21 MARCH 2026 **VOLUME 53**

NEWSLETTER

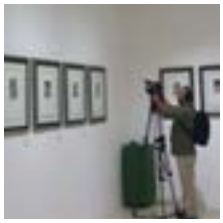
A VISION OF LATIN AMERICA AND THE CARIBBEAN COUNTRIES

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



INSIDE THIS ISSUE

Miriam Makeba, A Voice of Resistance and Global Solidarity



Goya-Dali Exhibition Opens at Bolivia's National Art Museum

'From whim to absurdity: Goya-Dalí' brings together 80 works at the National Art Museum of Bolivia to strengthen cultural ties between Spain and Latin America.



Colombian Craft Practice Declared Cultural Heritage

Traditional agriculture and peasant knowledge are reaffirmed as pillars of food sovereignty, biodiversity and national dignity.



Matanzas Hosts International Puppet Festival Honoring a Cuban Icon

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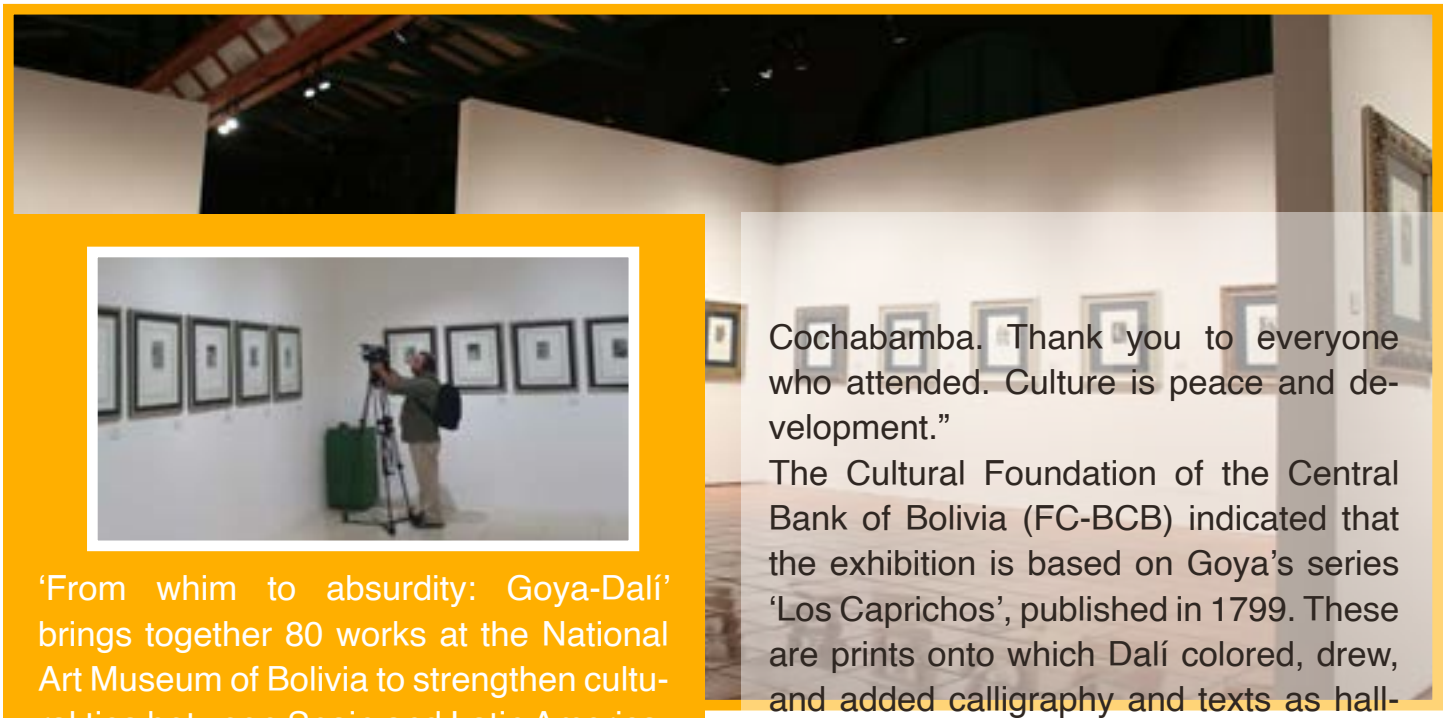
For decades, great Latin American musicians have taken their trumpets around the globe, inviting everyone to dance. One of their most recognized songs was "Cien años de juventud" (One Hundred Years of Youth)...

