

The program includes nearly 150 concerts and brings together musicians, dancers, and artists of different generations and styles. Among the participants are Sexteto Mayor, Ana María Stekelman, Ryota Komatsu, Sandra Mihanovich, Lito Vitale, Juan Carlos Baglietto, Franco Luciani, Adriana Varela, and Guillermo Fernández.

The festival also focuses on new repertoires through Tango Siglo XXI and the 'Tinta fresca, los nuevos repertorios' series, which will take place at the Recoleta Cultural Center.

Artists such as Julieta Laso, Tangomorphosis, Julián Peralta, González Cano, Noelia Sinkunas, and Quinteto Lumière will perform in this space.

Dance will have a central place with renowned masters of the stage, while an exhibition will pay tribute to set designer and director Claudio Segovia, who, along with Héctor Orezzoli, was responsible for the historic Tango Argentino company.

The festival's closing event is scheduled for August 30 at the Teatro Colón, with a concert by the Sexteto Mayor alongside Japanese bandoneonist Ryota Komatsu and his quintet. The finals of the World Tango Championship (Pista and Stage Tango) will take place on September 1 and 2 at the Gran Rex Theater on Corrientes Avenue.

The magnitude of this event is underscored by the perspective of the Gabriel Soria, President of the National Tango Academy and a full member of the Buenos Aires Lunfardo Academy. His work as a producer, researcher, and screenwriter, recognized with five Martín Fierro Awards—three for Los Capos del Tango—and six ATVC Awards, reflects the depth of documentation surrounding this celebration.

Likewise, the history of the genre, preserved in collections of more than 25,000 shellac records and scores, finds its contemporary expression in this festival, currently being broadcast through cycles on La 2×4, 92.7 La Radio de la Ciudad.



Mexican Women of Different Generations Build the City They Want to Live In Guadalajara.

In Guadalajara, Mexico, artist Alejandra Ruiz Rincón leads a participatory workshop where women of different generations design models of the city they wish to inhabit, highlighting the shortcomings in security, health, and transportation in urban design.

On monday, a group of girls, teenagers, and adult women are participating in a collective workshop in Guadalajara, western Mexico, to design the urban spaces they consider necessary for living in the city safely and with dignity. The initiative, led by Mexican artist Alejandra Ruiz Rincón, questions how much of women's needs have been left out of urban design.

The workshop is part of an artist residency and is being held at the Museum of the Arts of Guadalajara. Entitled "The City of Ladies," the project takes as its reference point the book of the same name written in 1405 by the Italian philosopher Christine de Pizan, who envisioned spaces built to recognize and protect the memory of women.

During the workshop, the participants move beyond being spectators and become directly involved in the creative process.

The result is the construction of scale cardboard models of buildings, parks, and public spaces they would like to frequent. Well-lit streets, women's health clinics, safe spaces on public transportation, parks for walks with loved ones, and shelters for victims of violence are among the proposals.
"A recurring theme is safety. They are all looking for safe spaces, free from harassment, free from violence, and above all, where they can live normally; public transportation where they can be free from harassment, and also access to healthcare and culture," Ruiz Rincón told EFE.

The artist pointed out that the participants express through art the rights that the city has denied them and the needs of a sector of the population that remain unmet.

"It's a reality that there are unmet needs, like public transportation, which is a daily reality for all women when we have to leave home. Art always responds to what is happening (in society)," the visual artist stated. Ruiz Rincón indicated that the models highlight green spaces, gyms, clinics specializing in women's health, and dignified housing projects. "That surprised me; I wasn't expecting it," she acknowledged.



An Exhibition Open to Dialogue

With the works created in the workshop, the artist will form a large-scale city that will be on display starting September 3 at the Musa Museum, inviting the public to engage with the participatory piece and reflect on what the city offers.

In addition, attendees will be able to hear the voices of the women who created the models, with the intention of learning firsthand about their needs. “You’ll be able to hear their testimonies, and it’s also a way to empower them, to show them that it’s not something abstract, that there’s a person behind each piece in this city,” Ruiz Rincón concluded.

The project addresses themes such as caregiving, parenting, security, and professional development—dimensions that have historically been omitted from the urban planning of Mexican cities.


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