

**FROM SOUTH AMERICA TO SAN ANTONIO
AN EXHIBITION OF PAN-AMERICAN DOCUMENTARY PHOTOGRAPHY**

Curated by Guillermina Zabala

FROM
SA
TO
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This publication accompanies the exhibition *From SA to SA: An Exhibition of Pan-American Documentary Photography*, curated by Guillermina Zabala and presented by the City of San Antonio Department of Arts & Culture at Centro de Artes, San Antonio, Texas, August 10 – December 30, 2023.

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FOREWORD

The City of San Antonio's Department of Arts & Culture was proud to host *From SA to SA: From South America to San Antonio*, an exhibition that demonstrates the power of documentary photography as a direct representation of our realities and as a force of social change.

Curated by San Antonio's Guillermina Zabala, an award-winning filmmaker and artist, educator and curator, the powerful exhibition featured over 200 works from 20 award-winning Latin American and Latinx photographers living in South, Central, and North America.

Images are an illuminating component in storytelling and these artists expertly use their cameras to document social change, historical events, and everyday life. At first you may think the photographs are straight forward, yet when you take a closer look, you quickly discover alternative ways of viewing the world through these talented artists' eyes.

A special thank you to Guillermina for her unwavering commitment to showcasing art to all, especially with an education lens.

Thank you as well to the participating photographers for sharing their perspective of the world, one photo at a time.

Krystal Jones

Executive Director
City of San Antonio Department of Arts & Culture

When media artist and educator Guillermina Zabala submitted her application for this exhibition, I was immediately intrigued. Her past work shines a spotlight on subjects often overlooked by mainstream media and offers a unique perspective on current social issues.

From SA to SA: From South America to San Antonio does not disappoint in her endeavor. The exhibition is filled with striking images, detailed glimpses, and profound statements about the interconnectedness of our reality. Weaving imagery of familiar sights found in our everyday San Antonio with the colorful views of Cuba, oceanic images of Venezuela, and intimate faces and bodies from throughout Latin America drives home the idea that we are all related. What happens to the north of us affects those to the south.

Take a moment and stand with a particular image that strikes you the most. What message is the photographer conveying? Can you relate to the people and places? Do you see yourself here?

Thank you for taking the time to visit Centro de Artes. We are glad you are here.

Saludos,

Yadhira Lozano

Chair, Centro de Artes Committee

CURATOR STATEMENT

Guillermina Zabala

From SA to SA: From South America to San Antonio encapsulates the astonishing power of documentary photography as a direct representation of our realities and as a force of social change. This exhibition of Pan-American documentary photography presents over 180 remarkable works from 20 award-winning Latin American and Latinx photographers living in South, Central and North America.

Focusing on the weaving of individual and collective threads, *From SA to SA* depicts visually appealing and thought-provoking photographic narratives. As an art form and as a journalistic medium, documentary photography captures a straightforward glance and accurate portrait of society with the artistic touch from the photographers' lenses. Throughout Latin America and the Latinx community in the U.S., documentary photographers chronicle historical and relevant events, intimate portraiture, and everyday life while capturing the socioeconomic and cultural struggles faced by minorities and marginalized populations.

The subjects, places, and situations portrayed on these prints are vivid, present, and emerge from social challenges revealing a series of thematic paradigms that range from immigrant stories and the effects of the COVID pandemic, to the fight for women's rights, social unrest, and indigenous realities. Expanding throughout the Americas and representing more than 15 regions, *From SA to SA* brings seldom told stories from the Latinx experience through poignant, poetic, and everlasting photographic imagery.

From SA to SA invites us to embark on a visually aesthetic journey documented by these 20 photographers who, on several occasions, have risked their lives to capture historically significant moments. It is through the uniqueness of their photographic lenses, their social resistance and their Latinx perspective that we can, today, experience these valuable images, remember our past, and present them as a series of interwoven narratives reflecting the Pan-American reality.

About the Curator

Born in Argentina, Guillermina Zabala is an award-winning media artist, educator, and curator whose art examines the intersection between the individual and their environment. Her works have been exhibited in museums, galleries, and film festivals nationally and internationally, including the McNay Art Museum, SAMA, Contemporary, Telluride Film Festival, and Showtime Latino Showcase.

Her curatorial experience includes two editions of the New York Foundation for the Arts immigrant program exhibit at Centro de Artes, Sound Gallery at UTSA downtown gallery, and the 2018 Luminaria Festival, among others. Her documentary *Las Artistas* won the Premio Mezquite for Best Documentary Short at the 2022 CineFestival, the nation's longest-running Latino film festival, and her feature documentary *Juanito's Lab* was the opening film at the 2021 edition of the festival in its out-of-competition category.

Guillermina is Professor of Practice in the Film & Media Studies program at the University of Texas at San Antonio and was the Director of the Media Arts program at SAY Sí from 2005 to 2021. She holds a Master of Arts in Media Studies from New York's The New School and is currently working on her dissertation for her Ph.D candidacy in the Doctor of Arts program at the University of La Plata, Argentina. She is the recipient of numerous accolades, including the Media Arts Distinguished Thesis Award from The New School, the Rick Liberto Visual Arts Award from the Luminaria Foundation, the City of San Antonio Individual Grant, the San Antonio Artist Foundation Award, and the NALAC Fund for the Arts Grant.

MIRADAS AMPLIAS E ÍNTIMAS

VAST AND INTIMATE GAZES

An Introduction to *From SA to SA: An Exhibition of Pan-American Documentary Photography*

By Rubén Martínez

You are now undertaking a whirlwind tour of present-day Latin and Latinx America. It is a *montaña rusa* as we say in Spanish – a rollercoaster ride, all of it adding up to a vast and varied geography where at any given moment we are facing violent and unjust death, or overcoming injustice, or just going about our day with dignity, or barely hanging on, or having the last laugh against the conquerors of old and of today.

The presentation puts me in the mind of Puerto Rican band Calle 13's "Latinoamérica," a hip hop *en español* journey across Panamérica, in which lead rapper Residente unspools an anaphoric epic: "I am," he says, "a legless people that nonetheless walk," and "I am Maradona scoring two goals against England," and "I am a smoking factory," and "I am all the leftover scraps from what they stole." When the song and video were released in 2011, I tried to resist the sometimes cloying nature of the appeal to a continental subjectivity-in-solidarity, but I eventually succumbed to it: we are this land and people, feeling different emotions at the same time, feeling the same emotions at different times.

Here is a tour within the tour of this exhibit, notes from gazing at the gazes ambitiously gathered here:



Joseph Rodríguez, 1997

Joseph Rodríguez's photo of four shirtless men; I was there. Raleigh, North Carolina, 1997. Joseph and I were following migrants across the United States in an attempt to redefine what it is to be "American" today. Just before or just after the picture was taken, I held a furtive interview with a Mexican tobacco picker. Out of earshot of the *mayordomo* (field boss) he told of pesticide spraying that caused dizziness and vomiting. He spoke of a fellow field worker who collapsed and died in the heat. Rodríguez's photograph captures the men after work, their lithe shirtless bodies half-bathed in afternoon light. Their gaze meets Joseph's gaze with both dignity and vulnerability. Note the image of Christ in the far background and how it clearly alludes



Mariana Greif, June 2020

to the sacrifice these men make in the fields with their bodies every day.

