Harvey Castro

Nicaragua, 1974 · based in Oakland and Mexico City

Documentary photographer and multidisciplinary artist

Photography · cyanotype and dye sublimation on fabric · installation · experimental film · artist books

PORTFOLIO · 2026

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SHORT BIO

Harvey Castro (Nicaragua, 1974) is a documentary photographer and multidisciplinary artist based in Oakland and Mexico City. He turned to photography in 2018 after twenty years in supply chain and software operations. His work follows communities living with the aftermath of disaster, displacement and neglect: in Puerto Rico after Hurricane María, in Guatemala after Hurricanes Eta and Iota, in Oakland, and in Mexico, where he has documented Día de Muertos since 2015 and where, between 2022 and 2025, he made a book on the streets of Mexico City. He extends photography into cyanotype and dye sublimation on fabric, installation, experimental film and handmade books. He received CENTER's Multimedia Storytelling Award (2023) for *Los Olvidados* and The Jim Dietz Award at the Eddie Adams Workshop (2024); as part of that award, he returned to the workshop in 2025 on the Black Team. He held a California Creative Corps Fellowship (2023–2024) for *Reclaiming Home* in Vallejo. He serves on the advisory board of the East Bay Photo Collective in Oakland.

LONG BIO

Harvey Castro (Nicaragua, 1974) is a documentary photographer and multidisciplinary artist based in Oakland and Mexico City. Before photography became his profession in 2018, he spent twenty years in supply chain and software operations.

His long-term project *Los Olvidados* (The Forgotten) began in Puerto Rico in June 2018, nine months after Hurricane María, and continued in Guatemala in 2021, after Hurricanes Eta and Iota. In the Bay Area he documented the 2020 protests in Oakland and, with the residents of Vallejo, made *Reclaiming Home* as a 2023 California Creative Corps Fellow.

In October 2015 he started documenting Día de Muertos in San Miguel de Allende. He has returned to it since in Guadalajara (2016), Mixquic (2017, 2026), Oaxaca (2019, 2022) and Mexico City (2023). A residency at Casa Lu (2022) turned the work toward objects and rooms: cyanotypes on fabric, dye sublimation, a FEMA tarp for a ceiling. He has had solo exhibitions at Koik Contemporary, Mexico City (*Esa Sombra Eres Tú*, 2023), and the Museo Morelense de Arte Contemporáneo Juan Soriano, Cuernavaca (*Cuerpo Substancia Extendida*, 2023), both curated by Juci Reis, and has shown at SF Camerawork and the Harvey Milk Photo Center in San Francisco.

He received CENTER's Multimedia Storytelling Award (2023) for *Los Olvidados* and The Jim Dietz Award at the Eddie Adams Workshop (2024); as part of that award, he returned to the workshop in 2025 on the Black Team. In July 2025 he presented *Los Olvidados* at Galería Metropolitana. His photobook *Ojos que ven, corazón que siente*, made in Mexico City between 2022 and 2025, is an artist's edition of 50 (2026). He founded and directs studio369.ai, which grew from a realization: sustaining a career in photography and art takes the same rigor as managing a supply chain. Its four tools keep the record of a practice in one place: the thinking behind each series, every roll from the receipt to the scan, cyanotypes and prints, books and where each one came from, and cameras and kit. ari, the intelligence in studio369.ai, reads the work from the artist's own material and explains every reading. In his notebook he wrote: "the practice = the manifestation of the philosophy."

ARTIST STATEMENT

After arriving in the San Francisco Bay Area, I learned quickly what it meant to be an "other." English came in about six months, and I became the default translator at home.

My work focuses on the relationship between climate change, migration and identity, and at what happens to people after the news moves on. The name of the series I have worked on since 2018, *Los Olvidados*, means The Forgotten. When I enter these communities, the cruise ships are already docking in San Juan and the tour buses are already driving to Antigua. Life has gone on. In Puerto Rico and Guatemala I document what happens when infrastructure fractures and systems fail; in my experience, infrastructure is the weakest link, and it keeps assistance from reaching people after a disaster. In Mexico City I photographed the marches, and the faces of the disappeared pasted on the city's walls.

Photography is my starting point and one of the mediums I use. Since 2022, in Studio369, I translate the documentary encounter into material form through four systems: dye sublimation, cyanotype, structural installation and experimental film. Materials such as cochinilla and coffee connect the work to histories of exploitation and resilience in the communities I document.



Children at the window of a wooden house, Guatemala, 2021

RAID orders that passage: Resilience, Adaptation, Impermanence, Detachment. These are not symbolic categories but material behaviors governing how memory persists in physical form. RAID does not attempt to preserve moments unchanged; it recognizes that survival requires transformation. Memory becomes material, material becomes object, and object becomes carrier.

I am still translating, except now I use a visual language.

01

Los Olvidados · Guatemala

Years: 2021 – ongoing · **Places:** Aldea Queja, San Cristóbal Verapaz; the Maya highlands; San Pedro La Laguna; Guatemala City

Medium: black-and-white photographs; experimental video *Do Not Come* (2022); twelve-panel cyanotype on cotton (Casa Lu, Mexico City, 2022); color dye sublimation on polyester (2025)

On November 5, 2020, Hurricane Eta caused a landslide that destroyed the village of Queja, leaving 58 people dead and the survivors with nothing. Within days, the mayor of San Cristóbal Verapaz declared the area a *camposanto*, a graveyard, and ended the rescue efforts because of the continuing danger.

+info

Do Not Come, experimental short film, 2022: youtube.com/watch?v=c9A2YRWFtgw

CENTER Multimedia Storytelling Award, 2023 (Lenscratch): lenscratch.com/2023/06/center-excellence-in-multimedia-storytelling-award-harvey-castro-los-olvidados

Review Santa Fe, Lenscratch Q&A, 2024: lenscratch.com/2024/01/review-santa-fe-harvey-castro-los-olvidados

Online solo exhibition, All About Photo, 2023: all-about-photo.com/online-gallery/solo-exhibition/62/los-olvidados-guatemala-by-harvey-castro

FORECAST 2023, SF Camerawork: sfcamerawork.org/forecast-2023-harvey-castro

Project pages: harveycastro.co/los-olvidados-guatemala · studio369.com/work/los-olvidados



Women in the fog, Guatemala, 2021

Queja's story is not unique. In the Guatemalan highlands, poor infrastructure, deforestation and a lack of resources leave communities highly vulnerable. When crops and homes are destroyed, many migrate to survive, often at great risk. In August 2021 I flew to Guatemala to begin this second chapter of *Los Olvidados*, focused on the effect of these disasters on migration, and returned that November.

The photographs are in black and white, with very few references to the present. The video that accompanies them, *Do Not Come*, opens with the voice of Vice President Kamala Harris, followed by former president Donald Trump. To me, the echo in their sound bites is what I and other immigrants have heard in the United States for as long as I can remember, regardless of the administration: the promise of immigration reform.