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Goya-Dali Exhibition Opens at Bolivia's National Art Museum



'From whim to absurdity: Goya-Dalí' brings together 80 works at the National Art Museum of Bolivia to strengthen cultural ties between Spain and Latin America. **It brings together 80 engraved works that connect two fundamental moments in Spanish art.**

The satire of Francisco de Goya and the surrealism of Salvador Dalí meet in an exhibition that opened this Wednesday in Bolivia. Titled 'From Caprice to Nonsense: Goya-Dalí', the exhibition is on display at the National Museum of Art (MNA) in La Paz.

This initiative is promoted by the Ibero-American University Foundation (Funiber), with support from the Spanish Agency for International Development Cooperation (AECID) and the Embassy of Spain in Bolivia.

Text reads, "The opening of the Goya-Dalí exhibition, "From Caprice to Absurdity," was a resounding success, made possible thanks to FUNIBER, CCELAPAZ, and MNA. It's on display in La Paz until May 10th, then traveling to Santa Cruz and Cochabamba. Thank you to everyone who attended. Culture is peace and development."

The Cultural Foundation of the Central Bank of Bolivia (FC-BCB) indicated that the exhibition is based on Goya's series 'Los Caprichos', published in 1799. These are prints onto which Dalí colored, drew, and added calligraphy and texts as hallmarks of his surrealist universe in 1973.

The exhibition, installed in the Crystal Courtyard of the National Museum of Anthropology (MNA), brings together 80 engraved works that connect two fundamental moments in Spanish art.

According to the Spanish Embassy and the Spanish Agency for International Development Cooperation (AECID), the original series represents a denunciation of superstition and corruption, while Dalí transforms the compositions with vibrant palettes and inserts emblematic motifs from his iconography, such as melting clocks and stylized elephants.

The exhibition strengthens Spanish-Bolivian ties and democratizes access to essential manifestations of universal art. It allows for a cultural dialogue between the enlightened social critique of the late 18th century and the surrealist explosion of the 20th century.



Colombian Craft Practice Declared Cultural Heritage

Traditional agriculture and peasant knowledge are reaffirmed as pillars of food sovereignty, biodiversity and national dignity.

The Ministry of Cultures, Arts, and Knowledge announced that the knowledge and craft practices of the fruit carts of the municipality of Lejanías, in the department of Meta, have been declared Intangible Cultural Heritage of Colombia.

This tradition represents a symbol of the exuberance, agricultural heritage, and rural memory of this region in the center of the country.

Unesco Designates Colombia's Medellín as World Book Capital 2027

"Lejanías, known as the 'Capital of Abundance' and the agricultural breadbasket of Meta thanks to its diverse altitudinal zones, produces more than 1,350 tons of fruit annually. This agricultural wealth is at the heart of a cultural expression that honors the work of the land and expresses the rural pride of a region that has transformed its history toward returning to the land and building peace," the Ministry emphasized.



The focus of this recognition, it noted, highlights the cart as an element of integrated heritage, where the tangible and intangible converge.

In addition to its inclusion on the Representative List of Intangible Cultural Heritage at the national level, the cultural expression "Knowledge and artisanal practices of fruit carts, associated with the traditional agricultural production of Lejanías, Meta," also had its Special Safeguarding Plan (PES) approved.

