9 MARCH 2026 **VOLUME 51**

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



INSIDE THIS ISSUE

Proyectos Ultravioleta Wins Best Booth Award at Madrid's Art Fair

The gallery is recognized for its multidisciplinary showcase of Latin American artists.



2025 Cervantes Prize Winner Gonzalo Celorio Explores Latin American Memory Through Literature

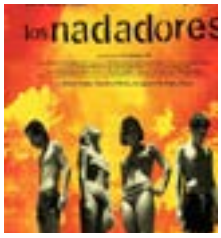
Gonzalo Celorio, recently awarded the Cervantes Prize of Literature, has long approached writing as a way of examining how memory shapes identity. Born in Mexico City in 1948, he has built a body of work that navigates personal history, cultural inheritance...



Jose Marti's Poetry Shapes Cuban Musical Identity

The independence hero's verses have become songs that embody the national sentiment.

Sindo Garay (1867-1968), a leading figure in Cuban trova music, claimed to be the only living Cuban at that time who had personally met Cuban poet Jose Marti. They met in 1895 in Dajabon, Dominican Republic...



Argentine Director Presents Independent Feature Film 'The Swimmers'

The project faced budget cuts imposed by President Javier Milei on the cinema sector.

Argentine director Sol Iglesias presented her debut feature film, 'The Swimmers,' at the Malaga Film Festival. Made independently and on a low budget, the film explores...



LATAM Artists Showcase Work at Madrid Contemporary Art Fair

Exhibition highlights emerging voices alongside pioneering figures from across the region.

From March 4 to 8, a new generation of Latin American artists will exhibit their work at the Madrid International Contemporary Art Fair...

GZ Language

Green Zone Foundation

omayma@gz.foundation

gzflanguage

www.gz.foundation/language

GREEN ZONE FOUNDATION

2025 Cervantes Prize Winner Gonzalo Celorio Explores Latin American Memory Through Literature



Gonzalo Celorio, recently awarded the Cervantes Prize of Literature, has long approached writing as a way of examining how memory shapes identity. Born in Mexico City in 1948, he has built a body of work that navigates personal history, cultural inheritance, and the emotional residue of place.

Familiar details recur across his work: family stories told half-seriously, the sound of a street at dusk, the particular texture of a library's dust. The past remains active, influencing how the present is understood.

Mexico City is central to his work. It is not a backdrop, but a presence—sprawling, fractured, and resilient. In And the Earth Trembles in Its Centers (Y retiemble en sus centros la tierra) —a title drawn from the Mexican national anthem—the city becomes an unstable map of recollection, where personal history is inseparable from the collective one. Celorio shows how place can hold emotion, contradiction, and unresolved tension.

In Three Pretty Cubans (Tres lindas cubanas), he shifts to another geography: Cuba, approached through lineage, exile, and music. The book works like the reconstruction of a family archive, attentive to how cultural memory crosses borders and generations.

Selflove (Amor propio) turns to adolescence, treating it neither nostalgically nor melodramatically. Celorio portrays youth as a period marked by uncertainty, inflated confidence, and the slow formation of self-awareness. The tone is measured, sometimes wry, attentive to the awkwardness of becoming someone.

Outside the page, Celorio has influenced the cultural institutions of Spanish-language literature. As director of the Fondo de Cultura Económica, he prioritized broader access to books; later, at the Mexican Academy of Language, he treated Spanish as a shared, evolving medium rather than a static system.

Reading Celorio means recognizing that memory is not something behind us; it is something we move through.

"I write, in part, out of an urgent need," he has insisted, "because I have a conflict that I want to exorcize somehow, to free myself from in some way."





Jose Marti's Poetry Shapes Cuban Musical Identity

The independence hero's verses have become songs that embody the national sentiment.

Sindo Garay (1867-1968), a leading figure in Cuban trova music, claimed to be the only living Cuban at that time who had personally met Cuban poet Jose Marti. They met in 1895 in Dajabon, Dominican Republic, when Garay was working as a trapeze artist and acrobat in a traveling circus.