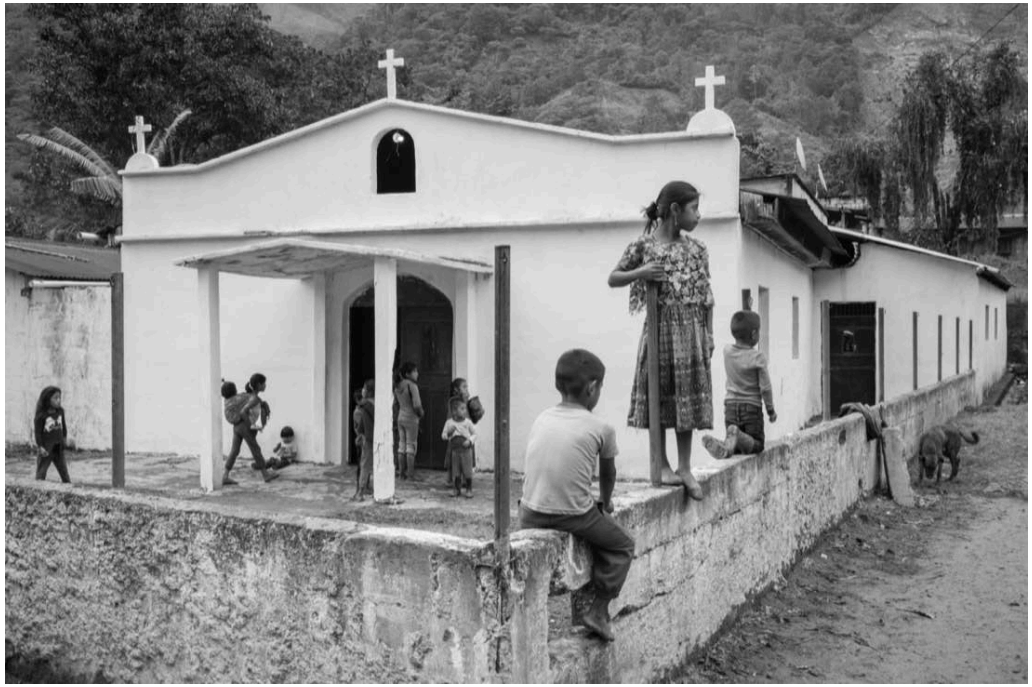
Footprints in the mud, Guatemala, 2021



Sofía, her little sister and grandmother sitting in their new home in Nuevo Queja, 2021



Portrait, Guatemala, 2021



The church, Aldea Queja, 2021



Debris, Aldea Queja, 2021



In the rain, Aldea Queja, 2021



A cracked wall, Guatemala, 2021



A chair, Guatemala, 2021



Migration officers, Guatemala, 2021



Guatemala, 2021



Guatemala, 2021



Twelve-panel cyanotype on cotton, Casa Lu, Mexico City, 2022

02

Los Olvidados · Puerto Rico

Years: 2018 – ongoing · **Places:** Yabucoa, Jayuya (barrio Salientito), Utuado

Medium: black-and-white photographs; short film (2022); coffee-toned cyanotypes on fabric and a FEMA tarp (installation, Koik Contemporary, 2023)

On September 20, 2017, Hurricane María made landfall in Puerto Rico, forcing more than 135,000 people off the island in the first six months. In June 2018, nine months after the storm, I traveled to Puerto Rico to see the state of the island's most vulnerable communities. Blue tarps still covered rooftops. Families lived without electricity or running water.

+info

Short film of Don Ángel and survivor interviews, 2022: youtube.com/watch?v=yQFmiK8QAqc

Harvey Milk Photo Center, online exhibition and webinar, 2021: harveymilkphotocenter.org/virtual-gallery/harvey-castro-los-olvidados-the-forgotten · youtube.com/watch?v=zEzC3_8GTKw

Project 2020, Los Angeles Center of Photography: lacphoto.org/exhibition/lacps-first-annual-project-series-exhibition-project-2020

Project page: harveycastro.co/los-olvidados-puerto-rico



Don Ángel González, Salientito, Jayuya, 2018

The aftermath of a catastrophic disaster often includes a crisis that is overlooked: the toll on mental health, which leads to suicides and to ongoing trauma for those still trying to recover.

Don Ángel González, a blind man, had been without running water or electricity since Hurricane Irma landed on September 6, 2017. He lived in Salientito, Jayuya, with his dog, Paloma. I shared his photographs and his story with Caridad Sorondo and Betsy Collazo, two community leaders I worked with, and they started a mutual aid campaign that changed his life within weeks. Don Ángel took his own life just over a month after we met. In that time his story went from the struggle of a visually impaired elder fighting to survive, to a celebration of the power of community, and finally to a statistic, and a memory for those whose hearts he touched.



Puerto Rico, 2018



Puerto Rico, 2018



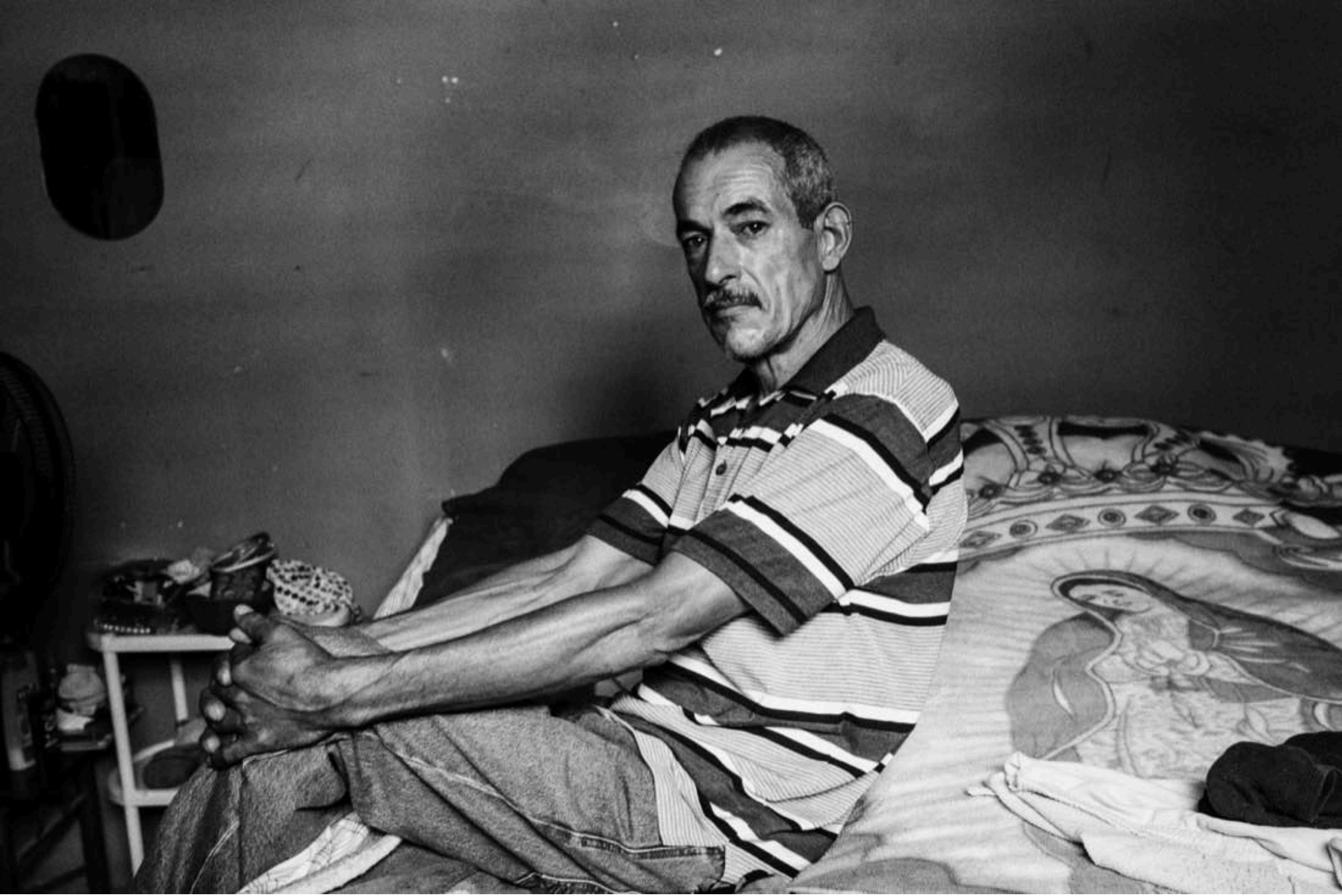
By the refrigerator, Puerto Rico, 2018



The cooler, Puerto Rico, 2018



A "temporary" roof, Puerto Rico, 2018



Reynaldo in his bedroom, Jayuya, 2018



What María left, Puerto Rico, 2018



The bathroom, Puerto Rico, 2018



Without power, Puerto Rico, 2018



Puerto Rico, 2018



Puerto Rico, 2018

03

Esa Sombra Eres Tú

Year: 2023 · **Place:** Koik Contemporary, Revillagigedo 47, Mexico City · February 18 – March 19, 2023 · curated by Juci Reis · installation: Lesdavag · collaboration: Flotar/Harmonipan

Medium: installation in four rooms: cyanotype on cotton fabric and on paper; dye sublimation on cloth; FEMA tarp; prints on vellum and on adhesive polyester; experimental films

Esa Sombra Eres Tú brought *Los Olvidados* off the wall and into four rooms. I printed much of the work on the rooftop of the building where I lived, on Artículo 123 in Colonia Centro.