The agency also noted that the expression combines traditional knowledge about nature, oral tradition, and community solidarity with the artisanal crafting of the carts, whose structures and figures are meticulously covered with seeds, grains, fruits, and vegetables.

"This recognition is of vital importance for the region and the country, as it seeks to safeguard an agricultural vocation threatened by risks such as climate change and generational shifts," the ministry stated.

Furthermore, the Special Safeguarding Plan includes strategic guidelines for valuing the agricultural trade and training the young cart operators, as a way to ensure that the culture of the Ariari subregion continues to be a fundamental pillar of national identity.

With this declaration, the Ministry of Cultures emphasized, it is reaffirmed that traditional agriculture and peasant knowledge are pillars of food sovereignty, biodiversity and national dignity.

Matanzas Hosts International Puppet Festival Honoring a Cuban Icon

The International Puppet Festival has established itself as a benchmark for cultural management in the Caribbean, maintaining its continuity and artistic quality despite economic limitations.

Festitim celebrates 70 years of Pelusin del Monte with international artists and performances.

In March, Cuban province of Matanzas is hosting the International Puppet Festival (Festitim). With the participation of artists from Mexico and Spain, the 16th edition of the festival—dedicated to the 70th anniversary of Pelusin del Monte, Cuba's national puppet—has begun.

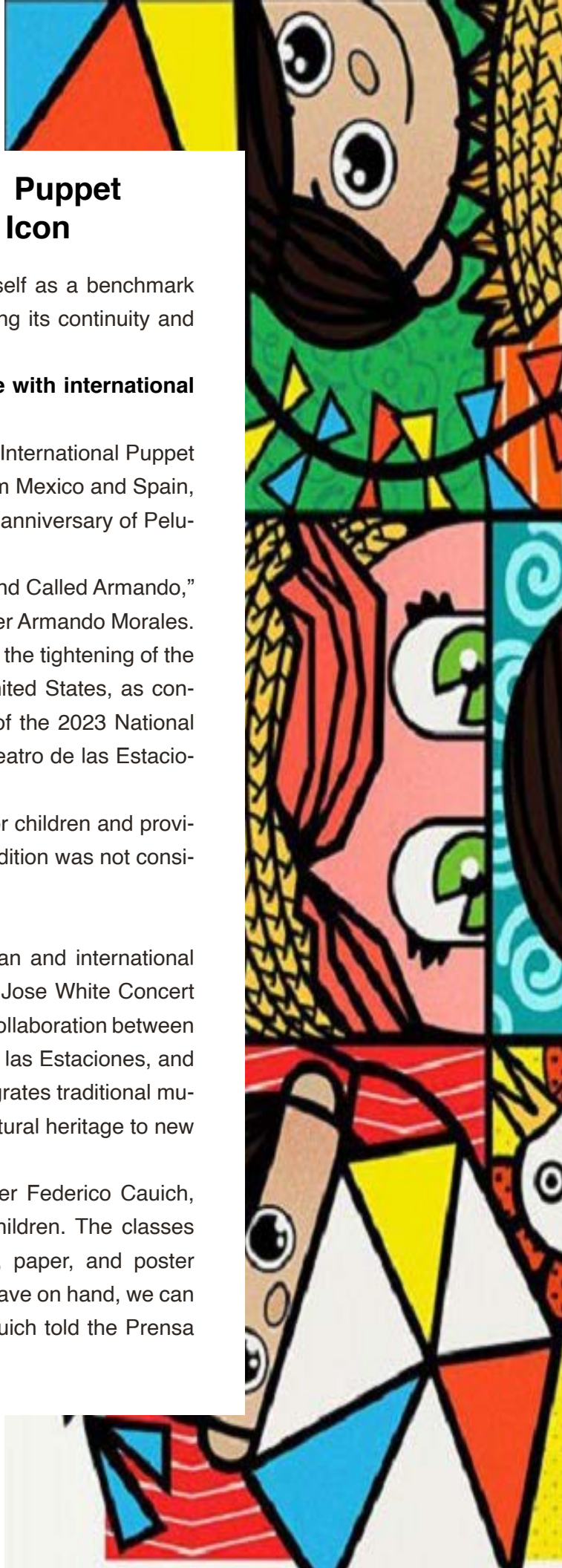
The cultural event opened with the exhibition "An Island Called Armando," a tribute to the career of National Theater Award winner Armando Morales. The festival is maintaining its regular program despite the tightening of the economic and financial blockade imposed by the United States, as confirmed by organizer Ruben Dario Salazar, recipient of the 2023 National Theater Award and founder and general director of Teatro de las Estaciones (Theater of the Seasons).