One of Mariana Greif's "Nuevo Comienzo" photographs is of a woman washing clothes in an improvised outdoor laundry. The muted colors work against the typical rendering of such an image. Here, we learn, Uruguayans without access to adequate housing have occupied lands stolen from their forebears and that have lain fallow and undeveloped for half a century. This is not only precarity, but also an audacious appropriation of space. The photograph tells us that the state has failed to fulfill the basic housing needs of its people, and that "legal" is a relative term, especially when it comes to real estate.



Eliana Aponte, May 2020

Covid-19 arrives in Cuba and Eliana Aponte is there to capture the image of a masked woman presiding, presumably, over some type of food establishment (bakery? butcher?) that has run out of stock (the empty food cart on the sidewalk). But this Cuban commonplace takes on an epic scale with an expanded frame that takes in the entire exterior wall in which the window is the only opening to the interior. The fantastic red of that wall, the abstract design traced by the unusually shaped pilasters, the little patch of colonial-style tile below the window scaffolds a history that pulses with old senses – revolutionary sacrifices and failures, the Cuba of ever-doing-without. Covid-19 was either the worst thing that could have happened to the island – or the island was the best-prepared place in the world to confront yet another catastrophe.



María Paula Ávila, Bésiro: Memoria Conceptual, 2019

María Paula Ávila steps close to the life of a Bolivian Indigenous woman with a series that echoes the aesthetics of another non-Indigenous woman: Graciela Iturbide. The great Mexican photographer's shot of an imposing Zapotec elder with several iguanas perched on her head is among the best-known Latin American photographs of the 20th century. Formal elegance, chiaroscuro: an approach eschewed by many of the more documentary-oriented images in this exhibit. The photograph questions the positions of both viewer and viewed at a critical juncture. We are living in a time of bold Latin American Indigenous assertions of sovereignty and of continued violence against them – by the state, by ecologically disastrous development, by the social haunting of colonialism. In one image, the woman is

veiled behind the mosquito netting draped around the bed; her lower legs emerge with shocking definition. The subject that we (non-Indigenous viewers) can never fully approach? Another image is a dignified semi-nude; this time, the upper torso and face are revealed carefully, with what feels like the respect of one woman to another. But it is still not a full-body revelation (invasion?). The non-Indigenous “we” must stay at a respectful distance.

It is impossible to isolate one image from Sashénka Gutiérrez Valerio's feminist protest narratives: one builds indispensably upon another. The “25N” series begins with a semi-wide shot of the front line of a Mexico City march on November 25, 2020, the International Day for the



Sashénka Gutiérrez Valerio, 2020

Elimination of Violence Against Women. The perspective hints at the breadth of the movement, but doesn't zoom out so far as to atomize it. The next two photographs reproduce the piercing rage of two young protesters, the first holding a torch, the second backlit by an incandescent sun. Signs and crosses are inscribed with the demand for the disappeared bodies of women to be returned for proper burial, to be re-membered, for justice to be served. The following series of photographs by Gutiérrez Valerio tracks the rage to its next and inevitable destination: violence. That is, violence against violence: women hurling their bodies – armed with hammers, with Molotov cocktails – against the state that allows, or abets, impunity in crimes against women.



Sashénka Gutiérrez Valerio, 2020

The flames of rage appear also in Ana Carolina Fernandes's depiction of several literally incendiary protests in Brazil before and on the cusp of right-wing extremist Jair Bolsonaro's regime of hate. A series of burning buses (the message is clear: *we will bring the city to a stop so that everyone must listen to us!*). Sparks swirl, hideous heat melts the metal frames. Somehow the pictures convey not chaos – that would be the *oficialista* media's framing – but a perfectly intentional, ideologically coherent and even aesthetically refined rage. A rage on the verge of revolution.



Ana Carolina Fernandes, 2017

The geographical breadth of the exhibit spans two continents, erasing the border between them even as it must also focus on the geopolitical line between the United States and not just Mexico but the rest of Latin America. Verónica Cárdenas of the Rio Grande Valley takes us deep into the human geography of the border during the Haitian refugee crisis, moving ever-closer into the familial relationships that Trumpian politics refuses to see. Cárdenas also takes us to Uvalde, in the wake of one of the deadliest American school shootings, where survivors must do the work of mourning and protest simultaneously. Thousands of miles away, Argentine photographer María Eugenia Cerutti presents two series: one of the corporeal devastation wrought on the working-class inhabitants of Ezpeleta by exposure to electromagnetic radiation from high-tension lines; the second, an excruciating examination of gender violence, the pandemic of which has spurred a powerful new wave of feminist organizing across Latin America. What unites Cárdenas and Cerutti is the rendering of Latin American and Latinx bodies in their vulnerability and also their ability to fight back against the powers that do them harm.



Verónica G. Cárdenas, 2021

There are images of lightness as well – of course there are. Everyday life in Joseph Rodríguez's Spanish Harlem, in Adeline Lulo's rural Dominican Republic, in Ana Carolina Fernandes's Brazilian Carnival shots, in Francisco Cortés's photos of the residents of San Antonio's public housing staking their claim to dignity and pride. But mostly, this is an exhibit documenting a particularly difficult passage in Pan-American time. Over the past generation, we *panamericanos* have survived civil wars; spectacular natural disasters (the Mexico City quake of



Verónica G. Cárdenas, 2022

1985, Hurricane María of 2017); a wave of gender violence and state impunity; the onslaught of organized crime and, again, the collusion of the state; anti-immigrant incitement in the United States; caravans of refugees walking thousands of miles, desperate for a safe space; the indifference or outright meddling of the United States in Latin American affairs... the litany goes on. Every photographer here is Latin American or Latinx. This is us reflecting on ourselves. This is the Pan-American we.

THE PAN-AMERICAN NOSOTROS

Let us propose a straightforward definition: Pan-America is the Americas unified in their difference – in its Indigenous, African, mestizo, creole, *criollo* and European-descended identities. Its character is essentially post-colonial; what stitches our difference together is the fact of violent domination, and how our peoples resist, survive and even thrive in its wake.

The argument against the possibility of Pan-Americanism turns that definition on its head: there can be no “we” in our array of difference, precisely because our many tongues have little in common other than colonialism’s “big bang” (the Spanish conquest, *la chingada* in good Mexican Spanish). Emphasizing difference between mestizo and Indigenous, between Afro-descended and creole and *criollo* obliterates any meaningfully shared subjectivity.

But there are other powerful arguments in favor of a

Pan-American cohesion – some of them reaching back centuries. Simón Bolívar, the “Great Liberator,” imagined an “American” identity that united the better part of northern and southern hemispheres against what he saw as the obvious threat of a new empire – the United States, its democratic utterances notwithstanding (Bolívar was nothing if not far-sighted). More recently, a neo-socialist tide led by the late Hugo Chávez re-imagined a united front against an unquestionably neo-colonial United States. Authoritarian contradictions, the instability of the oil market and not a little old-fashioned CIA skullduggery finished that dream off. And yet there is a renewed “pink tide” washing over Latin America today. Pan-American solidarity is an ideal that dies hard.