From the exhibition text (Koik Contemporary):

> *The exhibition Esa sombra eres tú […] consists of sensory installations that allude to a "transitory experience or phenomenon—time/space" and are configured as a metalanguage play: I, shadow; you, shadow; and space, shadow. […] Esa sombra eres tú broadens the notion of existence, whether of a "self," an "other," an "object," or an "experience."*

For Puerto Rico, in *Para acá también vive gente*, the images hung on a clothesline that came from outside the gallery, in through a window, and zig-zagged across the room, and I lined the ceiling with a tarp from FEMA. I wanted to create an environment similar to the homes of people still living under those "temporary" ceilings. At the entrance stood an homage to Don Ángel González, also with a FEMA tarp.

For Guatemala, in *Lluvia de sangre*, I made large 13 × 19 in cyanotype prints on fabric that people could hold and expand to see the full image. The cyanotypes were toned with cochineal, and the cloths, folded on themselves, hung under red light. The idea was to mimic the feel of a collapse and to make viewers engage with the images by sorting through them, pulling them out and extending them.

Lo que dicen esas paredes carried the wheat-pasted walls of Mexico City and Guatemala into cyanotypes torn and re-stitched and sculptures of cyanotypes on watercolor paper from Guatemala, with a film made with the Zapotec poet Irma Pineda and the translator Wendy Call.

It is the exhibition where all four of the practice's material systems operate together. The photograph captures one moment; the cyanotype oxidizes over months, the fabric ages, the installation responds to air movement and light shift. That is what RAID calls impermanence: a structural fact, not an aesthetic choice.



Homage to Don Ángel González, with FEMA tarp, Koik Contemporary, 2023

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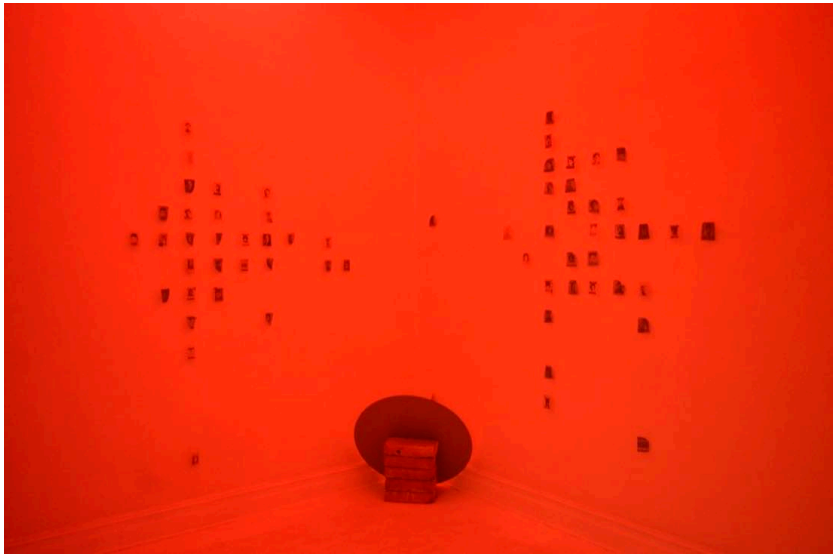
Exhibition walkthrough (video with audio): youtube.com/watch?v=AS-Lm_iN8Q4



Para acá también vive gente: cyanotypes on the line, under the FEMA tarp, 2023



Lluvia de sangre: the room under red light, 2023



Lluvia de sangre: cyanotypes on fabric, bundled and hung, under red light, 2023



Lo que dicen esas paredes: the room, 2023



Lo que dicen esas paredes: sculpture of cyanotypes on watercolor paper, Guatemala, 2023

04

Cuerpo Substancia Extendida

Year: 2023 · **Place:** Museo Morelense de Arte Contemporáneo Juan Soriano (MMACJS), Cuernavaca · September 16 – October 11, 2023 · solo exhibition, curated by Juci Reis · collaboration: Flotar/Harmonipan

Medium: installation in two rooms: dye sublimation on polyester; archival inkjet on polyester tarp; adhesive polyester on glass; portraits on a steel rod; experimental film *Singularidad*

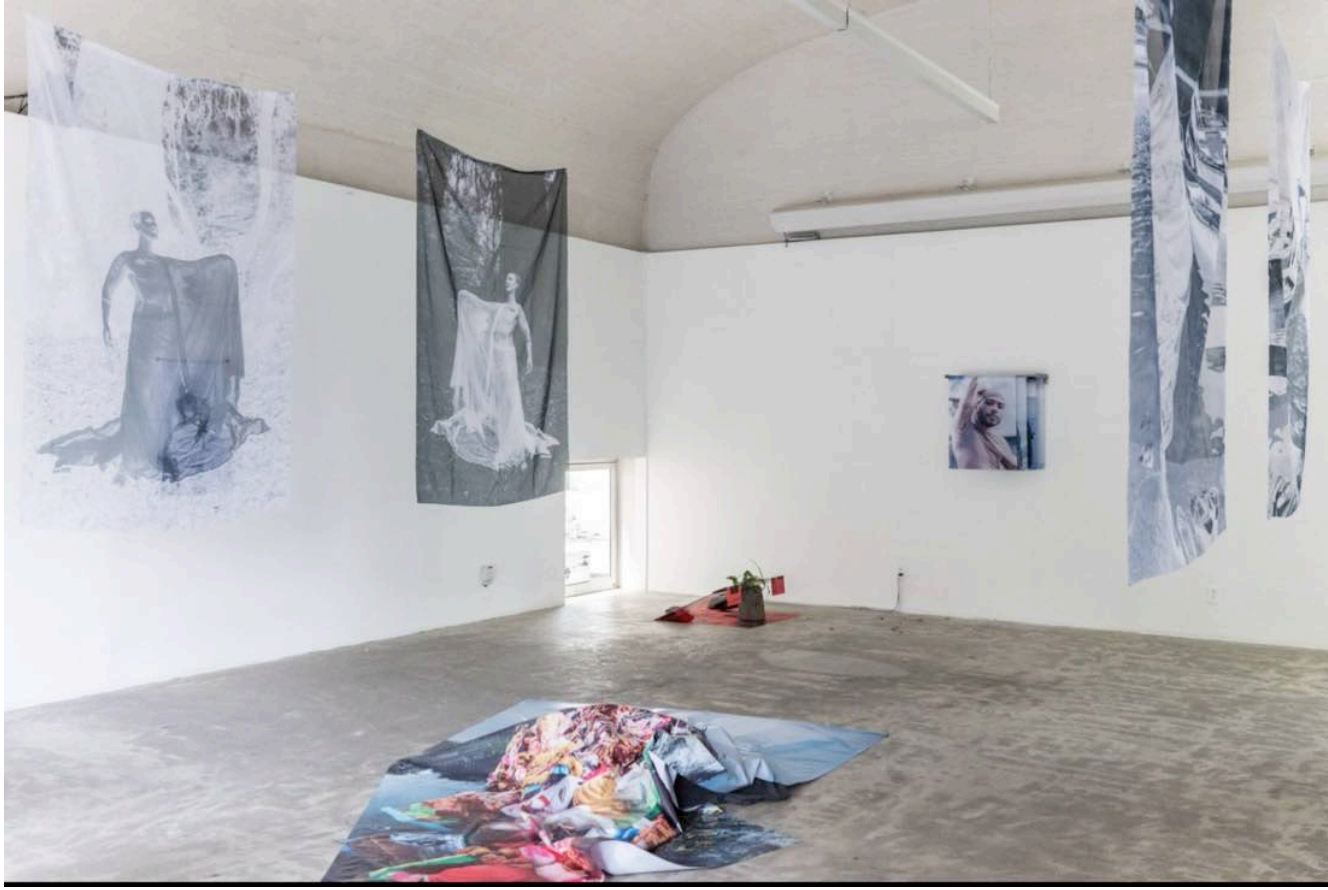
Exhibition text, by Juci Reis:

