Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

The Exterminating Angel: Buñuel's Surreal Allegory of Aristocratic Decay

In 1962, Spanish-born director Luis Buñuel unveiled The Exterminating Angel, a surrealist drama that would go on to become one of the most enduring allegories of class disintegration and social absurdity in cinematic history. Filmed in Mexico and starring Silvia Pinal, the film thrusts viewers into a world where social rituals unravel, exposing the primal instincts lurking beneath elite decorum.

The premise is deceptively simple: a group of affluent guests arrives at a luxurious mansion for an evening of fine dining and idle conversation. Yet, as the evening draws to a close, the guests discover that they cannot — or will not — leave the room.



Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

There are no physical barriers, yet something intangible paralyzes them. Days pass, and as hunger sets in and civility erodes, the bourgeois ensemble descends into emotional chaos, superstition, and animalistic behavior.

Buñuel's camera, renowned for its unflinching surrealism, captures both the opulence of the setting and its gradual degradation.

Ritual and repetition play crucial roles: unexplained loops of dialogue, recurring gestures, and bizarre coincidences contribute to a dreamlike claustrophobia.

Critics interpret the film as a damning portrayal of the upper class's spiritual and moral bankruptcy, suggesting that civilization itself may be little more than a fragile performance.

Upon its release, The Exterminating Angel was heralded as a provocative triumph, earning the FIPRESCI Prize at the 1962 Cannes Film Festival. Though banned for a time in Francoist Spain, its global influence endured. In 2016, it was reimagined as an opera by Thomas Adès, premiered at the Salzburg Festival, reinforcing the film's cross-generational resonance.

The film blends elements of absurdist theater, recalling Sartre's No Exit, with the ideological sharpness of Buñuel's previous works such as Viridiana. Religious symbolism, particularly Catholic motifs of sacrifice and ritual, permeates the story, underscoring Buñuel's enduring skepticism of institutional morality.

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Silvia Pinal's performance stands at the heart of the film's psychological gravity. Her character, Leticia "La Valkiria," emerges as both observer and catalyst, her transformation mirroring the group's collective descent from order into chaos.

Though set in a confined space, the film's impact reaches far beyond its walls. For modern viewers, The Exterminating Angel resonates as a metaphor for cycles of denial, privilege, and collective paralysis — themes that remain pressing in today's global landscape.

Cinematographer Gabriel Figueroa lends stark visual contrast to the film's surreal tone. Shadows stretch and encroach, and the once-glittering salon becomes a prison of fading prestige.

In 2023, The Exterminating Angel was featured in a retrospective at the Museum of Modern Art, reaffirming its place in The New York Times' list of 1000 greatest films.

Today, over six decades after its release, Buñuel's vision continues to challenge viewers to look beyond social conventions and confront the fragility of civility.

Published by teleSUR 22 July, 2025

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Bayamo's Sweet Legacy Fuels Bid for UNESCO Creative City in Gastronomy

With a culinary tradition dating back to the 16th century and enriched by colonial contraband, independence wars, and family innovation, the city of Bayamo is making a compelling case to be recognized as a UNESCO Creative City in Gastronomy.

From the cassava bread praised by Fray Bartolomé de Las Casas as "the bread of the Indians that never spoils," Bayamo has cultivated a gastronomic identity that blends Taíno roots, African techniques, and European and Asian ingredients introduced by pirates and corsairs.



Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

At the heart of this movement is the regional pastry event “La Primera Carreta”, which showcases traditional sweets like matahambres, rosquitas, and ciruelas borrachas—not merely confections, but edible archives of Cuba’s revolutionary past. Historian Domingo Cuza emphasized that these treats once served as currency among mambises, Cuba’s independence fighters.

Even Carlos Manuel de Céspedes, the Father of the Nation, wrote in his diary about receiving matahambres wrapped in banana leaves while in San Lorenzo. During wartime sugar shortages, rebels turned guarapo into raspadura and molasses, sweetening life in the manigua with drinks like frutanga, sangumbia, and ponche mambí.

Bayamo’s geographic crossroads—between mountains, the Cauto River, and the Gulf of Guacanayabo—nurtures a fusion of flavors: cilantro from Victorino, cheeses from the plains, and Cauto oysters, featured in dishes like catibía and bollo prieto, creating a culinary profile that defies replication.

“We are creative out of necessity and pride,” Cuza declared, noting that UNESCO recognition would elevate gourmet tourism and honor families like the Miniet, guardians of century-old recipes. Women, central to Bayamo’s pastry tradition, are also leading the charge in local economic development.

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

The event's program includes workshops, pastry competitions, product showcases, and business presentations, all reinforcing the role of women in preserving and evolving Bayamo's culinary heritage.

Initiatives promote intergenerational knowledge exchange, artisan product exhibitions, and collaboration among entrepreneurs, artists, and producers, strengthening Bayamo's gastronomic identity.

Participants stressed the urgency of safeguarding ancestral recipes, especially those passed down by families like the Miniet, whose sweets are considered cultural treasures.

The event's name, La Primera Carreta, pays homage to an 1857 letter published in the Eco de Manzanillo, where a writer requested a shipment of masapapas, ahogagatos, roscas blandas, and ciruelas borrachas to impress a Spanish captain—proof of Bayamo's long-standing culinary pride.

As Bayamo sweetens its path toward international recognition, it offers more than desserts—it offers a taste of history, resilience, and cultural ingenuity.

Published by teleSUR 23 July, 2025

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Amelia Peláez: The Master of Color and Cuban Modernity

Amelia Peláez del Casal (1896–1968) is one of the most influential figures in modern Cuban art. Her body of work, which blends elements of Cubism with symbols of national identity, has left a lasting mark on the island's visual arts and gained international recognition for its distinctive style.