There is also a kind of organic Pan-American imagined identity that transcends geopolitics and ideology – one composed of Latin American and Latinx bodies that erase borders with a desire borne out of varying combinations of desperation, ambition and post-colonial creativity. “Pan-

America” is *Latinoamérica* south of the Río Grande and Latinx America north of it – and the space in-between, the region of the border, which is less a matter of physical geography and more an experience of the movement of history and culture in everyday life. We need go no further than, say, Bad Bunny and his fusion of rhythms, of Spanish and English, and even gender in his cross-dressing performances. In this view – the one embodied in this exhibit – difference is what holds us together. That, along with the basic solidarity to survive sharing the continent with the United States of America (that usurper of taxonomy).

Yet borders persist. They are, after all, as much a material fact (that inflicts great harm on the bodies of mostly poor and Indigenous peoples) as a cultural one. In the north, some spaces are completely transformed by a migrant Latin American presence from the south, or only slightly altered, depending on demographics. Los Angeles today is undeniably a Mexican and Central American city. But for hundreds of smaller, rural communities (mostly in

the Midwest and South), the old cultural borders are largely held in place by the still-dominant culture, of late emboldened by Trumpism.

The Pan-American identity is an impossible-possibility that our imagination cannot live without. In the end, *panamericanismo* does not derive its authority from politicians or academics, at least not in its most meaningful expression. It comes in the form of an existential affirmation by Latin American and Latinx families who continue to claim an identity that is influenced by its geography (which these days can be virtual as well as physical) but not circumscribed by it. An Argentine in San Antonio will call themselves... an Argentine in San Antonio. What will the children of that migrant call themselves? That depends on many factors, of course, but the idea of a wholesale erasure of difference derives from a kind of binary thinking out of step with the flow of migrant history (which is human history), whose fundamental characteristics are resistance and resilience.

A PHOTO IN THE TIME OF TIK TOK

In a time of 2532 × 1170 pixels.

In a time of 33, 347 photos on my iPhone.

In a time of I can't pry my daughters off TikTok; of meme generators; of extreme ideological manipulation through image and text.

In a time of AI generating, in mere seconds, a hyper-real "photograph" of, say, Che Guevara with Lionel Messi drinking white chocolate mochas at a Starbucks in Eagle Pass, Texas.

In a time of avatar-ed still and moving images dancing on our screens, most of our waking day and into our dreams. (What's your screen-time so far today?)

In this, our brave new time, our time of nano-second attention spans, of images coming at us like the constant

drizzle of barely apprehensible signs in the Matrix, why would we pause in regard of a singular still-image, a photograph taken by a photographer? Surely this is a remnant of a rustic 20th century heirloom (or "legacy") practice with little authority in a time of the future-is-now?

But no. We need these images – these particular images, of these particular peoples and places, that curator Guillermina Zabala argues make up a "Pan-American" space. These images need to be seen – and urgently.

We Latinx in the U.S and latinoamericanos south of the border need these images to see ourselves whole again. We, the un-remembered and dismembered, must remember ourselves.

And that means pausing – sitting still for maybe something like minutes! – before one photograph, and then another and another.

AUTO-TAXONOMY

I offer these reflections as a writer of Latin American heritage (the son of a Mexican American father, Salvadoran mother) raised in Los Angeles, that has often traveled south of the U.S.-Mexico border and lived for varying lengths of time in Mexico, Guatemala, El Salvador and Argentina.

Given this existential geography, how do I answer when someone asks, "Where are you from?"

Perhaps the more pertinent question, given the ongoing "racial reckoning" and the way it registers in the politics of identity, is "What do you call yourself?"

(Some of you might be groaning. A part of me does, too. I am as weary of identitarian positioning – or posturing – as the next card-carrying "BIPOC" body.

But the discussion also connects our bodies to history and to the politics of taxonomy, whose stakes are almost always high – and sometimes a matter of life and death. The politics comprised of those who get to name others and themselves, and of those who don't have that power.)

So to answer the question: when I'm in the States I am "Latinx" (gender-neutral in English) or "Latino," depending on what mix of company I am keeping. "Latino" or "Latine" (gender-neutral in Spanish) or "Chicano" or "Chicana" when I'm in Mexico or Central America, in response to Latin Americans who call me a "*norteamericano*" or, much worse, a "*gringo*." Among very mixed and relatively young company north or south, I occasionally refer to myself as a "Salvimex" or "Salvi-chicano" and don't mind doing the unpacking if I'm asked to.

So many of us were born into fluid identities and these continue to flow with contemporary politics and the quest

of language to capture the present that is always slipping away as the horizon of time rushes to meet us. And there are others who, for various and crucial reasons, need to resist difference and claim a more essential identity (which comes into contradiction with other identities that want to crush difference itself). Among the latter are many Indigenous peoples of the Americas, whose images register powerfully in this exhibition, and who remind us that colonial history isn't relegated to anthropology museums but an aura that haunts us in everyday life.

The colonial is the aura of every photograph in this exhibition.

What do you call yourself?

ETHICAL QUESTIONS

Purist documentarians and critics of documentary forms might be at odds about what photography does and does

not, or can and cannot, do. But we should be able to gather at an exhibition like *From SA to SA* and amicably, or not-so-amicably, hold dialogue about what is or isn't represented on the walls of the museum, or what the museum itself even is.

But most importantly, there are several ethical calls that rise from these images and their framing (by the photographers behind the lens and its technologies, by the curator, by the positions the viewers inhabit in the historical-cultural context) that ask for our engagement:

What do these images say about contemporary Latinx and Latin American, or "Pan-American," subjectivity?

What do we call ourselves? That is, who is, or is there a "we"? Does the Pan-American "we" exist?

Given that much of what we see here is violence, or a response to a violence of one form or another, what does the exhibit say or ask us about pain, and the way it is represented?

And the most naked question of all: why should these images matter to us, here and now, on either side of the Rio Grande?

SEEING PAN-AMERICA

So, what do we see in Pan-America?
We see what we need to see.

Guillermina Zabala insists that the photojournalist's or documentary photographer's gaze remains relevant. This aligns with photography's particular place in Latin American popular culture. Completely contrary to the ever-lingering stereotype of backwards "banana republics," our region was immersed in modernity as a result of colonialism, which propagated itself through successive technologies of representation as much as any military, economic or "religious" imposition. Written *crónicas* or *relaciones* authored by conquistadores and religious authorities informed the Spanish Crown of the

new territories and peoples under its dominion. Paintings rendered the first images of the New World for the Old. It is telling that among the early popular depictions were the *casta* (caste) paintings, 18th century portraits of the dozens of new ethnic categories that resulted from the mixing of Indigenous, African and European peoples. The hierarchy was clear – pure Spanish blood at the top, pure African at the bottom; but it was also early evidence of a new (Pan-) American self-regard, a subjectivity that set itself apart from Europe.