> *1. Disambiguation: "representations", without subordinating to a "symbolic function" or "objectifying".*
>
> *2. Perception of corporeality (gender representation), going beyond its external and objective investigation to reveal its subjective dimensions.*

+info

harveycastro.co/cuerpo-substancia-extendida · studio369.com/exhibitions/cuerpo-substancia-extendida

Morning Rituals, Varanasi: harveycastro.co/morning-rituals

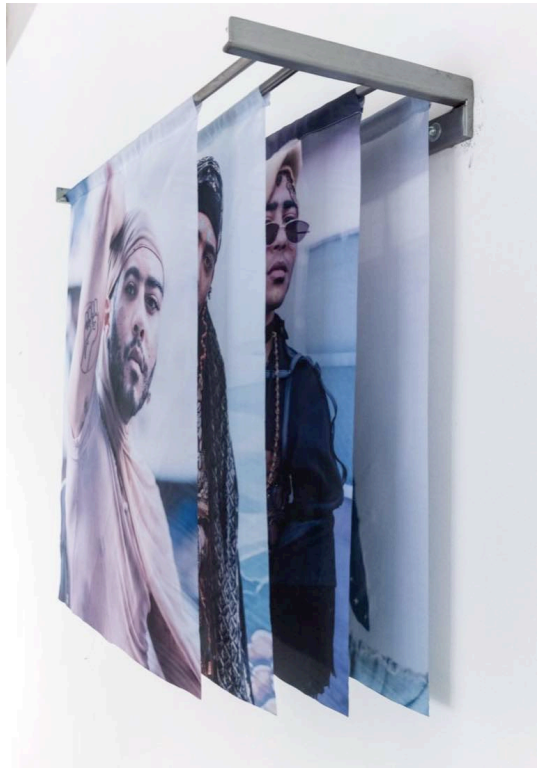


Installation view: suspended sublimations and the tarp on the floor, MMACJS, Cuernavaca, 2023

In the main gallery (Espacio T3), dye sublimations on polyester hung from the ceiling: *Mar Ganga*, and a triptych of a morning ritual on the Ganges in Varanasi, the image positive on the left, inverted on the right, and at the center a portrait of Cole Grey made in Oakland. Four portraits of Monte Nettles, also from Oakland, hung from a steel rod. On the floor, a sculpture on polyester tarp: a photograph made behind the Taj Mahal, in Agra, at the end of Ganesh Chaturthi, when the statues of the deity are left behind; beneath the tarp, a small Ganesh. At the threshold, an adhesive polyester print pasted on the glass, the garden beyond.

Across the courtyard, in Espacio T1, the film *Singularidad* ran on a loop: water surfaces from India and Oakland, with debris, sediment and decay, collapsed into a single material condition.

It was the second solo exhibition of 2023 curated by Juci Reis, after *Esa Sombra Eres Tú*.



Four portraits of Monte Nettles on a steel rod, 2023



Mar Ganga, with a portrait of Cole Grey, dye sublimation on polyester, 2023



Morning ritual on the Ganges, Varanasi: triptych, dye sublimation on polyester, 2023



Floor sculpture, inkjet on polyester tarp, Agra, 2023



Threshold: adhesive polyester on glass, 2023



Installation view, MMACJS, Cuernavaca, 2023



Installation view, MMACJS, Cuernavaca, 2023



Singularidad, experimental film, 2023 (still)

05

Ojos que ven, corazón que siente (photobook)

Years: May 2022 – September 2025 · **Place:** Mexico City

Medium: photobook; black-and-white photographs made with one camera, 35 mm in the street and 90 mm from a window on Artículo 123, Colonia Centro; text by the artist in Spanish and English; first edition 2026, edition of 50, published by Studio369, printed and bound by the artist

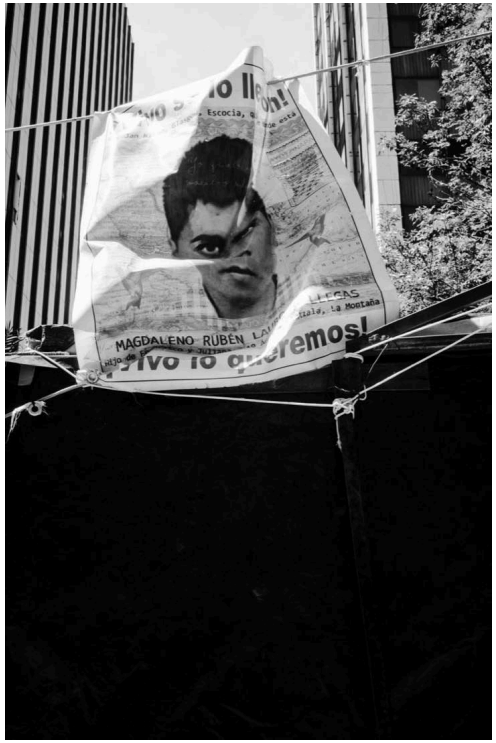
The book follows the city's protest corridor, from the Ángel to the Zócalo. Beyond the major dates, such as the women's march and the Ayotzinapa and Tlatelolco commemorations, protest is part of everyday life: teachers, labor unions and Indigenous rights groups take the street, and the march spills over into the daily life of the city. It looks at what stays written on the walls after a march, and at the people who live and work along the route.

From the afterword:

> *Forty-three students from the rural teachers' college at Ayotzinapa were taken in Iguala on the night of 26 September 2014. I watched the march change from one year to the next. In 2025, during those weeks in the city, the young men standing at attention wore shirts that read ONCE AÑOS. Eleven years.*
>
> *A woman standing on a step stool is putting the face of a missing man onto a wall. Her shirt reads: HASTA ENCONTRARLES. Until we find them.*
>
> *Some people are from here. Some people were taken from here. I was only here.*

From the window, Artículo 123 (book, p. 5)





The book cover



The Ayotzinapa students in formation (book, p. 10)



Mural of the 43 (book, p. 14)



Police line (book, p. 15)



Hunger strike (book, p. 35)



HASTA ENCONTRARLES (book, p. 32)



The faces of the disappeared (book, p. 33)



Stripping wire for copper (book, p. 30)

06

8M: International Women's Day

Years: 2023 – 2024 · **Place:** Mexico City, the Zócalo and its barriers
Medium: color film photographs

Every year on March 8, tens of thousands of women march through Mexico City to mark International Women's Day. They carry photographs of the disappeared. They paste images of abusers onto walls. They paint names across pavement, steel barriers, hotels, and statues of historical male figures. In front of government buildings, effigies burn.