Born in Yaguajay, in the former Las Villas province, Peláez moved to Havana in 1915, where she studied at the prestigious San Alejandro National Academy of Fine Arts. There, she was mentored by Leopoldo Romañach, who encouraged her to pursue further studies abroad. Starting in 1924, she studied in New York and later in Paris, where she absorbed the European avant-garde and developed a modern aesthetic that she would later reframe through a Cuban lens.



Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

When she returned to Cuba in 1934, Peláez brought not only technical mastery but also a bold and innovative vision. Her paintings are known for their vibrant colors, thick black outlines, and iconography drawn from domestic life: flowers, fruits, and colonial interiors. This combination allowed her to craft a visual language reminiscent of stained glass, deeply rooted in Cuban architecture and culture.

Peláez was not only a prolific painter but also an accomplished ceramicist and muralist. Her most renowned public works include murals at the Habana Hilton Hotel (now Habana Libre), the Esso building, and the Court of Accounts. In each of these projects, she combined artisanal tradition with a modern aesthetic that broke new ground in Cuban visual art.

Her work was recognized both nationally and internationally. She took part in major exhibitions such as the Venice Biennale (1952), the São Paulo Biennial (1951), and the “Modern Cuban Painters” show organized by New York’s MoMA in 1944. Today, several of her pieces are held in the collections of the Cuban National Museum of Fine Arts and institutions like MoMA.

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Amelia Peláez passed away in Havana in 1968, yet her influence endures. Her style has been compared to that of artists like Frida Kahlo for its ability to turn the intimate into the universal. Her work not only represents a significant era but remains a vital reference in the history of Latin American modern art.

Published by teleSUR 24 July, 2025

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Remedios Varo, Magician and Alchemist of The Contemporary Painting

Remedios Varo, a surrealist painter born in 1908 in Anglés, Girona, Spain, is one of the most important figures in 20th-century art in Mexico, where she developed much of her work and spent the last years of her life.

From a young age, she showed a strong interest in painting, which led her to study at the Royal Academy of Fine Arts of San Fernando in Madrid, becoming part of a generation seeking to renew traditional art with new international trends.



Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

During the Spanish Civil War, Remedios married the poet and surrealist writer Benjamin Péret, and due to the political conflict and subsequent persecution, they both fled to France. In Paris, Varo connected with prominent surrealist artists, including André Breton, Max Ernst, and Leonora Carrington, who became a close friend and important influence on her work. However, the Nazi occupation forced Remedios to leave Europe; in 1941, she managed to exile herself to Mexico thanks to a visa provided by organizations supporting refugee intellectuals and artists.

In Mexico, Remedios Varo found a supportive environment to continue her artistic work. She joined a circle of intellectuals and creators and resumed surrealism with her own style, characterized by dreamlike images combining elements of alchemy, science, mysticism, and fantastic forms reminiscent of medieval art.

Her paintings often include female figures living in imaginary worlds full of symbolism and metaphors, illustrating her ideas about creation, knowledge, and transformation. Works like “Creation of the Birds” and “Still Life Resurrecting” showcase this unique visual language she developed.
Her work was not limited to painting. She also created sculptures with organic materials and everyday objects, exploring new forms of expression that expanded the possibilities of surrealist art. In 1956, she held her first major solo exhibition in Mexico City, and from then on, her work began to gain international recognition.

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Remedios Varo's career was marked by exile, a constant search for new artistic forms, and a life dedicated to creation. She died in Mexico City in 1963 from a heart attack while still in full creative flow. Today, she is considered an icon of Mexican surrealism and one of the most innovative and memorable avant-garde artists in Latin America, whose legacy continues to attract interest and study worldwide.

Published by teleSUR 21 July, 2025

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Tierra del Fuego: Gateway to the End of the World and the White Continent

At the southernmost tip of Argentina lies Tierra del Fuego, Antártida e Islas del Atlántico Sur, a province steeped in legend, shaped by fire and ice, and celebrated as the last frontier before Antarctica.

Separated from mainland Argentina by the Strait of Magellan, this province is a mosaic of snow-capped peaks, glaciers, crystalline waters, and multicolored forests, offering travelers a rare blend of extreme landscapes and cultural depth.Land of Fire and Ancestry



Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

Named by early explorers who saw the fires of the Yámana people, Tierra del Fuego has been inhabited for over 10,000 years. Its capital, Ushuaia, is the world's southernmost city, nestled between the Martial Mountains and the Beagle Channel, and serves as a launch point for Antarctic expeditions.

Historic Adventures

Visitors can ride the Tren del Fin del Mundo, once used to transport prisoners to the Presidio Museum, a former jail that shaped the city's early identity. The museum now offers insight into the region's penal history and indigenous heritage.

Nature and Exploration

The province invites exploration through:

- Hiking and camping in glacial valleys and lenga forests
- Horseback riding and sailing along fjords and lakes
- Wildlife watching, including penguins, sea lions, and condors

Newsletter

A vision of Latin America and the Caribbean countries

28 July 2025

Weekly Newsletter covering Latin America and the Caribbean issues. A Project between Green Zone Foundation and teleSUR.

In Tolhuin, the province's heartland, travelers can visit Corazón de la Isla, Laguna Negra, and Río Valdez nature reserves. Meanwhile, Río Grande offers world-class sport fishing and sweeping Atlantic views.

Geopolitical Significance

Tierra del Fuego also encompasses Argentina's claims to the South Atlantic Islands and Antarctic territory, making it a bicontinental province with strategic and symbolic importance.

Published by teleSUR 24 July, 2025