Photography arrives in the 19th century after the initial wars of independence, and quickly comes into the hands of the former subjects of empire. It doesn't take long for Latin Americans to play on the world stage with the first modern revolution of the 20th century in Mexico, which photographers like Sabino Osuna capture with still images that uncannily convey movement. In the creative fervor following the revolution, modernism sweeps

Pan-America. Post-colonial subjects now chronicle themselves, often pointedly reverse-representing their former dominators.

The great Cuban writer José Martí sets the island on the nationalist course that it continues to this very day. Frida Kahlo turns her eye towards Indigenous subjects and her own body. Argentine poet Alfonsina Storni questions patriarchy and the strictures of modernism itself in her vibrant verse.

Across the U.S.-Mexico border, meanwhile, early Latinx figures had begun chronicling an experience “in the belly of the beast,” as Martí wrote about his time in the United States. Activist-artists like Ricardo Flores Magón, who was exiled in Los Angeles before and during the Mexican Revolution, concentrated on fomenting rebellion in his homeland even as he made contact with an international cast of radical characters, including the legendary Emma Goldman. Magón was imprisoned and his dream of an anarchist utopia was crushed, but his activism seeded successive generations of Mexican Americans who gradually refocused their gaze on their new homeland – the birth of the Chicano Movement.

All along, the arts, including photography, were a key part

of building a new identity. In recent years, photographs of Chávez Ravine, a poor Mexican American neighborhood in Los Angeles razed to make room for Dodger Stadium, and of the Chicano Moratorium, a mass demonstration against the Vietnam War that was violently suppressed by sheriffs, have become integral to the project of “re-membering.”

That is the work of photography in the U.S.-Mexico borderland, but also throughout Latin America: to re-member, *recordar* in Spanish. The late Uruguayan chronicler Eduardo Galeano once told me that *recordar* is perhaps the most important verb in our language (he underscored the point by titling his magisterial trilogy of American – north and south – history *Memory of Fire*). “The Latin root of the word is cordis, the heart,” he said. “The prefix re means ‘to pass through again.’ So, *recordar* is to pass through the heart again.”

Without memory we are missing more than the past; we would be dead because we’d be without feeling. We need these photographs to re-member those who disappeared, to make them re-appear. We need these photographs to serve as evidence in a quest for justice. We need these photographs to laugh, cry and rage.

These are images to be remembered.

ABOUT THE AUTHOR

Rubén Martínez is a native of Los Angeles and the son and grandson of immigrants from Mexico and El Salvador. He holds the Fletcher Jones Chair in Literature and Writing at Loyola Marymount University and is the author of several books, including *Desert America: A Journey Across Our Most Divided Landscape* and *Crossing Over: A Mexican Family on the Migrant Trail*. He is the host of the *VARIEDADES* performance series. His most recent production, *Little Central America, 1984* received a New England Foundation for the Arts national touring grant and will be staged in Washington, D.C., Houston, Tx and Berkeley, Ca.



ARTISTS &
SELECTED WORKS



Rodrigo Abd

Born 1976, Buenos Aires, Argentina
Lives in Buenos Aires, Argentina

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Rodrigo Abd's career as a photographer began in the newspapers La Razón and La Nación in Buenos Aires, Argentina, from 1999 to 2003. From 2003 he was a photographer for The Associated Press based in Guatemala until 2012, except for 2006, when he was based in Kabul, Afghanistan. Abd has worked on special Associated Press (AP) assignments ever since.

He is the winner of two Pulitzer Prizes. In 2013, along with an AP photographers team, for their work covering the civil war in Syria and in 2023, he won the Breaking News Photography Prize with another AP team, for unique and urgent images from the first weeks of Russia's invasion of Ukraine. In 2013 he was awarded the World Press Photo, 1st prize in General News, and in 2016 he received the Maria Moors Cabot award from Columbia University for his excellence in coverage in Latin America and the Caribbean, among other important awards throughout his career.

Between 2012 and 2020 he was based in Lima, Peru, mainly covering social conflicts throughout Latin America, searching for stories in what he calls "Deep Latin America." Mixing his work between digital photography and his old wooden box camera, in black and white, Abd has been based in Buenos Aires since 2021.

Photographs courtesy the artist



In February 2004, a violent rebellion that included clashes between government and rebel forces, large-scale demonstrations, and massive lootings, culminated in the president's removal from office. Jean-Bertrand Aristide, a former priest and iconic leader of the dispossessed in Haiti, was flown out of the country in a CIA airplane on February 28, 2004.



Once home to the world's fourth-largest tuna fleet and a thriving fishing industry, the catch in the Venezuelan state of Sucre is down to less than a third of what it produced in 2004. That trade has collapsed, along with virtually every industry across Venezuela.



Sara Aliaga

Born 1989, La Paz, Bolivia

Lives in La Paz, Bolivia

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Sara Aliaga is a photographer who works with memory and identity, specifically the social space of women in Bolivia. The transversal axes of her visual research are the territory and the symbology, with which she seeks to elaborate a discourse that dignifies women.

Aliaga studied Social Communication at the Universidad Mayor de San Andrés and has been a photojournalist since 2014. Her credits in media include AFKA, La Prensa, El Alteño, Images magazine and Página Siete. She has been published in Photographs Latam magazine, Neue Zürcher Zeitung the research magazine of the University of Bern, Switzerland, International Photography Agency, Reuters, Latin Archive of Argentina, Agencia Uno Chile, and Flat Agency of Brazil.

She is winner of the 2017 IPDRS South American Photography Contest. Exhibitions include the Foto Arica Festival (Chile 2017) with the @everydaybolivia collective; 2018 Nuestro Fotoperiodismo (Our Photojournalism, Santa Cruz, Bolivia), and exhibits in both Montevideo, Uruguay, and Geneva, Switzerland for the WTO's Latin American Woman Commerce international.

She participated in the "20 photographers" camp organized by National Geographic and + 1 Collective, in the Contemporary Photography Festival, FOCCO, Chile, and in the First International Congress of Latin American Women Photographers, Popayán, Colombia in 2019.



Nathaly, Sandra Patzy's little daughter, poses at La Cumbre (The Peak), a bordering mountain on the Andean side and the valley side of the city of La Paz. In her glance, you can see the essence of the cholas' strength.



Faustina Carreño, a coca leaf producer from the municipality of La Asunta, has always been interested in exploring the healing power of plants, among them the coca leaves she used to help combat her community's afflictions.



Erika Apaza, coca leaves cropper from the municipality of La Asunta. Erika, just like her sisters, works cropping and selling coca leaves specifically to have an income to go to university, thus breaking the chain of family violence they've lived through.



Eliana Aponte

Born 1971, Bogotá, Colombia

Lives in Colombia and Cuba

elianaaponte.photoshelter.com/index

[eliaponte](#)

Eliana Aponte was a staff Reuters photographer for 12 years. Based in Israel and Palestinian territories, Mexico, Guatemala, and Colombia, she covered the Israeli-Palestinian conflict, the Lebanon-Israel war, the Iraq war, Colombia's conflict, Haiti's 2004 political crisis, Haiti's 2010 earthquake, Central American migration through Mexico to the U.S. Athens Olympic games and many sport events and top news around the region.