The march is often framed by media as chaotic or dangerous. Before my first year photographing it, I was warned to hide my camera, to wear a helmet, to expect hostility, warnings that never materialized.

What I encountered instead was collective grief held in formation. Rage shaped into movement. Women marching not because it would bring anyone back, but because silence had already failed.

I am a man photographing a space shaped by violence committed by men. The deepest story here is not mine to tell. But the responsibility to oppose abuse and femicide cannot rest solely on women. It belongs equally to those who benefit from the systems that allow it to continue.

+info
Project page: harveycastro.co/international-womens-march-mexico-city



"Si mañana soy yo, por favor abracen a mi mamá", 8M, Zócalo, Mexico City, 2023

My work does not begin at the published meeting points or scheduled start times. It begins the night before, the morning of, and continues through the march and into its aftermath, when names are scrubbed from pavement and walls are repainted before the next business day.

Not all surfaces can be erased. The blue steel barriers surrounding the Zócalo have accumulated years of memory: wheat-pasted photographs, spray-painted accusations, names of the dead and the names of their killers. Erected to protect buildings, they have become unintended sites of collective memory, carrying traces of multiple struggles that have passed through the same public space.

These color film photographs, made during the marches in 2023 and 2024, form a record of what solidarity can look like when approached with transparency rather than defensiveness: presence does not have to mean intrusion.

The violence I was warned about was already in the system. The march is the response.



Pasting a sign on the barrier, 8M, 2023



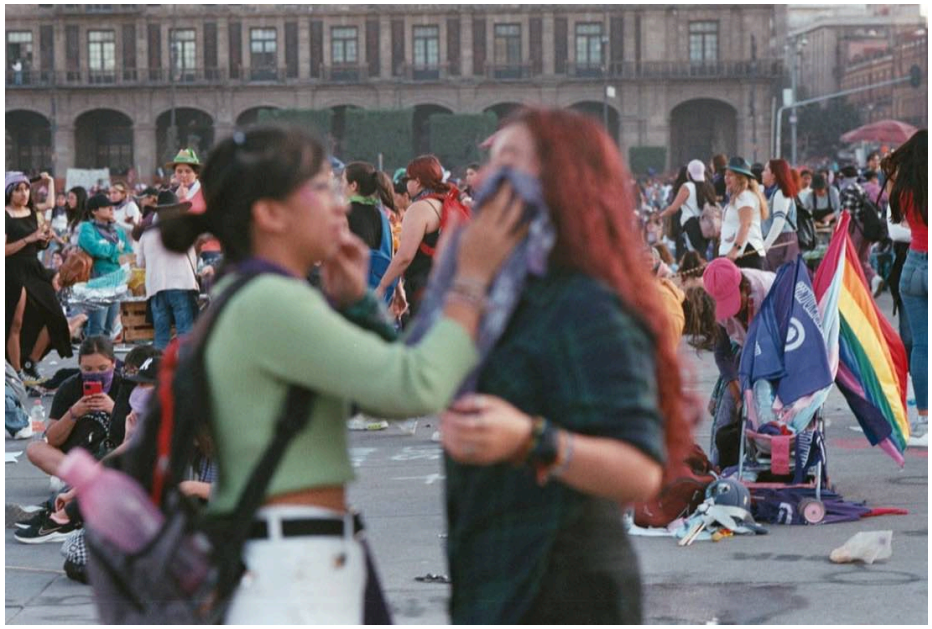
"Ni sumisa ni callada", 8M, 2023



"Hacen falta mis hermanas trans", 8M, 2023



"México feminicida", on the pavement, 8M, 2023



In the Zócalo, 8M, 2023



Signs on the steel barrier around the Zócalo, 8M, 2023



8M, Mexico City



8M, Mexico City



8M, Mexico City



The faces of the disappeared on the pavement, 8M, 2023

07
8FORTY6

Years: 2020 – · **Place:** Oakland, California
Medium: photographs; short videos

Growing up in the Bay Area, I had to become intimate with the history of inequality, oppression and violence against Black, Indigenous and people of color in the United States.

When the protests erupted in Oakland on May 29, 2020, in response to the murder of George Floyd, I felt a deep urgency to be in the streets. In the days, weeks and months that followed, I immersed myself in documenting these historic, multigenerational, multi-ethnic demonstrations of resistance.

Alongside it, in *The Artivist Portrait Project* (2020–2021), I photographed Oakland artists and activists in the murals they made, each with a statement in their own words.



Oakland, 2020

+info

Amanda Majail-Blanco speaking at the vigil for her brother, Erik Salgado: youtube.com/watch?v=zBO45KXn3PY

Jacqueline Azah speaking at Oakland Tech High School: instagram.com/reel/CEsAHlAnmid

Brianna Elise speaking at the San Leandro Police Department: instagram.com/reel/CErh0BrD4SN

The Sentence: instagram.com/reel/CN8NI0VndsQ

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San Francisco, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020



Oakland, 2020

08

Portraits

Years: 2017 – 2024 · **Places:** Mexico City; San Pedro La Laguna, Guatemala; Viñales, Cuba; Oaxaca City; Oakland, California; Varanasi, India

Zócalo, Mexico City, 2024



+info

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harveycastro.co/tito-mendoza-studio · harveycastro.co/gabriela-rayon-studio



San Pedro La Laguna, Guatemala, 2022



Viñales, Cuba, 2017



Tito Mendoza, Master Weaver from Teotitlán del Valle, Oaxaca City, 2019



Gabriela Rayon in their studio, Mexico City (commission)



