VOLUME 83
19 OCTOBER 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

INSIDE THIS ISSUE:

Mexican Indigenous Artists Use Rap to Defend Their Languages and Identity.



Bolivia Confirms Discovery of a New Wild Feline Species.

For Bolivia, one of the countries with the greatest biodiversity in the world, the discovery of a new species of wild feline represents a significant addition to its natural heritage and a potential boost for tourism in the Andean region.



Havana to Host 42nd International Jazz Plaza Festival in January 2027.

Cuba's 42nd Jazz Plaza Festival will run from January 24 to 31, 2027, across Havana, five other provinces and a new satellite venue in Mexico, with more than 120 U.S. musicians confirmed.



Researchers Reveal New Studies on Peru's Caral Culture.

Research at the Caral Archaeological Zone confirms that, 5,000 years ago, this civilization developed construction technologies, astronomical knowledge, resource management strategies, and exchange networks with other regions.



Twenty-Two Female Singers Champion the Role of Women in Puerto Rican music.

The sixth Annual Gathering of Loíza Female *Bomba* Singers brought together 22 performers to assert the female presence in Puerto Rican bomba and pass on this Afro-Caribbean tradition to new generations.

GZ Language
Green Zone Foundation
omayma@gz.foundation
gzflanguage

www.gz.foundation/language

GREEN ZONE FOUNDATION



Bogota Hosts New Edition of the Leisure and Fantasy Fair.

For Bolivia, one of the countries with the greatest biodiversity in the world, the discovery of a new species of wild feline represents a significant addition to its natural heritage and a potential boost for tourism in the Andean region.

Scientists in Bolivia have identified a new species of wild feline, named Leopardus tilcayo, following genomic studies that revealed evolutionary differences from other South American tiger cats. The discovery was made in the cloud forests of the Yungas, in the department of La Paz.

The tilcayo—a name used by local communities in the region—is a small animal, similar in size to a domestic cat. It is brown in color, with rounded ears, a bushy tail, and a spotted coat. Its identification was made possible through genetic analyses conducted by a scientific team that contributed to the discovery in September.

Biologist Enzo Aliaga, a member of the research team, warned that the species faces risks that could lead to its extinction. Among the primary threats, he highlighted habitat destruction caused by gold mining, the clearing of vegetation for agri culture, and the capture of individuals to be kept as pets.

“It is imperative to protect this unique species,” Aliaga stated to the digital news outlet Erbol, noting that the feline’s habits and reproductive patterns remain unknown.

The specialist also raised concerns regarding the trafficking of young animals: to obtain a young tilcayo, individuals might kill the mother, while the offspring could subsequently die in captivity due to malnutrition or other diseases.

To date, experts have not determined the total population of tilcayos in the Yungas forests, nor have they fully mapped their distribution. Consequently, researchers are pushing for further studies to expand knowledge about the species and strengthen the protection of its habitat.



Mexican Indigenous Artists Use Rap to Defend Their Languages and Identity.

The second edition of the Indigenous Hip Hop Festival brought together artists in Mexico City who use rap to promote indigenous languages, denounce discrimination, and share their peoples' stories with new audiences across Latin America.

On Sunday, as part of the Indigenous Resistance Day commemoration, the Indigenous Hip Hop Festival second edition held at the Casa Refugio de la Memoria in Mexico City. The event highlighted how Indigenous artists in Mexico are finding rap to be a tool for defending their languages, asserting their identities, and sharing their peoples' stories.

The gathering featured concerts, handicraft sales, photo exhibitions on the movement's origins, and an open-mic session where artists improvised in languages such as Zapotec, Mayan, and Mazatec. According to the participants, the genre allows them to adapt contemporary expressions to the realities of Indigenous peoples and expand their reach beyond traditional circuits.