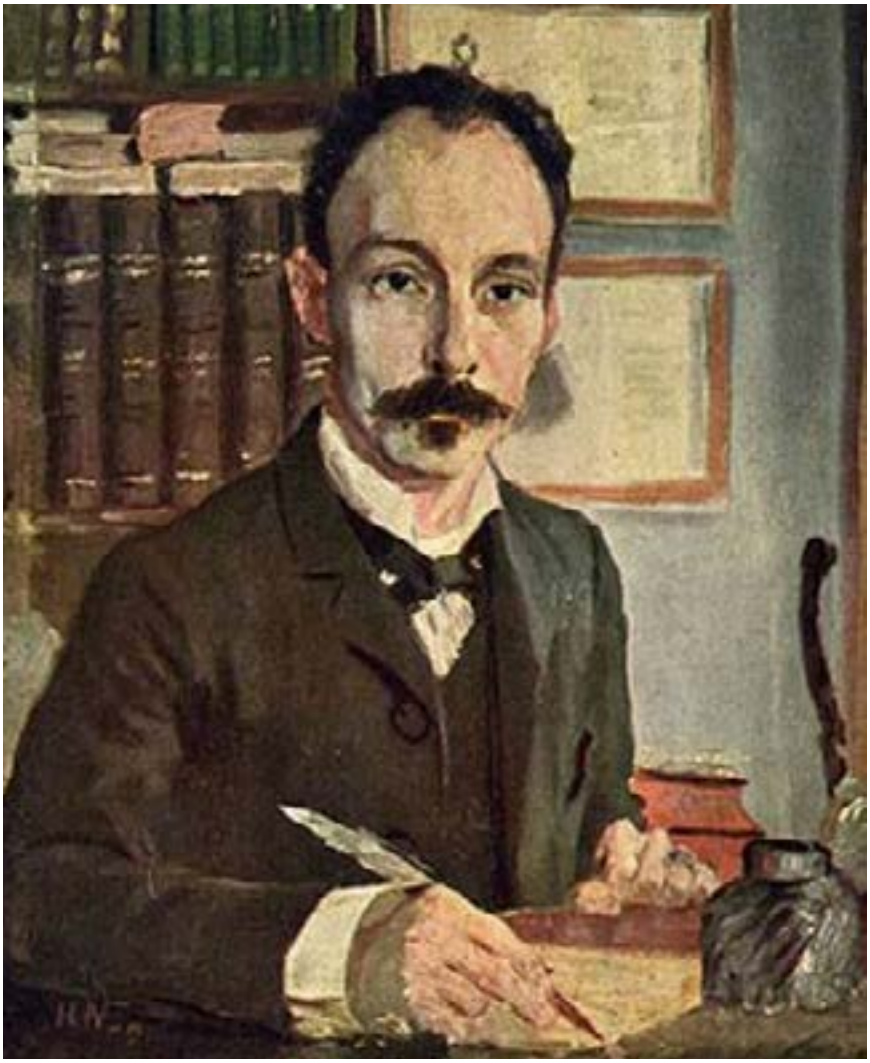
In addition to his artistic pursuits, Garay actively supported the Cuban independence movement, raising funds for those fighting against Spanish colonialism. In Santiago de Cuba, Garay and other troubadours, such as Pepe Sanchez, participated in clandestine activities. They transmitted messages and even swam across the bay to deliver information.

Marti had visited the Dominican city to speak to a group of Cubans, who improvised a platform with stones and sticks, gathering people and weary fighters. They, as Garay, listened attentively to Marti's thoughts on the fight for independence. In the end, he shook Marti's hand, a gesture he considered the "greatest fortune" of his life.



His encounter with the Cuban poet profoundly marked him, inspiring him to compose the song "Portrait of Marti" (Semblanza a Marti), meant to be sung as an anthem. This set to music the memory of that moment and demonstrated how the Marti's words were perpetuated in the work of those who listened to them. Marta Valdes, a Cuban singer-songwriter, described Garay as "the necessary myth." He composed more than 600 songs and was a disciple of Pepe Sanchez, considered the Father of Cuban Trova. Garay's work transcended generations and solidified the trova as a genre that blends poetry, social commitment, and artistic expression. The text reads, "Tribute to the Master! The José Martí Cultural Center hosted a day filled with trova music and poetry to honor the legacy of the independence leader. A reminder that his ideals of freedom remain more alive than ever."