Salazar emphasized that "culture serves as a balm for children and provides spaces for family enjoyment," which is why this edition was not considered for cancellation.

Festival Program

The artistic program includes performances by Cuban and international companies. As the closing event of the first day, the Jose White Concert Hall in Matanzas hosted "El Guateque de Pelusin," a collaboration between the children's theater company Gabi y Sofi, Teatro de las Estaciones, and practitioners of Punto Cubano. The performance integrates traditional music and theatrical language to introduce intangible cultural heritage to new generations.

Among the international guests is Mexican puppeteer Federico Cauich, who will lead three puppet-making workshops for children. The classes use readily available materials such as cardboard, paper, and poster board, aiming to demonstrate that "with anything we have on hand, we can design a puppet and unleash the creator within," Cauich told the Prensa Latina news agency.





Pelusin del Monte

The 16th edition of the festival pays tribute to Pelusin del Monte, a character created in 1954 by Dora Alonso. He is portrayed as a blond boy with green eyes and tousled hair—a child from the Cuban countryside who has now turned 70.

Pelusin, the national puppet, is an undisputed symbol of Cuba's rich cultural traditions and remains the most emblematic character in the country's children's theater. His presence extends beyond the stage: he has appeared in books, on the radio, and on television, becoming part of the imagination of entire generations.

He emerged in 1956 from the imagination of Dora Alonso, one of Cuba's most notable storytellers, and was brought to life through the work of puppeteer Pepe Camejo, a key figure in the early development of Cuban puppet theater.

Pelusin is mischievous, curious, playful, and guided by a clear moral sense. His adventures—rich in Cuban humor, rural expressions, and everyday situations—reflect a deeply rooted national heritage.

Over the decades, the character has evolved, as is natural for a living cultural figure, yet he has preserved his essential nature: that of a restless and noble child who faces the world with ingenuity and optimism.

The artist, director of the Merida Puppet Theater, said his participation stems from his enjoyment of "sharing with the children of Cuba," adding that "the only way I wouldn't come would be if I were not invited."

Festitim will run until Sunday, March 22, bringing together theatrical performances, training workshops, and community activities. The presence of groups from Spain and Mexico reinforces the Ibero-American character of the event, which promotes the exchange of theatrical techniques and narratives.

Ruben Dario Salazar reiterated that the festival prioritizes public access to the performing arts. The development of young audiences and the preservation of traditional puppetry techniques are central themes of the event. Activities take place in cultural venues across Matanzas, with affordable admission for residents and visitors.

The International Puppet Festival has established itself as a benchmark for cultural management in the Caribbean, maintaining its continuity and artistic quality despite economic limitations.



Miriam Makeba, A Voice of Resistance and Global Solidarity



Makeba's work withstood the threat of apartheid to dismantle African art and culture in the world

Her art set a cultural bridge between South Africa and Cuba.

In the final decades of the 20th century, no one captured the realities of South Africa through art more powerfully than Zenzile Miriam Makeba.