"I think the interesting thing about hip-hop culture is that it doesn't respond to a specific era, but rather to a need within the context where it originates," noted Mare Advertencias, a rapper with a 23-year career. For the artist, the festival confirms the strength of Indigenous rap across the continent, following an event held last year in the Bronx and with an upcoming edition scheduled for Lima, Peru. For me, hip-hop was a way to seek out my identity," Advertencias added in comments to EFE, recalling how the art form served as a refuge during her adolescence, helping her define her own path. "The musicians highlighted their native languages' ability to convey the reality of their communities and break down the barriers that have historically marginalized them from the music industry. Mayan rapper Pat Boy denounced the persistent discrimination they face and criticized the fact that, even within the movement itself, Indigenous hip-hop artists are often set apart from other hip-hop artists.

Meanwhile, Mazatec rapper Xéti NdáJnió stated that singing in his language about the traditions of the highlands allows them to connect with people on a level that goes beyond mere words. Her presentation highlighted the role of rap as a medium for bringing Indigenous languages to diverse audiences.

Speaking for the organizing team, Ángeles Solís—festival co-producer and activist with The Action Lab—emphasized the need to create autonomous spaces for outreach. "It is an opportunity to build independent platforms where our voices and languages can be heard," she stated.

The festival took place just before the traditional Day of the Race (in spanish Día de la Raza)—reclaimed here as the Day of Indigenous Resistance—marking a day of critical reflection and the defense of Indigenous peoples' rights.

The next stop for the Indigenous Hip Hop Festival will be on October 17 in Lima, Peru, continuing the work of this network of artists who use urban rhythms to raise awareness of, promote, and preserve the continent's Indigenous languages.



Havana to Host 42nd International Jazz Plaza Festival in January 2027.

Cuba's 42nd Jazz Plaza Festival will run from January 24 to 31, 2027, across Havana, five other provinces and a new satellite venue in Mexico, with more than 120 U.S. musicians confirmed.

The Jazz Plaza International Festival, one of the reference points on the world jazz calendar, will hold its 42nd edition from January 24 to 31, 2027, in Havana, its customary main seat, the organizing committee announced this Wedneday.

Organizers presented the plans at the "Benny Moré" Mexico-Cuba Cultural Center in Mexico City. Committee president Víctor Rodríguez García highlighted the growing participation of Mexican, North American and European musicians and reaffirmed the commitment to hold the festival despite the difficulties facing the country.

"We want everyone to know that from January 24 to 31 there will be a festival in Havana with Mexican participation, and that there will also be a venue in this country," Rodríguez said at the press conference.

According to a caption accompanying the original report, more than 120 U.S. artists have already confirmed their participation despite restrictions imposed by the U.S. blockade. The 2027 edition will be dedicated to dance. The program includes tributes to Cuban pianist "Bola de Nieve" and to the popular orchestra Chepín-Choven. Cuban performers will include jazz figures Hernán López-Nussa, Roberto Fonseca and Alejandro Falcón.

The opening night belongs to pianist Frank Fernández, a composer of at least 650 works spanning symphonies, choirs and ballets. Organizers also underscored one of the festival's enduring achievements, its alliance with Cuba's music education system, which has trained generations of jazz performers now recognized internationally.

The National Folkloric Ensemble of Cuba and the Maraguán Artistic Ensemble of the University of Camagüey, among other groups, will also take part. The official poster was designed by artist Lesbia Vent Dumois, a National Prize for Visual Arts winner.

That bond has made the festival more than a concert series. It functions as a bridge between conservatories and professional stages, giving young Cuban musicians a window into an international circuit that rarely opens to the island.



Researchers Reveal New Studies on Peru's Caral Culture.

Research at the Caral Archaeological Zone confirms that, 5,000 years ago, this civilization developed construction technologies, astronomical knowledge, resource management strategies, and exchange networks with other regions.

On Monday, Peru's Ministry of Culture reported the Caral civilization—considered the oldest culture in the Americas—developed technologies, knowledge, and organizational methods to adapt to a diverse landscape and maintain trade with distant peoples 5,000 years ago.

Archaeologist Ruth Shady, the Caral Archaeological Zone director, presented these findings during a press conference marking 32 years of archaeological work on the civilization. According to the specialist, research conducted at the site's 12 urban centers offers insight into how the inhabitants lived in harmony with one another and with nature.