Before joining Reuters, Aponte worked for AFP in Panama for two years, and for newspapers and magazines in Colombia. Aponte is a graduate of the Universidad Externado de Colombia's communications and journalism school.

Today she lives in Havana, Cuba, and works as a freelancer with international outlets. She was a jury member of the World Press Photo contest 2016 in the General News category, speaker at TEDx Bogotá Mujeres in Colombia 2017, and a jury member in the Image category of Fundación Nuevo Periodismo Iberoamericano (FNPI) 2018.

Photographs courtesy the artist

Eggs are the cheapest protein available for the Cuban people. The struggle to find food occurs daily in the Havana streets, generally in the morning, May 25, 2020."



Students take part in the Latinoamerican march for education in Bogota, capital of Colombia. Countries around the region take a part of a march against government reforms of public universities, November 24, 2011



Guillermo Arias

Born 1975, Oaxaca, Mexico

Lives in Tijuana, Mexico

guillermoarias.com

[guillermoarias](#)

Guillermo Arias is a Mexican photojournalist based in Tijuana, Mexico. Currently working as an independent photojournalist, he is a regular contributor for the Agence France Presse (AFP).

Arias started as a freelance photojournalist in 1993, in Tepic, Mexico. After working for different local newspapers in Guadalajara and Tepic, he started working for the Associated Press as a contractor photographer from 2001 to 2011. From 2011 to 2016 he was a staff photographer at Xinhua News Agency Latin America bureau.

During his career, Arias has been honored with several recognitions including the Prix Visa d'or News for his work The Caravan at Visa Pour l'Image 2019; Istanbul Photo Awards 2019 first place in Story News; POY Latam 2019 first place in spot news singles, among numerous other awards. His work has been published and exhibited in multiple outlets and locations worldwide.

Photographs courtesy the artist



Aerial view of migrants, mostly from Honduras, taking part in a caravan heading to the United States as they leave Arriaga heading to San Pedro Tapanatepec, southern Mexico on October 27, 2018.



Aerial view of migrants taking part in a caravan heading to the U.S., resting in a basketball court downtown San Pedro Tapanatepec, southern Mexico on October 28, 2018.



A Central American migrant girl holds a book as other migrants travelling in a caravan, climb the Mexico-US border fence in an attempt to cross to San Diego County, in Playas de Tijuana, Baja California state, Mexico on December 12, 2018. - Thousands of Central American migrants have trekked for over a month in the hopes of reaching the United States.



María Paula Avila

Born 1989, Bahía Blanca, Argentina

Lives in La Plata, Argentina

@mariapaula_avila

Upon finishing high school, Avila moved to the city of La Plata, where she currently resides. For several years, she studied plastic arts at the Universidad Nacional de La Plata (La Plata's National University) and photojournalism at the aRGra (Graphic Reporters Association of Argentina) school in the city of Buenos Aires.

A photo documentarian and photojournalist, she currently works at the photography department of Argentina's Office of Social Development.

María Paula Ávila's photographs in this exhibition are from Bolivia.



Bésiro: Conceptual Memory Series. 2019

Bésiro: Conceptual Memory Series. 2019





Verónica Gabriela Cárdenas

Born 1984, Monterrey, Nuevo Leon, Mexico
Lives in McAllen, Texas, United States

veronicagabriela.com

[veronica_g_cardenas](https://www.instagram.com/veronica_g_cardenas)

Verónica G. Cárdenas is a documentary photographer, video and photojournalist based in the southernmost region in Texas known as the Rio Grande Valley. Migration issues are a recurring theme that they explore. Their work has been shown at the New York University, United Nations, Center for Photography at Woodstock, Long Island City Arts in New York City, the University of Texas Rio Grande Valley-UTRGV, San Benito Museum, Weslaco Museum, Festival of International Books and Arts, FESTIBA, South Texas College, and Festival Internacional de Poesía Latinoamericana, FEIPOL among others.

Cárdenas is an International Women's Media Foundation Fellow, an Eddie Adams XXXI alumni, a former Women Photograph mentee under Lynn Johnson and Emily Jan, and a current mentee in the Advanced Mentored Study program with James Estrin and Ed Kashi.

Photographs courtesy the artist



Citing a provision of the public health code known as Title 42 and the coronavirus pandemic, U.S. Customs and Border Protection has largely barred the entry of immigrants and asylum-seekers into the country. Some exceptions are made when they allow some children under the age of seven years old to be processed after they have crossed the border illegally. Usually, the rest of the asylum seekers who cross illegally are sent back to Mexico or their home countries.

In September 2021 an unprecedented number of migrants, mostly Haitians, arrived at Del Rio, Texas with the intention to turn themselves in and seek asylum. Within a couple of days, the number of people waiting under the international bridge for processing shifted exponentially, reaching approximately 15,000. Local organizations, authorities, and volunteers struggled to provide basic provisions such as food and water to the thousands of migrants.





María Eugenia Cerutti

Born 1974, Mendoza, Argentina
Lives in Buenos Aires, Argentina

🌐 mariaeugeniacerutti.com
📷 [maria_eugenia_cerutti](https://www.instagram.com/maria_eugenia_cerutti)

María Eugenia Cerutti is a photographer, researcher, and teacher. Cerutti studied Communications at the University of Buenos Aires, photography at EAF, ENFO and with Andy Goldstein, and did art workshops with Eduardo Gil, Tulio de Sagastizábal and Agustina Triquell. She worked at Clarín newspaper from 1998 until 2016. Since 2019, Cerutti has been the official photographer of Argentina's President Alberto Fernández.

Cerutti is the author of three books: *Con Toda la Muerte al Aire*, Kirchner, Photography 2003-2010, and *132,000 volts*, *El Caso Ezpeleta*. She also directed the site-specific performance *Con toda la muerte al aire*, at the PROA21 space in 2018 and 2019.

She won the 2019 FOLA Pampa Energía Award and the 2018 Gabriel García Márquez Award, among other international awards and scholarships.

Her personal projects deal with memory, archival material, and the exploration of how our surroundings influence our bodies and behavior.

Photographs courtesy the artist

Sabrina. Leukemia at 15. The treatment damaged her bones, and she needed transplants. She died in 2012, 4731 Río Salado 4731, Ezpeleta.



Beatriz. Her husband died of lung cancer. 621 La Guarda, Ezpeleta.



Margarita. Malignant skin carcinoma. 470 Río Gallegos, Ezpeleta.