Born in a village near Johannesburg in 1932, Makeba forged a deep bond with Cuba—its struggles, its ideals, and its revolutionary spirit. She built an illustrious international career, yet resisted the allure of the world's most prestigious stages when she arrived in Cuba in her forties.

The broader context was shaped by the rise of the Cuban Revolution, which in 1959 demonstrated to the world that a different kind of society could emerge just 90 miles from the world's most powerful empire.

Despite the U.S. blockade, Cuba achieved notable progress in political, scientific, cultural, sporting, and educational spheres.

Her First Visit to Cuba

In late August 1972, "The Indomitable Voice of Africa," as journalist Pedro de la Hoz called her, arrived on the largest island of the Antilles. From that moment, it became clear that Miriam Makeba was not only an extraordinary singer, but also a steadfast fighter against racism—both in her homeland and across the world.

Her connection to Cuba dated back a decade earlier, when the South African government revoked her citizenship due to her anti-apartheid stance. Cuba was among the countries that issued her a passport.

During this first visit, she traveled to Havana, Santa Clara, and Santiago de Cuba. Along the way, she visited children's centers accompanied by two of her young grandchildren and a group of Guinean musicians.

Commander Fidel Castro attended one of her concerts. At her debut at the Amadeo Roldan Theater, Miriam Makeba performed in African



languages as well as in English, French, and Portuguese.

"In my music, I always try to emphasize the unity of our land, because, as everyone knows, unity is strength," she said.

Makeba returned to Cuba in 1978 for the 11th World Festival of Youth and Students, performing at Havana's Karl Marx Theater. Her final visit took place in 2005, when she told the press, "Fidel Castro is my star."

Makeba became a celebrated figure at global festivals as international attention grew around Nelson Mandela's release in February 1990 and the imminent collapse of apartheid.

Humanism Through Art

Miriam Makeba acknowledged Cuba's support for Angola's independence in 1975—an event that helped accelerate the fall of the South African apartheid.

After more than 30 years in exile, she returned to South Africa, where she was received with respect. However, she performed only occasionally as her long absence had reduced her opportunities to give live concerts.

She devoted much of her time to advocating for girls and for victims of landmines, which had left thousands of African children and young people maimed.

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Many among the younger generation were unaware of who she was or the causes she had fought for. Nevertheless, the University of Durban recognized her contributions and awarded her the honorary title of "Cultural Ambassador of the Country."

In 2005, she unexpectedly announced her retirement. Her final performance before Cuban audiences took place on October 7 at Havana's Astral Theater, as part of her farewell world tour.

Makeba's work endured despite the apartheid regime's attempts to marginalize African art and culture on the global stage.

Historian Ruth Feldstein described her as part of "an emerging collective of Black artists who combined their music with civil rights activism," alongside figures such as Nina Simone and Abbey Lincoln.

In 1999, Makeba was appointed Goodwill Ambassador for the United Nations Food and Agriculture Organization (FAO).

In 2001, she received the Otto Hahn Peace Medal from the German Association for the United Nations, and in 2002, she was awarded the Polar Music Prize by the Royal Swedish Academy of Music.

She passed away on November 10, 2008, in Castel Volturno, southern Italy, after suffering a heart attack following a concert against racism and the mafia.

Her genius and character endure—qualities that not even the winds carrying her ashes across the Atlantic Ocean will ever erase.

Prominent musicians have made salsa and son the voice of LATAM throughout the world.

For decades, great Latin American musicians have taken their trumpets around the globe, inviting everyone to dance. One of their most recognized songs was “Cien años de juventud” (One Hundred Years of Youth), which represented a significant challenge for the Cuban group Irakere.

Arturo Sandoval and Jorge Varona, two masters, complemented each other perfectly on this occasion, their age and experience converging as they joined the group founded by Jesús “Chucho” Valdés. All of them were influenced by the immortal “smiling trumpet” of Félix Chapottín and Guajiro Miralbal



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Puerto Rico

Among the islands that make up the Caribbean, Puerto Rico, rich in cultural tradition and exceptional musicality, created its own trumpet school.