Caral is located along the Peruvian coast, 185 kilometers north of Lima. Archaeological evidence shows that its inhabitants managed resources, utilized various ecosystems, and established relationships with communities in distant regions.

The society integrated agricultural resources from the valleys with marine resources from the coast, complemented productive activities, and developed knowledge to manage water in alignment with natural cycles. These strategies reflect planning aimed at adapting to an environment subject to climatic variations.Notable among their technological contributions are shicras—bags made of plant fibers and filled with stones—which were used as fill material for platforms and other architectural structures."Experimental studies indicate this system helps reduce the impact of seismic activity on the structures, demonstrating solutions adapted to the characteristics of the terrain," Shady noted during the press conference.

The construction of large public buildings, circular plazas, and residential complexes also demonstrates the society's capacity for planning and collective labor. Furthermore, the orientation of certain buildings provides information regarding the observation of celestial cycles and the understanding of time—knowledge linked to agricultural and ceremonial activities.

Research indicates that Caral populations maintained ties with communities along the coast, in the Andes, and in the Amazon, as well as with regions in present-day Ecuador. Findings include objects made from Spondylus shells—sourced from the Ecuadorian coast—as well as macaw feathers and Amazonian snail shells.

"These findings reveal interaction networks that facilitated the exchange of goods, knowledge, technologies, and cultural practices via land, sea, and river routes," the archaeologist stated.

Minister of Culture Alberto Beingolea highlighted the need to continue researching the legacy of Caral and to recognize the insights it can offer contemporary Peruvian society.

"Caral has left us with a wealth of examples that we must begin to heed today. That is why the events of over three decades ago—when its scientific recognition began—were so significant. Today, we must continue to find sources of knowledge and value in this civilization that can benefit all Peruvians," the minister remarked.



Twenty-Two Female Singers Champion the Role of Women in Puerto Rican music.

The sixth Annual Gathering of Loíza Female *Bomba* Singers brought together 22 performers to assert the female presence in Puerto Rican bomba and pass on this Afro-Caribbean tradition to new generations.

On Sunday, twenty-two female singers from various parts of Puerto Rico participated in the sixth annual gathering dedicated to bomba, held at the Carlos "Tata" Cirino Osorio public square in Loíza—a municipality in the archipelago's north considered one of the birthplaces of this musical genre.

The event highlighted the contributions of women to bomb and Puerto Rican culture. "It is very important because we must continue to amplify the female voice, given that, ancestrally, it was the woman's voice that carried the call to the bateyes," Maribella Burgos Pizarro—a professional bomba dancer and the event's founder—told EFE. Bateyes are gathering spaces for singers and dancers. New additions to this year's edition included two singers hailing from western and southern Puerto Rico. The day began with four young girls singing to the rhythm of the bomba drums, demonstrating the participation of new generations in preserving this tradition.

The gathering also honored the career of Julie Laporte, a singer from Guayama who has been performing this musical genre for 42 years. Upon receiving the tribute, Laporte expressed her gratitude for the recognition and voiced her desire tocontinue serving others and honoring her ancestors.

Puerto Rican bomba emerged among enslaved people and combines Taíno, African, and Spanish influences. The genre encompasses more than 21 rhythms; among the best-known are sicá, seis corridos, Holandé, Cuembé, and Yubá.

Burgos Pizarro noted that the number of interested people has grown over the last decade, and the number of gathering spaces—such as bateyes, theatrical performances, and concerts—has multiplied. "I feel hopeful, and it is truly a source of great pride to see everything people are doing for bomba," she said.

The music has also reached wider audiences through the incorporation of bomba rhythms into productions by figures in jazz, salsa, and reggaeton. Artists mentioned include William Cepeda, Bad Bunny, and Rauw Alejandro. The barriles also resounded during the 31-concert residency Benito Martínez Ocasio held last year at Puerto Rico's José Miguel Agrelot Coliseum.


GREEN ZONE FOUNDATION
teleSUR
www.gz.foundation/language
GREEN ZONE FOUNDATION
GZ Language
Green Zone Foundation
omayma@gz.foundation
gzflanguage