Francisco Cortés

Born 1983, San Juan Bautista Tuxtepec, Oaxaca, Mexico

Lives in San Antonio, Texas

efephotography.com

[franciscocortes210](https://www.instagram.com/franciscocortes210)

Francisco Cortés was born on the border between the rural states of Oaxaca and Veracruz in Southern Mexico. After migrating to Texas at an early age, Cortés made the Southside of San Antonio home, leaving to pursue Chicano Studies and Photojournalism at the University of Texas at Austin. Cortés is known for his photojournalistic storytelling: ranging from pensive moments to civil unrest, to the experiences of immigrants in their alternating contexts. With film photography and darkroom printing techniques as his foundation, Cortés addresses his images with a minimalist approach, accentuating but not manipulating truths. He instructs young photographers of color through educational programs, such as: “Detrás del Lente” and his most recently established non-profit: “The Light Catchers Society.”

Photographs courtesy the artist

From Desde Oaxaca series, 2006



Adames. From the City on the Rise series, San Antonio, Texas.



Ana Carolina Fernandes

Born 1963, Rio de Janeiro, Brazil

Lives in Rio de Janeiro, Brazil

anacarolinafernandes.com.br

[@culafernandes](#)

Ana Carolina Fernandes studied Photography at the School of Visual Arts at Parque Lage in Rio de Janeiro, Brazil. She started working as a photojournalist at the age of 19 and was part of teams from major newspapers in the country such as Jornal do Brasil, O Globo Estadão/ Agência Estado and Folha de S. Paulo.

For 10 years she has been developing authorial documentary work, telling stories of the Brazilian people and their diverse cultures, always with a humanist eye focused on the environment and ecological issues.

Fernandes has exhibited her work throughout Brazil, France, and Italy. She has participated in collective books in Brazil and abroad such as: As Praias do Rio, Rio Carnival Street Blocks, History of Author Photography and Modern Painting, A Day in the World, and World Atlas of Street Photography. In 2019, she published her book Prainha.

Her awards and honors include the 11th edition of the Women's Press Trophy in 2016, the top five at the Sony Award in 2013, the Conrad Wessel Award in 2013, the 9th Julia Margaret Cameron Award for Women in 2016, and was shortlisted for the Magnum Award in 2017.

Photographs courtesy the artist



Cidade de Deus is one of the largest flat favelas in Rio de Janeiro with over 40,000 inhabitants and considered one of the most violent in the city. Carnival is a respite and joy for the residents. But even so, it is possible to see traffickers circulating with rifles and machine guns. In this photo, a 9-year-old boy named André is dressed as a cotton candy.



Piranhas block in the Rocinha favela, the largest in Brazil with over 150,000 inhabitants. The block is over 70 years old and is a family party. 2019



Mariana Greif

Born 1991, Montevideo, Uruguay

Lives in Montevideo, Uruguay

mge.uy/bio

[mgeuy](https://www.instagram.com/mgeuy)

Mariana Greif is a Uruguayan documentary photographer, photojournalist and photo editor based in Montevideo, Uruguay.

She holds a BFA in Photography from Ringling College of Art and Design, and a certificate from the International Centre of Photography's documentary photography and photojournalism program. She also did a number of workshops at the Centro de Fotografía de Montevideo, and has finished the Visual stories and new media certificate program of the Pedro Meyer Foundation from Mexico and World Press Photo.

Being a woman and migrating for a good portion of her life, she developed a passion for telling stories about migration, women's resilience, access to housing, the relationship to the land, and the environment.

She works as a freelance photographer for international agencies, and as a photo editor for the Amazonian medium Sumaúma.

Besides her everyday work following the news, she slowly works on longer term projects, and photographs her family.

Photographs courtesy the artist

Tania and Bautista at home.
Nuevo Comienzo, November 2020.
Tania Coppola (25) is a single mother of two children: Pia (5) and Bautista (1). They arrived to Nuevo Comienzo in February. Before that, she lived with her children and siblings in Pajas Blancas, at her parents' house. Searching for her own space to live with her children, and with the help of her parents, she saw in Nuevo Comienzo the possibility to obtain the future they needed. Just like several of her neighbors, Tania is part of the housing co-op COVINC, which was created as an alternative to future housing, and also to try to stop the prosecutions.



Leticia and Karim. Nuevo Comienzo, April 2020.
Leticia Arana (34) lives with her three children Michele, Emily, and Karim, and with her partner Fredy. They all used to live in her mother's house. In February, when Karim was six months old, they started to occupy. During the first month, they lived under a tent.



Sashénka Gutiérrez Valerio

Born 1980, Río Grande Zacatecas, Mexico
Lives in Ciudad de Mexico, Mexico

📷 sashe

Sáshenka Gutiérrez Valerio is a photojournalist born in Mexico. She started her career in 2007 at Eikon, a national agency. In 2008, she started working for the Cuartoscuro agency and, since 2010, she has been a staff photographer for Spain's news agency EFE. Her work has been published in national and international publications.

Gutiérrez Valerio is part of the all-female photojournalist's collective "Desde Nosotras" (From Us) and has participated in diverse exhibits.

Her work focuses on human rights, vulnerable groups, and social movements.

In 2021, she won third prize (Photography) of the Walter Reuter Award. In 2022, she won the Ortega y Gasset award (Photography) for her work "Jódete Cáncer" (F&@* You Cancer) and received First Prize (Photography) in the FFIEL International Prize.

Gutiérrez Valerio's work was shown on the HBO documentary *Endangered*, which follows journalists from different countries in the Americas.

Photographs courtesy the artist



Ayotzinapa, 2022. Students from the Normal Rural Raúl Isidro Burgos school in Ayotzinapa take part in the march commemorating seven years and 11 months without justice in the Ayotzinapa case.



September 28, Legal Abortion Day, is a day that unites the struggle of thousands of Mexican and Latin American women. The 2020 protest was one of the most violent, where police surrounded and attacked the demonstrators with tear gas for more than five hours, causing feminist groups to harden their protest actions.



Adeline Lulo

Born 1992, Washington Heights, Manhattan,
New York, United States

Lives in the Bronx, New York, United States

adelinelulo.com

[adelinelulo](#)

Adeline Lulo is a visual storyteller who is inspired by her upbringing, culture, and community. Working between the Bronx, Washington Heights, and the Dominican Republic, she uses photography to address socio-political issues that directly affect her family, friends, and communities. Lulo illuminates the presence of joy, resilience, and love; often experienced but rarely documented within Black and Hispanic communities.

In 2022, Lulo was 1 of 20 artists to be selected for Google's first-ever Image Equity Fellowship. She was 1 of 100 to be selected for the merit-based Eddie Adam's Workshop and was featured in Afropunk as one of the Artists documenting the many layers of the Black and Afro-Latinx experience.

Lulo's image was highlighted as TIME's "Best Portrait of 2020." She is the recipient of two 'Bronx Recognizes Its Own' award received in 2017 and 2019.

Lulo earned a BFA from Parsons School of Design in 2015 and was awarded 'Best In Show' for the Thesis Exhibition. Her work has been exhibited at The Studio Museum of Harlem, NYU Tisch School of the Arts, Longwood Art Gallery and BronxArtSpace. Lulo's photographs were projected in the 'Claremont Illuminated' Festival held by the Bronx Documentary Center which brightened a dark stairwell on the edge of the South Bronx's Claremont Village, a New York City Housing Project. Her clients include The New York Times, Time Magazine, Freeform, Disney, Bank of America, Nike, Footlocker, AT&T, Uniqlo, R29 x Somos, Vice and more.