But Marti's influence on Cuban music extended beyond Garay. In 1978, Cuban musician Amaury Perez set poems by the Apostle, such as "Magdalena" and "Carmen," to music.



The latter was published in 1876 by Marti and dedicated to his wife Carmen Zayas. The troubadours' will to transform verses into songs demonstrates how Marti's poetry became a bridge between literature and popular music.

Sara Gonzalez, a musician of the New Trova movement, performed pieces like "My gentleman" (Mi caballero) and "I am a sincere man" (Yo soy un hombre sincero). Her respect for the accentuation and original content of Marti's texts was highlighted by Augusto Blanca, who noted that Sara preferred to adjust the music rather than alter a single word.

Cuban singer-songwriter Pablo Milanes also left his mark by setting Marti's poems to music.

n 1974, he recorded his first album of Marti's verses, commissioned by Haydee Santamaria from the House of the Americas.

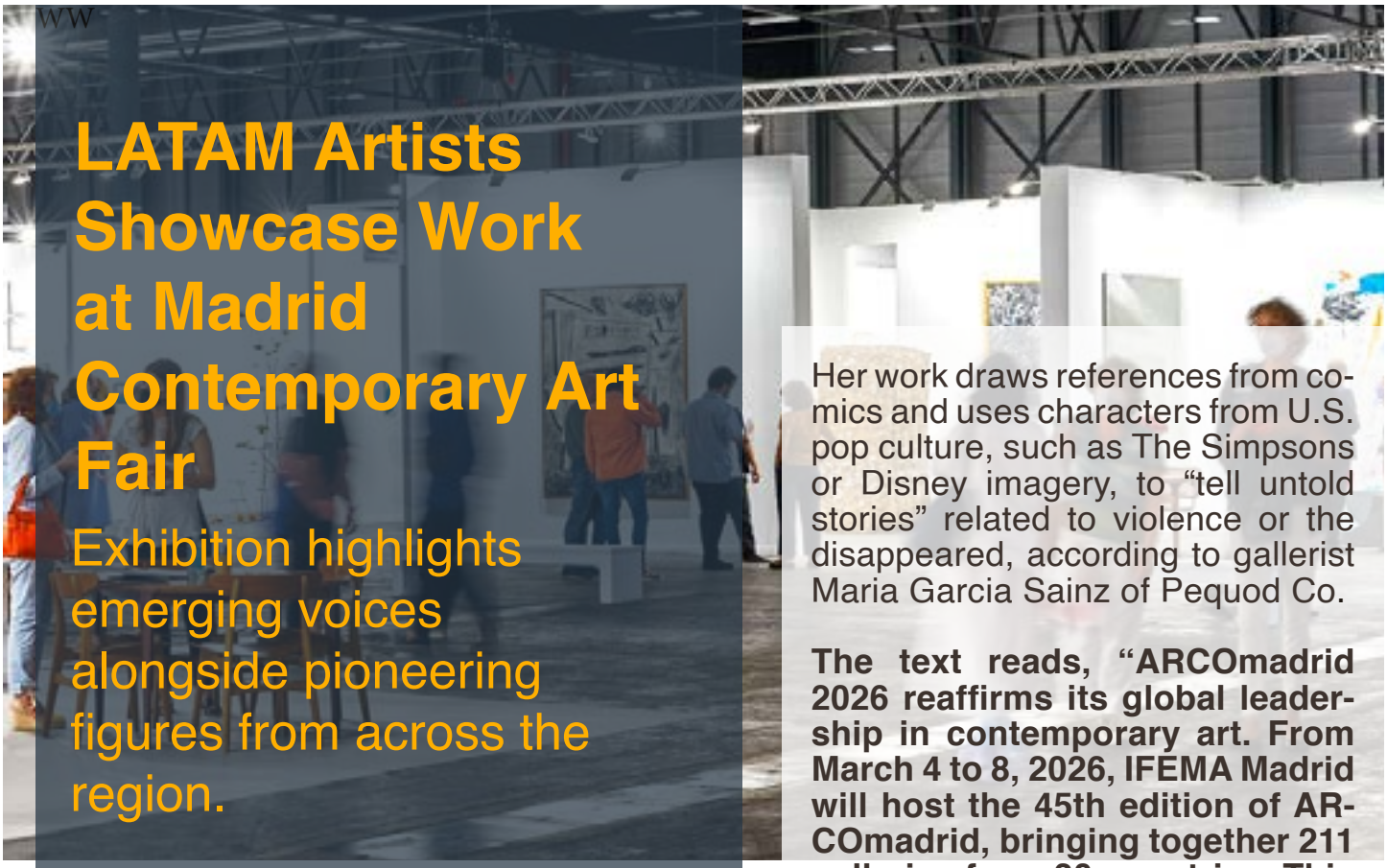
In his voice, works like "Dream of Marble Cloisters" (Sueño con claustros de marmol) and "I Have Seen It in the Dark Night" (Yo he visto en la noche oscura) became touchstones of Latin American sentimental memory.