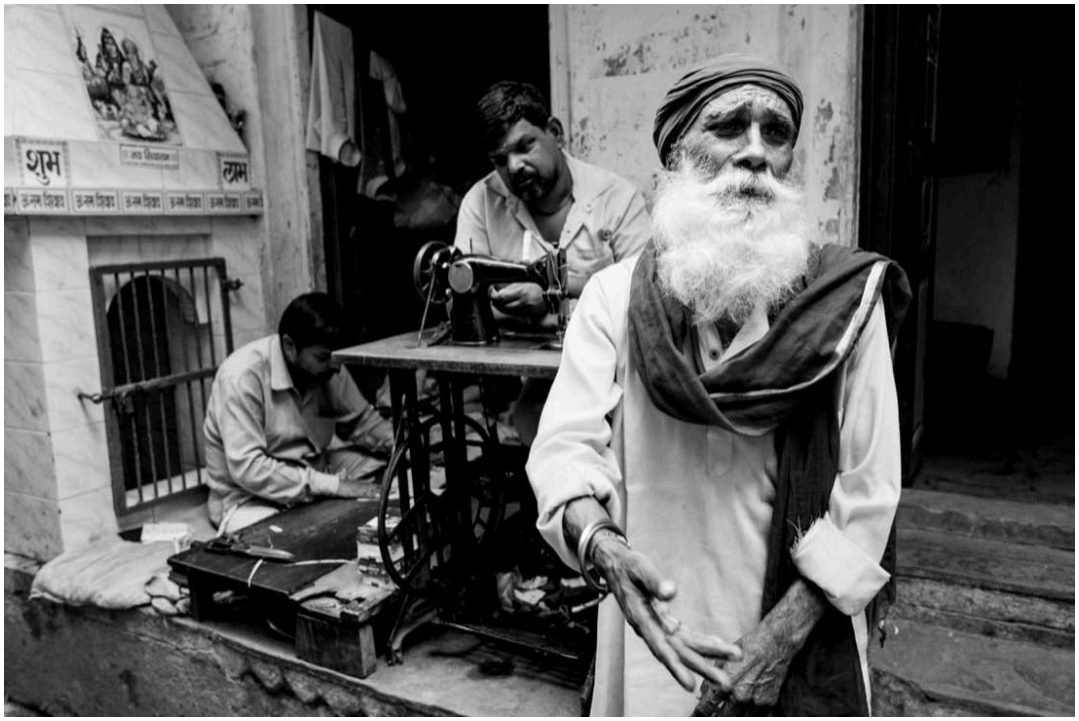
Monte, in the studio



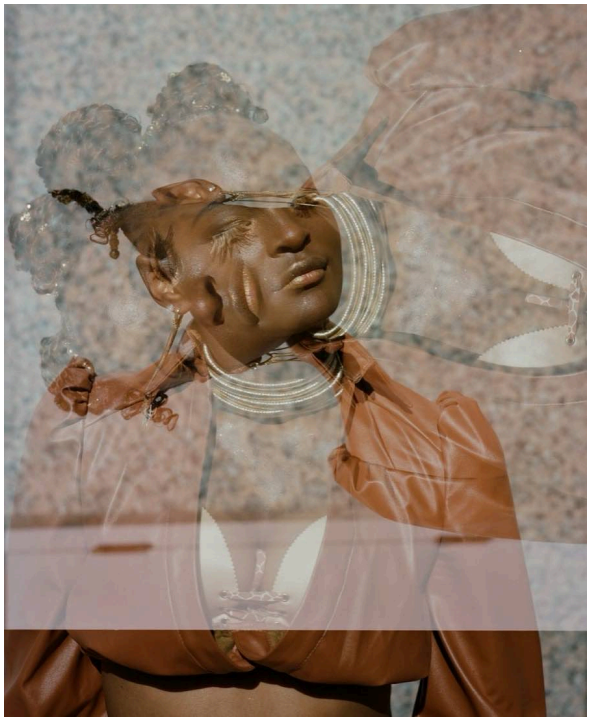
Sheila, The Artivist Portrait Project, Oakland, 2020–2021



Esteban, The Artivist Portrait Project, Oakland, 2020–2021



Varanasi, India, 2018



Black Joy Parade, Oakland, 2019

09

Echoes of Resilience: Reclaiming History

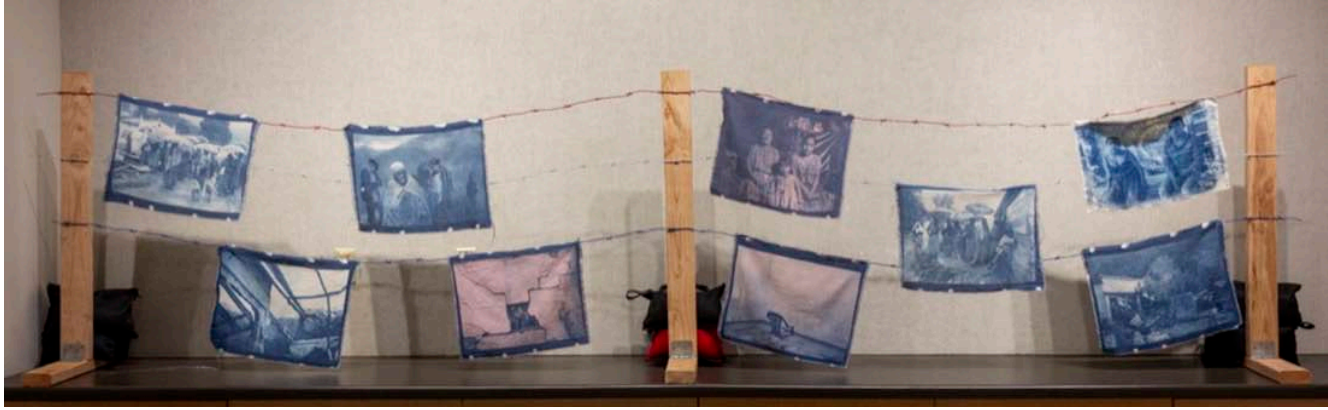
Year: 2025 · **Place:** Harvey Milk Photo Center, San Francisco · May 2 – June 7, 2025 · two-person exhibition with Izzi Valencia, curated by Ann Trinca and Melissa Keesor, Director of the Harvey Milk Photo Center

Medium: installation, 12 works: color dye sublimation on polyester and polyester sateen; cyanotype on cotton and on fabric; archival inkjet on polyester tarp; barbed wire, 2×4 fence stands, cinder blocks

In the words of the exhibition text, the two photographers' work "documents the enduring spirit of communities facing climate disasters, cultural preservation, and the dignity of labor often overlooked in mainstream narratives." Izzi Valencia photographs the organizing of Maya Mam, Mixteca, Chatino, Wixárika and Nahua communities; in *Native Sun Leaves* he prints portraits of Oaxacan farmworkers in Napa and Sonoma with chlorophyll on grape leaves.

+info

Harvey Milk Photo Center: harveymilkphotocenter.org/?p=163178
harveycastro.co/echoes-of-resilience · studio369.com/exhibitions/echoes-of-resilience
RAID: studio369.com/framework



Sueño Americano, cyanotypes on cotton and barbed wire, 2025 · Installation views: Melissa Keesor

In *Echoes of Resilience* the Guatemala chapter took on color and cloth. Two dye sublimations on polyester hang one in front of the other, a matte ground on the wall and a sheer cloth from the ceiling, so that one image is seen through the other. In *Sueño Americano*, cyanotypes on cotton hang from red, white and blue barbed wire strung across three fence stands built from 2×4s, an echo of climate migrants pursuing the American Dream. *The Disappeared*, a sublimation on polyester sateen, lies on the floor over a print on polyester tarp of the footprints in the mud from Guatemala, asking *¿dónde están?* In *Veinte Quetzales*, a cyanotype on fabric is de-threaded by hand. *The landslide* is printed on polyester tarp, the material of Queja's homes, and held up by cinder blocks.

When Queja was declared a camposanto, the disaster was classified terminal and rebuilding in place declared impossible; the community dispersed to the nearby lots where they planted their crops. They adapted. They built new survival logic. In RAID, that is adaptation: rapid design from below, without authorization, without resources, without a declared endpoint.



Installation view, 2025



Two sublimations, one seen through the other, 2025



Dye sublimation on polyester, 2025



The Disappeared, dye sublimation on polyester satin, over a print on tarp of the footprints in the mud from Guatemala, 2025



Floor piece, 2025

Installation views: Melissa Keesor



Installation view, Harvey Milk Photo Center, 2025 · Installation views: Melissa Keesor



Veinte Quetzales, cyanotype on fabric, de-threaded by hand, 2025



Sueño Americano, detail, 2025



Installation view, 2025



Installation view, 2025



Installation view, 2025

Installation views: Melissa Keesor

10

"Foreigner" (photobook)

Year: July – August 2026 · **Places:** Hà Nội, Đà Nẵng, Sài Gòn, Vietnam

Medium: photobook, 56 pages, 24 black-and-white photographs, edition of 25, hand-sewn with red thread (in production)

For forty-five days in July and August 2026 I photographed tourists in Hà Nội, Đà Nẵng and Sài Gòn.

Afterward a photographer I had met at Chùa Bửu Long posted the pictures I gave her. Her caption said a foreign tourist had taken photos for her while she was working. She meant me. I had spent six weeks deciding who counted as a tourist, and she had already decided about me.

"Foreigner" follows one arrival through a single day: the jeep from the airport, the suitcase on the sidewalk, the beach, the street, a meal, the night, and a coffee shop the next morning. Three cities are stitched into that day because the itinerary is interchangeable.

+info

not yet public.