Her photographs in this exhibition are from the Dominican Republic.



Si Dios Quiere (God Willing) is an ongoing project the artist began in 2013 portraying the lives of families in the Dominican Republic, as well as Dominican immigrants living in the United States. It is also entangled in the current social political conflict over Haitian Dominican citizenship and questions of belonging.





Tamara Merino

Born 1990, Bogotá, Colombia

Lives in Santiago, Chile

tamaramerino.com

[tamaramerino_photography](https://www.instagram.com/tamaramerino_photography)

Tamara Merino, based in Chile, is a National Geographic Explorer, documentary photographer and visual storyteller who focuses on subterranean communities, identity, human rights, environment, and climate change.

Merino's work has appeared in numerous publications globally, including National Geographic, The New York Times, The Washington Post, Time Magazine, Der Spiegel and Die Zeit, among many others. Merino was named to National Geographic's 2020 class of Emerging Explorers and was honored with the Magnum Foundation's Inge Morath Award that year.

Her photographs have been exhibited throughout the United States, Germany, Greece, Chile, Argentina, India, and around the world. Merino is the co-founder of Ayün Fotógrafas, a collective of women photographers and storytellers brought together to diversify the way we tell stories in our own region through a solutions-based narration promoting change.

Merino does lectures and presentations for National Geographic and teaches workshops on "documentary photography and storytelling" in various countries including for National Geographic Learning.

Her photographs in this exhibition are from Brazil and the United States.

Photographs courtesy the artist



A woman performs a religious celebration called Umbanda. It is a syncretic Afro Brazilian religion that blends African traditions with Catholicism, Spiritism, and Indigenous American beliefs. Bahia - Brazil 2017.



Siblings play at home next to a sculpture of Yemanjá, the female water deity from the Candomblé religion. Yemanjá was often replaced with the Virgin Mary of the Catholic Church, due to the syncretism emerged during the slave trade era. Bahia - Brazil. 2017.



In the late afternoon of the weeks before Lent, children dress in giant bed sheets and run all over the town to drive away evil spirits. Bahia - Brazil 2014.



Sandro Pereyra

Born 1966, Lascano, Uruguay
Lives and works in Uruguay

ladiaria.com.uy

[sandro_uy](https://www.instagram.com/sandro_uy)

Sandro Pereyra became interested in photojournalism and documentary photography upon meeting the person who would become his teacher, Carlos Américo. He trained with Américo from 1990 to 1994 and became a teacher on the Basic Photography course at the Dimensión Visual workshop between 1993 and 1997.

Throughout the years, Pereyra has worked on a variety of projects and assignments, including the Mate Amargo weekly (1994-1995), the sports daily Marca (1996), La República daily (1997-2004), Getty Images (2014-2017), and EFE (2004-2014).

In 2004, he joined the collective that founded the daily La Diaria, where he served as photo editor, photojournalist, editor of the sports supplement Garra, and photo editor of the monthly magazine Lento. In 2020, along with other colleagues, Pereyra co-founded the sports photography agency Gamba.

After working as an editor for many years, Pereyra plans to return to photographing the topics he's always been interested in: workers and social movements, especially those related to the land and the care of natural resources.

Photographs courtesy the artist



Roberto de los Santos
in the vineyard,
November 2013.



Roque Olivera in the
vineyard, November 2013.



Natacha Pisarenko

Born 1975, Buenos Aires, Argentina

Lives in Buenos Aires, Argentina

📷 [natachapisarenko](#)

Natacha Pisarenko, born in Buenos Aires in 1975, embarked on her photojournalism career at *La Nación*, one of Argentina's largest newspapers.

In 2002, she joined The Associated Press (AP) in Buenos Aires, where she covered major news and sports events across Latin America and the world such as Olympic Games held in Sochi, Beijing, London, Japan, and documented the Argentina-Chile Dakar Rally, the Carnival celebrations in Rio de Janeiro, and the FIFA World Cups in Brazil, Russia, and Qatar, the rescue of 33 miners in Chile in 2010 and a devastating earthquake that struck the country the same year, among many other assignments.

In June 2023, Pisarenko was appointed as the News Director for The Associated Press Southern Cone to oversee all news coverage in Argentina, Chile, Bolivia, Paraguay, and Uruguay.

Photographs courtesy the artist and The Associated Press.



Karina Abregu, 2017. Abregu was set on fire by her husband, resulting in burns on 55 percent of her body, which required many years of medical treatment. Abregu suffered years of mistreatment and although she reported 14 incidents over the course of 14 years, police did nothing until two months after the attack. She said the police ignored her calls for help. Police have been stationed outside her home for the past two years because she fears.



Women in support of decriminalizing abortion protest in the rain outside Congress where lawmakers are debating the issue in Buenos Aires, Argentina, on August 8, 2018. The Senate was debating a bill that would legalize elective abortion in the first 14 weeks of pregnancy in the homeland of Pope Francis, setting up a vote that could reverberate around the region.



Joseph Rodríguez

Born 1951, Brooklyn, New York, United States

Lives in Brooklyn, New York, United States

josephrodriguezphotography.com

[rollie6x6](#)

Joseph Rodríguez was born and raised in Brooklyn, New York. He began studying photography at the School of Visual Arts and went on to receive an Associate of Applied Science at New York City Technical College. He worked in the graphic arts industry before deciding to pursue photography further. In 1985 he graduated with a Photojournalism and Documentary Diploma from the International Center of Photography in New York.

Rodríguez went on to work for Black Star photo agency, and print and online news organizations like *National Geographic*, *The New York Times Magazine*, *Mother Jones*, *Newsweek*, *New York Magazine*, *Esquire*, *Stern*, *BBC News* and *New America Media*.

Rodríguez has received awards and grants from the New York Foundation for the Arts, Artists' Fellowship, USC Annenberg Institute for Justice and Journalism, the Open Society Institute Justice Media Fellowship and Katrina Media Fellowship, National Endowment for the Arts, the Rockefeller Foundation, and more. He has been awarded Pictures of the Year by the National Press Photographers Association and the University of Missouri, in 1990, 1992, 1996 and 2002.

Rodríguez is the author of several books including *Spanish Harlem*, part of the "American Scene" series, by the National Museum of American Art/ D.A.P., as well as *East Side Stories: Gang Life in East Los Angeles*, *Juvenile*, *Flesh Life Sex in Mexico City*, and *Still Here: Stories After Katrina*, among many others.

His photographs in this exhibition are from Puerto Rico, Mexico, and the United States.