Silvio Rodriguez, another pillar of the New Trova movement, confessed that Marti had marked him from childhood because of his family's influence. He incorporated the poet's verses into songs like "A Dark Sprout Approaches" (Se aproxima un brote oscuro), where he added the famous quatrain "I am a sincere man."

For Silvio, all his work is an unconscious tribute to Marti, although he never dared to dedicate a specific song to him for fear of "not doing him justice."

freedom remain more alive than ever."

But Marti's influence on Cuban music extended beyond Garay. In 1978, Cuban musician Amaury Perez set poems by the Apostle, such as "Magdalena" and "Carmen," to music.



LATAM Artists Showcase Work at Madrid Contemporary Art Fair

Exhibition highlights emerging voices alongside pioneering figures from across the region.

From March 4 to 8, a new generation of Latin American artists will exhibit their work at the Madrid International Contemporary Art Fair.

Among them are Peruvian artist Patricia Rengifo, Mexican artist Paloma Contreras and eight artists from Brazil, Puerto Rico, and Ecuador.

They are part of an exhibition whose creators share "a common sensitivity toward their respective contexts," according to the project's curator, Jose Esparza.

"The world is going through a very difficult moment, and each country and each artist responds to their immediate social context through different artistic languages," he pointed out.

Among the artists selected for the fair, Esparza highlights Paloma Contreras as a representative "of a new generation that is coming forward with great strength."

Her work draws references from comics and uses characters from U.S. pop culture, such as The Simpsons or Disney imagery, to "tell untold stories" related to violence or the disappeared, according to gallerist Maria Garcia Sainz of Pequod Co.

The text reads, "ARCOmadrid 2026 reaffirms its global leadership in contemporary art. From March 4 to 8, 2026, IFEMA Madrid will host the 45th edition of ARCOmadrid, bringing together 211 galleries from 30 countries. This international art fair has established itself as a key platform for contemporary artistic creation and a strategic meeting point for professionals, collectors, and art lovers. With such a diverse and numerous participation, ARCOmadrid once again positions itself as an essential epicenter on the global art calendar, promoting dialogue between cultures and contemporary trends."