Cover, "Foreigner", 2026

Almost every exchange in the book has a price: the cyclo, the shoe shine, the drinks board held up for hours, the bar. The two that don't sit at either end of the book, and both happen between photographers. At an antique market, a woman who helped me translate thought I was Indian. When I asked if she was from Ho Chi Minh City, she said no. She was from Saigon.

One camera, one lens, no assignment. I appear once, in a café window, with my back turned.



Chùa Bửu Long, Sài Gòn, 2026



Cyclo, Vietnam, 2026



Shoeshine, Vietnam, 2026



The café window, District 3, Sài Gòn, 2026

11

Día de Muertos

Years: 2015 – ongoing · **Places:** San Miguel de Allende (2015); Guadalajara (2016); Mixquic, Mexico City (2017, 2026); Oaxaca and Teotitlán del Valle (2019, 2022); Mexico City (2023)

Medium: color and black-and-white photographs; cyanotype

First exhibition: *Between Life and Death*, Ch'in Kana Gallery, San Francisco, 2018, with images from the Día de Muertos work up to that point

In October 2015 I went to San Miguel de Allende to document Día de Muertos. Since then I have returned to it in Guadalajara, Mixquic, Oaxaca and Mexico City.

My journey with loss began at 16, when I saw my older cousin's body in a casket after she lost her fight with cancer. It started my relationship with memory and loss, and my search to understand how the ancestors viewed life and death.

+info

Night in the cemetery, Oaxaca, 2022: instagram.com/reel/CkbyNwyMsxL



Copal y Cempasúchil, Teotitlán del Valle, Oaxaca, 2019

In October 2019 I arrived in Oaxaca to connect with the tradition in a more intimate setting: the home. *Copal y Cempasúchil* takes place in the home of the Mendoza family in Teotitlán del Valle, a small town 30 miles from Oaxaca City known for its rugs hand-woven from local natural fibers and dyes. I wanted to see how families live through the custom and keep it alive while its commercialization is at its height. I met Verónica and her mother-in-law, Rosa, at a demonstration of the materials they use in their gallery and storefront; once they knew me and the work I wanted to make, they invited me to spend a few days in their home. By local tradition, the *ánimas* (souls) complete their journey from the underworld to their home at 3 p.m. on November 1. Preparation starts days in advance, all hands on deck, so that when the church bells announce the arrival, the altars and the home are ready to host visitors, in spirit and in person, for the next 24 hours.

In Oaxaca in 2022 the days carried a special weight for local families: it was the first time since the pandemic that the cemeteries were partly open to the public.



Copal y Cempasúchil, Teotitlán del Valle, 2019



Copal y Cempasúchil, Teotitlán del Valle, 2019



Copal y Cempasúchil, Teotitlán del Valle, 2019



Copal y Cempasúchil, Teotitlán del Valle, 2019



Copal y Cempasúchil, Teotitlán del Valle, 2019



Día de Muertos, Oaxaca, 2022



"Oaxaca es feminicida", Oaxaca, 2022



Ofrenda, Oaxaca, 2022



In the cemetery, Oaxaca, 2022

12

Morning Rituals

Year: 2018 · **Place:** Varanasi, India

Medium: black-and-white photographs; zine (2022)

Varanasi is a city organized around the processing of life, death, and salvation. One of the oldest continuously inhabited cities in the world, it functions as a crossing point where, in Hindu belief, death breaks the cycle of rebirth. To die here, to be cremated along the banks of the Ganges, is to achieve moksha. That belief shapes the city's architecture, the flow of bodies, and the rhythms of the riverbanks long before sunrise.

Every morning, the city resets.

I arrived in Varanasi a month after documenting Hurricane Maria's aftermath in Puerto Rico. Nine months after the storm, blue tarps still covered rooftops. They had become permanent architecture of neglect. I needed to see a place where systems (social, spiritual, physical) had endured for centuries.

+info

harveycastro.co/morning-rituals · essay in Dodho Magazine, 2026



Varanasi, India, 2018

I began my days early, walking the ghats as light first touched the water. The rhythmic slap of wet fabric against stone echoed from the water's edge. Water buffalo cooled themselves in the river. Men bathed while barbers worked methodically, the soft scrape of the blade marking the start of the day. These routines keep the city moving.

I photographed this work in black and white to strip away the noise. India is often exoticized through its vibrancy. But color anchors images to a specific time. Black and white emphasizes the structural geometry of the ghats, the texture of stone, the gestures repeated for generations. It allows these rituals to exist outside of spectacle.

In contrast to my work in Puerto Rico and Guatemala, where I document what happens when systems fracture, Varanasi showed me something else: a place that refuses to break.

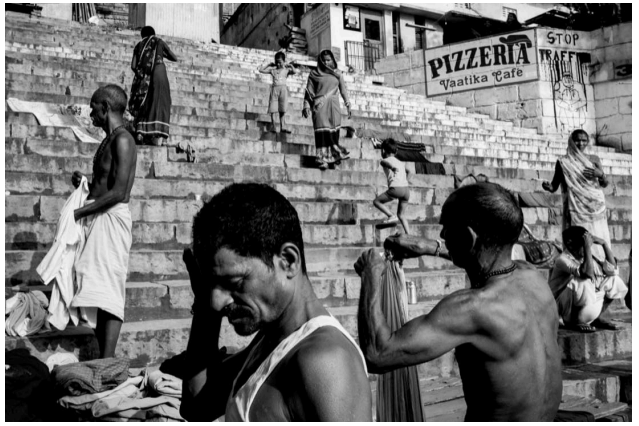
Each morning, the system resets. And life continues.



Varanasi, India, 2018



Varanasi, India, 2018



Varanasi, India, 2018

13

Red Tide

Year: 2022 · **Place:** Lake Merritt, Oakland, California

Red Tide chronicles the catastrophic impact of environmental change on marine life, capturing how algal blooms devastate Lake Merritt in Oakland, California.

I made these photos between August 14 and September 5, 2022. They document the progression of the Heterosigma akashiwo sub-variant algae. This algae absorbs significant oxygen levels in the water as it feeds and grows, ultimately triggering an apocalyptic marine life die-off just three weeks later. The consumption of oxygen at various depths caused species rarely seen, if ever, to rise to the surface, at first grasping for oxygen and, within 24 hours, floating lifeless.

Experts concluded that a critical factor contributing to this phenomenon is the high levels of nutrients in San Francisco Bay, one of the nation's most nutrient-polluted bodies of water. This event is a powerful reminder of the urgent need for action to address the pressing issues of water pollution and marine life preservation.

+info

harveycastro.co/red-tide



Lake Merritt, Oakland, 2022



Lake Merritt, Oakland, 2022

14

Remnants of Katrina

Year: 2006 · **Place:** New Orleans, Louisiana

In February 2006, I embarked on a cross-country journey from Nashua, New Hampshire, to San Francisco, California. Along the way, I had the opportunity to spend a few days in New Orleans, Louisiana. The aftermath of Hurricane Katrina still lingered as the city had been struck five months prior. The destruction I witnessed on that trip would shape the direction of my work as a documentary photographer.

While in the city, I found myself in the 4th and 5th wards, where I had my first daylight view of the devastation left behind by the catastrophic hurricane. The level of destruction was staggering, and I felt compelled to capture and share these images, not only to document the physical damage but also to bring attention to the impact of such natural disasters on communities, both in terms of physical damage and psychological effects.



New Orleans, 2006

+info

harveycastro.co/remnants-of-katrina



New Orleans, 2006

15

Quantum Memory

Year: 2025 · **Place:** Guatemala, India and Cuba

Medium: dye sublimation on a vintage cotton doily · unique · unframed

Five portraits made in Guatemala, India and Cuba between 2017 and 2022, on film. Each is heat-transferred onto a vintage cotton doily from the East Bay Depot for Creative Reuse in Oakland, and left unframed so the lace keeps its edge.