Masters such as Elías Lopes, “Señor Trompeta” (Mr. Trumpet), Juancito Torres, nicknamed “Puerto Rico’s National Trumpet,” and Mario Ortiz, among others.

Juancito Torres began his musical journey in childhood, one of his first jobs being with Tito Rodríguez and Dámaso Pérez Prado. Later, along with Elías López and Mario Ortiz, he formed what would eventually become the Puerto Rico All Stars. He passed away in his native Puerto Rico in 2003, and no one disputes his title as “Puerto Rico’s National Trumpet Player.”



Juancito Torres, Mario Ort’iz y Elias Lopes

In Puerto Rico’s musical history, there is also a martyred trumpet player: Filiberto Ojeda Ríos. He was a professional musician, trumpeter, music collector, scholar, and revolutionary. In Cuba, he joined Obdulio Morales’s orchestra and worked at the Tropicana cabaret. He taught at the conservatory and counted Arturo Sandoval among his students.

He was a great patriot and a great musician; in fact, he bled to death next to his trumpet. The FBI, the assassins, stole it, but Puerto Rico managed to recover it.

The Panamanian Víctor “Vitín” Paz stands out as another emblematic trumpeter of Caribbean and Latin American music. At 13, he was already playing with his father, and by 19, it was clear he would be a leading trumpeter for life.

Victor Paz at the Jazz Festival in Panama

In 1952, his fellow Panamanian, Avelino Muñoz, recommended him to Venezuela, and he spent a year in Caracas as the lead trumpeter of the Radio Difusora Venezuela orchestra. He returned to Panama and then went back to Caracas in 1956 to perform in various venues and participate in television programs.

Venezuela

Linked to numerous foreign musicians, Venezuela forged its musical history. Among its exponents is Juanito Arteta Cuadrado, a multifaceted and fascinating man who had great relevance in the social, political, and musical spheres.



Juanito Arteta

From a very young age, he immersed himself in music, discovered the trumpet, and, exploring its sounds, fell in love with it forever.

He enlisted in the army and continued playing the trumpet when the Spanish Civil War broke out. After the war, he became known as a trumpeter and even played with great orchestras such as that of Luis Arcaraz. Later, he was invited to Venezuela, where he caused a great sensation on the radio.

By 1957, Juanito was already working at Ondas del Lago TV in Maracaibo and played an important role in the beginnings of Felipe Pirela's career.

Due to heart problems, he could no longer play his beloved trumpet, but he continued to contribute and study. He was named the Golden Trumpet of Mexico, a country renowned for its trumpeters, and later in Venezuela, he was known as the Golden Trumpet of America.



Pedro Chaparro

Like Juanito Arteta, Chaparro began his musical career in the military, joining the band in the capital of Miranda state, where he gave his first performances.

His international career soon took off when Frank Grillo, "Machito," arrived in Caracas with his Afro-Cuban band and was impressed by the trumpeter's style. At the time, he was 26 years old. Grillo offered him a contract, and Pedro Rafael Chaparro set sail for New York.

Years later, he toured Japan with Machito around 1962 and subsequently collaborated with Tito Puente. After playing in various groups and recordings, he began his most brilliant and outstanding period, becoming the lead trumpeter for Ricardo Rey and Bobby Cruz.

The phenomenal band emerged in 1964. In 1967, they released the album "JalaJala y Boogaloo," on which our protagonist, Chaparro, played lead trumpet, replacing Ray Maldonado, Richie's brother. With this album and those that followed over the next five years, the sound of this orchestra, featuring the Chaparro-Cheatham duo, was solidified.

Then came the era of Chaparro y sus Estrellas, after Ray and Cruz left for Puerto Rico and Chaparro returned to his native Venezuela. At the time of his death, he was no longer involved with salsa, but remained connected to music.


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