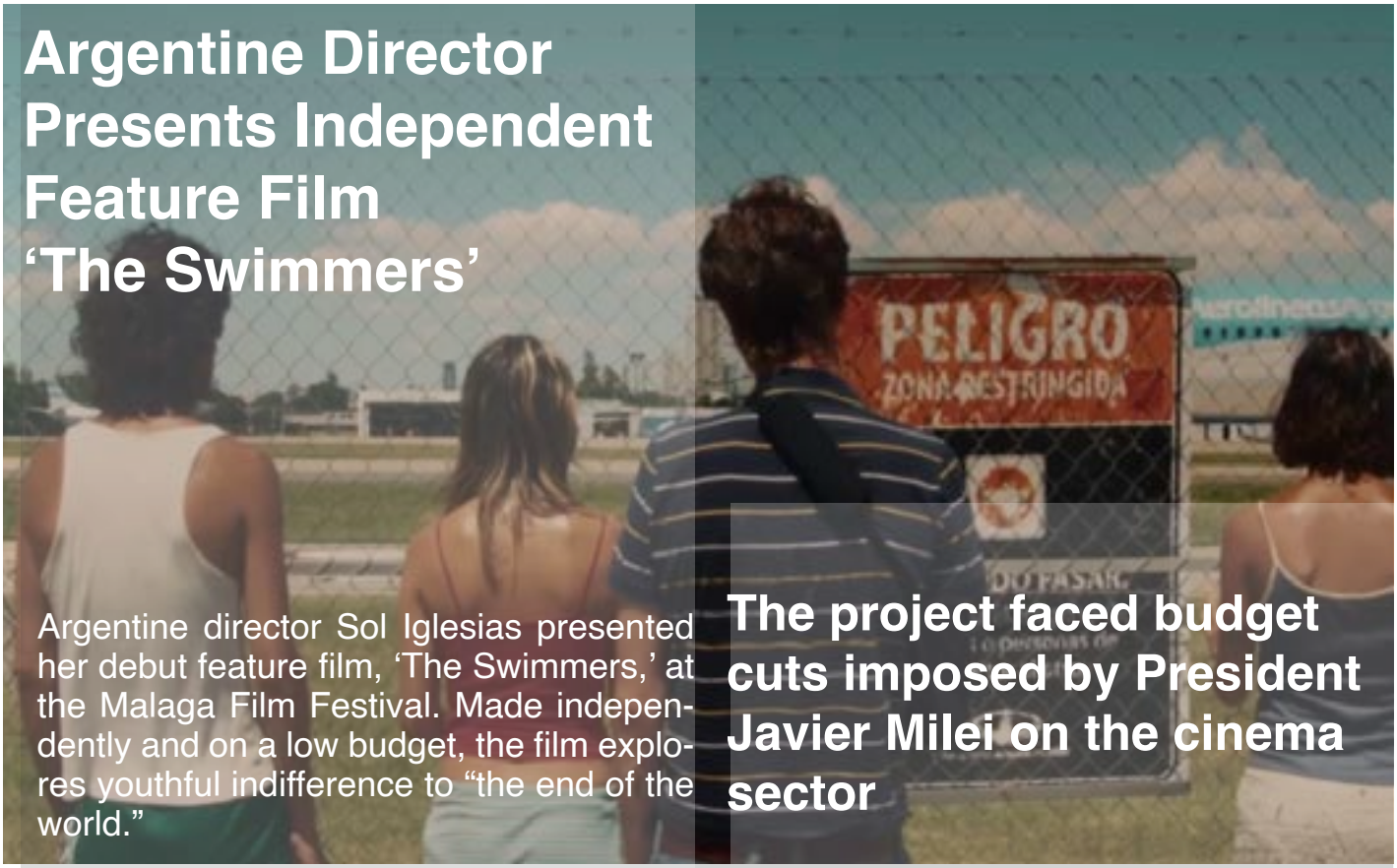
Although this generation is characterized by having grown up in a more professionalized art world, there are also self-taught young artists, such as 27-year-old Peruvian Patricia Rengifo, who seeks new aesthetic dimensions rooted in a memory closely tied to her Indigenous community, the Shipibo-Konibo.



Alongside these young artists, the gallery Isla Flotante is presenting a retrospective of Roberto Jacoby, a pioneering figure in Argentine conceptual art.
Among his pieces on display are the famous T-shirts bearing the slogan “I Have AIDS,” with which he sought to raise awareness and destigmatize the disease in the 1980s.
Also from Argentina, Agustina Woodgate is exhibiting some of her best-known works, such as clocks whose hands scratch the numbers as they move, reflecting on the use of time in the workplace and in other everyday contexts.

Brazil is the most represented Latin American country in the exhibition, with works by Ana Claudia Almeida, Gabriel Branco, Julia Gallo, and Kelton Campos Fausto.
All of these artists are connected to reality and interested in transcending it, whether through spirituality, intimacy, or symbolic language.
The connection with nature is part of the work of Ecuadorian artist Miguel Cintra Robles, and more broadly runs through many of the pieces in this exhibition composed of eleven micro-universes, reflecting what is happening in the Latin American art world.