Smoke Offering, 9.3 × 9 in, 2025. Queja, Guatemala. After a Mayan ceremony on the mountain above the village, which was declared a graveyard after Hurricane Eta's landslide. Kodak film, Hasselblad.

The Field Remains, 8 × 8.5 in, 2025. Guatemala. I was renting a room from this man while I photographed in Queja for Los Olvidados. We talked about Monsanto and traditional corn. He grew corn, and he took me to his field to show me what the weather had done to his harvest. Kodak film, Hasselblad.

Red Wall Split, 8.7 × 9 in, 2025. Old Delhi. My flight to Agra was cancelled, so I walked. He stood in his uniform, still, while the street moved around him. Kodak film, Leica M6, 35mm.

In Waiting Light, 7.8 × 7.8 in, 2025. Jaipur, early morning, before the heat. A woman sitting in a courtyard as the sun reached it. Kodak film, Leica M6, 35mm.

Evening Verse, 9 × 8.5 in, 2025. Viñales, Cuba. A farmer at a bus stop, talking with a friend, on his way to sing at a venue in town. His clothes still carried the day in the tobacco fields. Kodak film, Hasselblad.



Smoke Offering, 2025

+info

studio369.com/work/quantum-memory



The Field Remains, 2025



Red Wall Split, 2025



In Waiting Light, 2025



Evening Verse, 2025

ALSO IN THE PRACTICE (NOT PRESENTED AS FULL ENTRIES)

Studio369, the material practice. The RAID framework (Resilience, Adaptation, Impermanence, Detachment) is the philosophy; the four material systems (dye sublimation, cyanotype, structural installation, experimental film) are the practice. studio369.com/framework · studio369.com/practice

Experimental films AV01–AV05 (2022–2023), including *Do Not Come* and *Cue' Yoo / La pared / The Wall* with Irma Pineda and Wendy Call. studio369.com/work/films

Artemisa Blues (photographs 2016, book 2024): a cyanotype on a single strip of cotton, rolled in a cigar tube. studio369.com/work/artemisa-blues

Reclaiming Home (Vallejo, 2023–2024): portraits in frames made by the people photographed. harveycastro.co/reclaiming-home



Artemisa Blues, cyanotype on a strip of cotton, 2024

SELECTED CV

SOLO AND TWO-PERSON EXHIBITIONS

2025 · *Echoes of Resilience: Reclaiming History*, two-person with Izzi Valencia, Harvey Milk Photo Center, San Francisco. Curated by Ann Trinca and Melissa Keesor.

2024 · *Reclaiming Home – Vallejo*, Vallejo Naval and Historical Museum, Vallejo, California, September 13 – November 23.

2023 · *Cuerpo Substancia Extendida*, Museo Morelense de Arte Contemporáneo Juan Soriano (MMACJS), Cuernavaca. Curated by Juci Reis.

2023 · *Esa Sombra Eres Tú*, Koik Contemporary, Mexico City. Curated by Juci Reis.

2023 · *Los Olvidados, Guatemala*, All About Photo (online).

2021 · *Los Olvidados – Puerto Rico* / *The Forgotten*, Harvey Milk Photo Center, San Francisco (online exhibition and webinar).

2018 · *Between Life and Death*, Ch'in Kana Gallery, San Francisco.

GROUP EXHIBITIONS, FAIRS AND SCREENINGS

2026 · *Entre Habitaciones*, Koik Contemporary at ABC Art Baja, San José del Cabo.

2023 · *FORECAST 2023*, SF Camerawork, Fort Mason, San Francisco.

2023 · Cadence Video Poetry Festival, Northwest Film Forum, Seattle: *Cue' Yoo* / *La pared* / *The Wall* (2022), with Irma Pineda and Wendy Call, US premiere.

2023 · *Frames Within Frames*, Praxis Gallery, Minneapolis.

2023 · Material Art Fair, Mexico City: artist book in cyanotype on fabric with FEMA tarp.

2022 · *Liminal*, Casa Lu, Mexico City.

2022 · *Black, White & All the Grays Between*, Rhode Island Center for Photographic Arts.

2022 · *Picturing Resistance*, Art Intersection, Gilbert, Arizona. Juror Ken Light.

2020 · *Project 2020*, Los Angeles Center of Photography (online).

AWARDS AND HONOURS

2024 · The Jim Dietz Award, Eddie Adams Workshop XXXVII. The award included returning to the workshop in 2025 on the Black Team.

2023 · CENTER Multimedia Storytelling Award, for *Los Olvidados*. Juror Sandra M. Stevenson, The Washington Post.

2023 · Review Santa Fe, selected, *Los Olvidados*.

2023 · New York Center for Photographic Arts, Juror's Selection. Juror Crista Dix.

2022 · Rhode Island Center for Photographic Arts, Juror's Print Award. Juror Eric Kunsman.

2022 · ReFocus Black & White Photo Contest, Honorable Mention, Photojournalism (professional), *Los Olvidados Guatemala*.

2020–21 · PennIUR Civic Engagement Photo Contest, third runner-up.

RESIDENCIES, FELLOWSHIPS AND WORKSHOPS

2025 · Eddie Adams Workshop, Black Team (as part of the Jim Dietz Award).

2024 · Eddie Adams Workshop XXXVII, participant.

2023 – 2024 · California Creative Corps Fellowship (California Arts Council, through Yerba Buena Center for the Arts).

2023 · Koik Contemporary, artist in residence, Mexico City.

2022 · Casa Lu, residency, Mexico City.

TALKS

2025 · *El Café de la Metropolitana*, Galería Metropolitana (UAM), Mexico City: *Los Olvidados*.

2023 · Artist presentation and open studio, Koik Contemporary, Mexico City.

2022 · Artist presentation and open studio, Casa Lu, Mexico City.

2021 · *Los Olvidados* / *The Forgotten*, webinar, Harvey Milk Photo Center, San Francisco.

BOOKS AND EDITIONS

2026 · *Ojos que ven, corazón que siente*, photobook, edition of 50, Studio369.

2026 · "*Foreigner*", photobook, edition of 25 (in production).

2024 · *Artemisa Blues*, artist book, unique.

2023 · Artist book, cyanotype on fabric with FEMA tarp, Material Art Fair.

2022 · *Morning Rituals*, self-published zine.

PRESS AND PUBLICATIONS

2026 · "Morning Rituals," essay and photographs, *Dodho Magazine*, February 3.

2026 · "The Broken Trace: A Collaborative Redirection," essay, harveycastro.co, February.

2024 · "Reclaiming Home: Photographer Harvey Castro shines a light on Vallejo," Sarah Rodriguez, *Vallejo Times-Herald*, October 11.

2024 · "Review Santa Fe: Harvey Castro: Los Olvidados," Daniel George, *Lenscratch*, January 12.

2023 · CENTER Multimedia Storytelling Award feature, Kassandra Eller, *Lenscratch*, June 4.

2023 · "Red Tide," *Edge of Humanity Magazine*, March 25.

2023 · *Los Olvidados, Guatemala*, Q&A, *All About Photo*, February 1; reposted by *Private Photo Review*, February 3.

2020–2022 · Four photo stories in *The Oaklandside*.

TOOLS

studio369.ai (founder and director): four tools for photographers, artists and collectors that keep the record of a practice in one place, with ari, which reads the work and explains every reading.

EDUCATION AND TEACHING

2021 · Summer photography class for high school students, Novato, California.

2019 · UC Berkeley Graduate School of Journalism, Advanced Media Certificate.

Self-taught in alternative photographic processes.

Affiliations: East Bay Photo Collective, Oakland (advisory board) · Diversify Photo (full member) · NPPA · ASMP · Chico Review (alumni) · First Exposures (mentor).

Languages: Spanish and English.