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



PRESS KIT

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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.

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.

SELECTED IMAGES



01 Lluvia de sangre · cyanotype, grana cochinilla, hanging textiles · E4 · 2021 · *Esa Sombra Eres Tú*, KOIK Contemporary, Mexico City, 2023



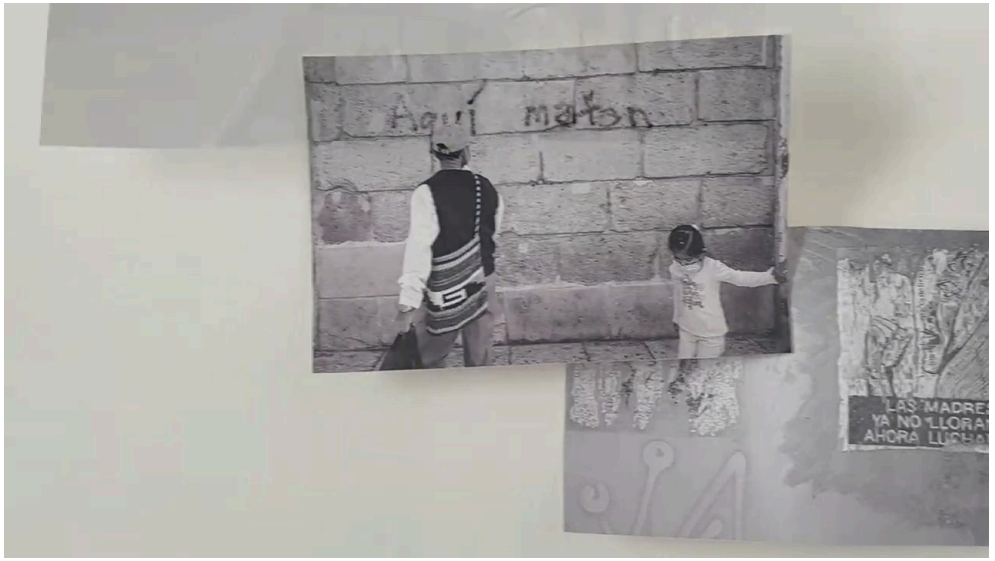
02 Sublime · sublimation on polyester with the FEMA blue tarp · E2 · 2018



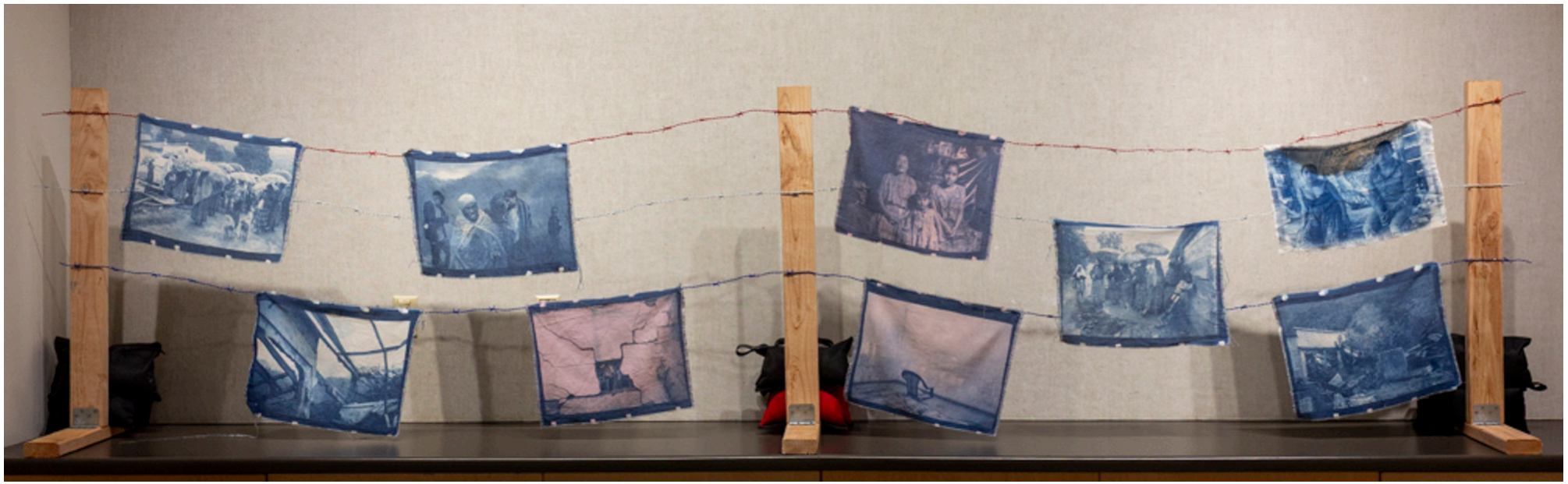
03 Monte Nettles · Cole Grey · portraits in Oakland · sublimation on polyester · installed at MMACJS, Cuernavaca · Photo: Harvey Castro



04 Para acá también vive gente · KOIK Contemporary, 2023



05 Lo que dicen esas paredes · install view · E1 · 2022 — 2023 · cyanotype, herbal tone



06 Sueño Americano · cyanotypes on cotton · strung on red, white & blue barbed wire · three 2×4 fence stands · an echo of climate migrants pursuing the American Dream · Exhibition photography: Melissa Keesor



07 Two sublimations on polyester · two distinct images · solid matte ground tacked to wall · sheer semi-transparent cloth hanging from ceiling · spatial double exposure · Exhibition photography: Melissa Keesor



08 Installation view · twelve cyanotypes on cotton · mounted on black backing · hung from steel rod · Casa Lu · Photo: Harvey Castro



09 Smoke Offering · Queja, Guatemala · thermal dye on cotton lace · *Quantum Memory*



10 El Gran Jaguar · Tikal, Guatemala · cyanotype on amate, herbal tone · *Cyanotype Works*

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.

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*.

CONTACT

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High-resolution files on request.