Argentine Director Presents Independent Feature Film ‘The Swimmers’



Argentine director Sol Iglesias presented her debut feature film, ‘The Swimmers,’ at the Malaga Film Festival. Made independently and on a low budget, the film explores youthful indifference to “the end of the world.”

The project faced budget cuts imposed by President Javier Milei on the cinema sector

First Argentinean Film Screens in Malvinas

The film places the viewer in Buenos Aires during a historic heat wave, with an endless summer and no night, where a group of friends search for the best swimming pool without any attempt to save themselves.

The project faced budget cuts imposed by Argentine President Javier Milei on the National Institute of Cinema and Audiovisual Arts (INCAA), its main source of funding, forcing the production to be made without state support.

Iglesias, who also wrote the screenplay, stated that in tense contexts, works that “want to speak out” emerge. She also celebrated spaces like Zonazine, dedicated to “risky” and auteur cinema.

The film was screened in the “Work in Progress” section of the Guadalajara International Film Festival, where Fernando Montes de Oca, a Mexican producer from Benuca Films, provided funding and turned the project into a co-production.

The text reads, “Argentine cinema is mistreated in many ways that go beyond the budget cuts of INCAA. Lucrecia Martel said the call for national cinema was a ‘failure’ because the public didn’t come out to defend it as they did with the university, since they consider arts as something individual.”

Montes de Oca highlighted the rise of Latin American co-productions as value chains that reflect the “idiosyncrasies of each country,” going beyond the sole search for financial resources to complete films.

The producer also criticized Mexican distribution, noting that it is difficult is difficult to see Latin American cinema if it has not gathered significant awards,” and called on the industry to take more risks to support emerging talent in the region.

In this context, he mentioned the Mexican film “Oca” by Karla Badillo, also screened at the Malaga Film Festival, as an example of new ways of telling stories within contemporary Latin American cinema.

Proyectos Ultravioleta Wins Best Booth Award at Madrid's Art Fair

The gallery is recognized for its multidisciplinary showcase of Latin American artists.

On Thursday, the jury of the International Contemporary Art Fair of Madrid (ARCO) awarded the prize for best booth to "Proyectos Ultravioleta," a gallery with locations in Guatemala City and London.

The gallery won the award for a proposal that seeks to "activate the space," combining painting, sculpture and textile art by five Latin American artists.
Within the space, the geometric, translucent and colorful forms of Argentine artist Amalia Pica coexist with the fabrics created by her compatriots Claudia Alarcon and the Silät collective.
They are joined by the denunciation of political violence expressed in the gouaches of Guatemalan artist Naufus Ramirez-Figueroa, the large-scale canvases of Swiss-Argentine artist Vivian Suter, and Chilean artist Johanna Unzueta's exploration of different materials and pastel watercolor.
The 8,000-euro prize is sponsored by the automobile company Lexus and was awarded by a jury composed of Chus Martinez, director of the Institute Art Gender Nature at the FHNW Academy of Art and Design in Basel, Switzerland, and independent curator Omar Lopez-Chahoud.



Members of Proyectos Ultravioleta expressed their joy and honor at receiving the award after participating in the fair for so many years, although this is the first year they competed in the main section. They described the recognition as a vote of confidence and validation.
Proyectos Ultravioleta Director Stefan Benchoam recalled that the five artists featured have already been exhibited in Spain and across the rest of Europe, and said the team wants to "continue expanding" their presence on the continent.
Lexus Spain Marketing Director Sergio Bispo explained that the company's participation in ARCO represents a "small contribution to the world of culture and the world of art."
Finally, ARCO Director Maribel Lopez emphasized the "effort" and the "belief" in art demonstrated by galleries, which present "a unique way of seeing" through their work.


GZ Language
Green Zone Foundation
omayma@gz.foundation
gzflanguage
GZ
FOUNDATION
GREEN ZONE FOUNDATION