Photographs courtesy the artist



Santurce, San Juan, Puerto Rico 2015



Children watching a family band perform traditional Bomba y Plena music and dance. Old San Juan, Puerto Rico 2016



Spanish Harlem 'El Barrio' New York, 1986



Jorge Sáenz

Born 1958, Victoria, Buenos Aires, Argentina
Lives in Paraguay

@ jorgesaenzpy

Jorge Sáenz has worked as a photojournalist since 1987 and worked for the newspapers of Argentina and Paraguay until 1998 (Página/12, ABC Color, Noticias, Última Hora, Clarín). Sáenz has been a staffer at The Associated Press (AP) since 2003 where he covered the 2006 FIFA World Cup in Germany; the Pan-American Games in Brazil and Mexico; elections in Brazil, Argentina, Bolivia, Paraguay, and Chile; 2010 earthquake in Haiti; Copa America tournaments in Peru, Bolivia, Uruguay, Argentina, and Chile, and 2022 FIFA World Cup in Qatar.

Since 2013, he has been at the helm of the Taller de Ensayo Fotográfico (Photographic Essay Workshop) in Asunción, where more than 200 creators have shown their work. He founded the Organización El Ojo Salvaje in 2008, coordinated seven editions of his Festivas International and four Photographic Auteur Book Fairs (Filfa).

Photographs courtesy the artist



En el Aire (In the Air), 2021. Gravedigger Sergio Denis awaits the body of a person who died of COVID-19 complications, for its burial in the Recoleta cemetery in Asunción, Paraguay.



En el Aire (In the Air), 2021. The deceased body of a Covid-19 victim lies, in a body bag at the morgue, in Itaugua National Hospital.




En el Aire (In the Air), 2021. Carpenters Orlando Vázquez, to the left, and Jonathan Fernández build coffins at the factory workshop Sendero Luminoso, in Asuncion, Friday, May 21, 2021. At that time, the company had hired 50% more carpenters to cope with demand.



Claudio Santana

Born 1970, Talcahuano, Chile

Lives in Chile

 claudiosantanaphoto

Claudio Santana Sepúlveda started his professional career in *La Segunda* (1992) and went on to work at *La Nación* (1993-97), *El Metropolitano* (1997-2000), and *La Tercera* (2000-05). He has been a correspondent for The Associated Press (AP) since 2005 and for Agence France-Presse (AFP, 2008-14). He's currently a contributor to Getty Images.

Among other awards, he's a five-time winner of Chile's National Press Photography Prize (FotoPrensa) and, in the U.S., the 2019 International News winner of the NPPA Awards (National Press Photographers Association).

He's the author of the book *Paisaje interior* (2018), which inspired the "Paisaje Interior" exhibit at Centro Cultural Estación Mapocho on view from January to March 2019."

Photographs courtesy the artist



A volunteer cooks at the San Gaspar Bertoni campsite, which helps settlers and the homeless at La Florida community in Santiago, Chile. 2022.



A volunteer prepares bread on improvised metal ovens to serve lunch for more than 500 persons fed by a soup kitchen at the Maule 3 community in Renca, Santiago, Chile. 2020.



Volunteers at the San Francisco soup kitchen offer a hot meal to settlers who come for help daily in Santiago, Chile. 2022.



Yvonne Venegas

Born 1970, Long Beach, California, United States

Lives in Mexico

yvonvenegas2.weebly.com

[yvovenegas](https://www.instagram.com/yvovenegas)

Yvonne Venegas graduated from New York's International Center of Photography and earned a Master's in visual arts from the University of California in San Diego.

She had her residency at La Tallera's Escuela de Crítica de Arte (School of Art Critique), focusing on feminist art (2019). She has shown her work at major galleries in the United States, Mexico, Brazil, Spain, France, Canada, Poland, and Russia.

Venegas was the winner of the 2010 Magnum Expression Award, given by Magnum Photos. She is the recipient of the 2016 Guggenheim Fellowship. In 2020 she won Colección Cuervo's acquisition prize, the support of the Jumex Foundation for her project El Lápiz de la Naturaleza (Nature's Pencil), and the 2020-2023 grant from FONCA (Mexico's National Endowment from Culture and Arts) for her project Mar de Cortés.

Photographs courtesy the artist



Isla San Marcos, 2021



Delfos en Mazatlán, 2022



Salvador, 2022



Martín Zabala

Born 1970, La Plata, Argentina

Lives in Buenos Aires, Argentina

📷 zabamar

Martín Zabala is a photojournalist residing in Buenos Aires and a graduate from the school formerly known as Escuela de Arte Fotográfico de Avellaneda (Avellaneda's School of Photographic Art), now renamed as Instituto Municipal de Arte Fotográfico y Técnicas Audiovisuales (Municipal Institute of Photographic Art and Audiovisual Techniques). Since 2007, he is a correspondent for the Xinhua news agency. Previously, he was a staffer at the historic Agencia Diarios y Noticias (DyN Agency), and a regular EFE contributor. His images have appeared on diverse national and international publications. He was part of several individual and collective exhibits, and several of his photos appear on the catalogues of the annual Argentine Photojournalism shows organized by Argentina's Association of Graphic Reporters (ARGRA).

Photographs courtesy the artist



In 2014, Estela Barnes de Carlotto hugs her grandson, Ignacio Montoya Carlotto, during the press conference at the headquarters of Abuelas de Plaza de Mayo. The young man is the son of Laura Carlotto, the daughter of the president of Abuelas de Plaza de Mayo. In November 1977, Laura (who was three months pregnant) and her partner Oscar Montoya were kidnapped by the military dictatorship. Abuelas de Plaza de Mayo estimates about 500 sons of the disappeared were stolen and illegally adopted by families of the repressive forces or their accomplices. Ignacio was able to reunite with his grandmother, who searched for him for more than 30 years, after giving a voluntary DNA sample to the Abuelas.



Argentine Cemetery, Port Darwin, Islas Malvinas, 2012. The resting place of 234 fallen Argentine soldiers (including 121 still unidentified) during the Malvinas War.



Wireless Ridge, Islas Malvinas, 2012. Remains of an Argentine sharpshooter trench. Different battlefields still have remains of war elements mostly utilized by Argentine soldiers.

ABOUT CENTRO DE ARTES

Centro de Artes gallery is dedicated to showcasing San Antonio and South Texas Latino/a artists. Found in the heart of the Zona Cultural, an officially designated and state-recognized cultural district, Centro de Artes is dedicated to telling the story of the Latino experience with a focus on South Texas through local and regional art, history, and culture. As a space that is free and open to the public, and located in Historic Market Square - one of the most visited cultural venues in Texas - Centro de Artes is at the center of a cultural and historical crossroads, accessible to residents and visitors, alike.

Since October 2016, the Department of Arts & Culture has managed Centro de Artes and showcased the works of more than 400 San Antonio artists. The City of San Antonio continues to support local artists and provide opportunities for them to show their works. Through a robust community-engaged process to develop the Centro de Artes Strategic Plan, the City of San Antonio set a framework, overseen by the Centro de Artes Committee so this mission of celebrating and honoring Latino arts and culture, with a priority on showcasing San Antonio and regional artists, continues.

CENTRO DE ARTES COMMITTEE

Yadhira Lozano, Chair (San Antonio Arts Commission Member, District 3)

Susana Segura (San Antonio Arts Commission Member, District 4)

Ellen Riojas Clark, Ph.D. (San Antonio Arts Commission Member, District 7)

Sarah Gould, Ph.D.

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