Introduction

In 2002, the IDB Cultural Center (CCN) celebrated its 10th Anniversary and ended the year with positive results in its four programs and related activities. Throughout the year, the CCN contributed to implement 45 cultural projects with social impact in 24 countries. At headquarters, the Center produced 32 events, including 7 art exhibitions, and 15 concerts and 10 lectures. These activities attracted an estimated 18,000 visitors. As a result, the Center received over 272 local, national and international newspaper, magazine, radio and TV reviews. The publicity generated by the Center’s activities enhanced the image of the IDB as an institution concerned with all aspects of development, and promoted a positive view of Latin America and the Caribbean.

The IDB Cultural Center helps contribute to the understanding of cultural expression as an integral element of economic and social development. By establishing an outstanding reputation for the Bank among cultural audiences and institutions around the world, it has successfully laid the foundation for the Bank’s expansion of its financing program into an area that traditionally has been excluded from development policies.

Programs and Results

I. Cultural Development in the Field Program

The Cultural Development Program finances innovative projects in Latin America and the Caribbean to promote community cultural development through technical training, recovering traditions, conservation of cultural heritage, and youth education. The IDB’s Country Offices in borrowing member countries promote the program and preselect top proposals for final evaluation by the Selection Committee of the Bank’s Cultural Center. Emphasizing cultural diversity and related disciplines, projects are evaluated according to their viability, need, educational and formative scope, care in the use of resources, ability to mobilize additional sources of financing, and long-term impact on a broad segment of the community. Of the 353 applications received in 2002, 148 were examined and 45 projects from a total of 24 countries were selected. The grants benefited about 12,000 people directly.

The IDB Cultural Center and the Country Offices work together to supervise, monitor, and advise the institutions responsible for the projects, to ensure they are implemented in the best possible manner. The institutions and projects sponsored by the program in 2002 were in: Argentina, itinerant show of short Hispanic-American films and creation of a national and Latin American circuit of short films and training workshops in the Third Inter-Province Festival of Puppet Theater for Children and Adults; Belize, upgrade exhibit hall in the House of Culture in Benque Viejo del
Carmen and Banquitas; a summer course “Urban SmARTS” to help young people creatively channel their emotions and thoughts through art; **Bolivia**, encourage microenterprise in the arts with preparation of a manual and educational materials on conservation to benefit populations living near archaeological sites in La Paz, Oruro, Potosí, Chuquisaca, and Santa Cruz; provide school furniture and drawing materials for schools in the highlands; **Brazil**, technical training for deaf persons to form a specialized staff to assist other hearing-impaired users in using library resources effectively in the Ceará public library; **Chile**, procurement of musical instruments and training workshops to start a concert series; **Colombia**, popular theater encounter to promote youth and community group processes in Valle del Cauca as a basic development strategy to combat sociocultural marginality; training workshops to provide technical know-how to youths in the jewelry trade; **Costa Rica**, artistic and cultural development for indigenous groups in literature, music, design, and drawing through use of local materials (natural dyes, clay, etc.) to improve craft production; **Dominican Republic**, piano training course for students and teachers to achieve higher levels of excellence; a documentary video and voice archive on Liborio Mateo and popular religiosity in San Juan de Maguana to be launched through workshops and academic debates; **Ecuador**, field research to recover oral traditions of the Manabí coastal province; **El Salvador**, first international poetry festival; procurement of equipment for the University video library where film series will be screened and theoretical workshops and forums will be held; **Guatemala**, training of children’s and youth chorale groups, including students, music teachers, and chorus directors; preparation of teaching materials on choral theory; CD and technical video for museum’s education program on the theory and practice of Mayan weaving directed toward rural schools in five communities; **Guyana**, regional workshops on drama, poetry, musical composition, song, and dance to train selected instructors and encourage young women in Essequibo, Berbice, and Demerara to develop their artistic talents; **Haiti**, support for six training workshops to accompany the presentation of a theatrical work in celebration of the bicentennial of Haitian independence; **Honduras**, photography workshops for children to emphasize environmental protection of the El Paraíso, Danlí, Yuscarán, and La Paz areas; research project on human migration and theatrical production; **Jamaica**, establishment of a conservation unit in the library’s audiovisual department to protect cultural materials that are part of the national heritage; multimedia development program and woodcarving courses for ten youths; exchange of techniques with specialists to develop trade through British markets; **Mexico**, training communities in the Calakmul Biosphere Reserve and Tacotalpa, Tabasco to use raw materials to create handicrafts for marketing; **Nicaragua**, course to foster the creativity and academic training of children and youth from low-income families in Masaya; recovery of pre-Columbian cultural heritage through University research; course in archaeology, anthropology, and history of art for exhibition guides at the museums of Nicaragua; **Panama**, training in historic and cultural asset management in Antón; creation of a child and youth community center for musical studies in Panama City; **Paraguay**, modernization of the library Yatytay, Itapúa and establishment of virtual directory of the museums; **Peru**, relaunch the music and chamber orchestra school of Pacasmayo; support for a literary competition of the Amazon Festival in Madre de Dios in commemoration of the centennial of Puerto Maldonado, the free trade zone bordering Peru,

*Choirs and Choirleaders: Training courses for community choruses of the Saramacan ethnic group in the Upper Suriname Region—a remote area in the rainforest. Here mother and her baby attend the first training session, and shows that the Program reaches out to everyone. Photo: Christine Werners.*
Brazil, and Bolivia; Suriname, training courses for community choruses of the Saramacan ethnic group in the Upper Suriname Region; drawing competition to highlight the theme of cultural diversity; Trinidad & Tobago, exchange program to teach the successful Venezuelan method of musical education to young people; Uruguay, upgrade lighting and exhibition installations in the Museum of American Art of Maldonado in the celebration of its 30th anniversary; pilot plan for presentation of instructional concerts in public elementary and secondary schools in Montevideo based on surveys to complement and improve school curricula; Venezuela, preservation of Spanish colonial traditions by training ten museum guides who are part of the cultural extension program of the Museum of Colonial Art in Caracas.

Additional Small Grants

In addition, the Cultural Center contributed small donations to support other diverse cultural initiatives. Beneficiaries in Washington, DC included Centro de Danza Contemporánea de El Salvador, Teatro de la Luna, Gala Hispanic Theater, “Party Animals” organized by the DC Commission on the Arts and Humanities, DC Filmfest, Latin American Film Fest, Shakespeare Theater, Youth Orchestra of the Americas, Embassy of Paraguay (book launching “Nanduti, encaje paraguayo: Historia de una aculturación”), and Humanities Council of Washington (TV program). Beneficiaries in other countries included: Museum of Belize and Image Factory Foundation in Belize; Secretaría de Cultura del Distrito Federal in Brazil; Museo de Arte Moderno de Bucaramanga and VI Encuentro Nacional de Críticos de Cine in Colombia; Country Office in Japan (transportation of donated pianos to Jamaica); and Galería de Arte Ediciones, Revista Sinfónica, El País, and Orquesta Sinfónica Juvenil in Uruguay.

II. Exhibitions

In 2002, the Cultural Center organized five art exhibitions which took place in its gallery in Washington DC including Faces of Northeastern Brazil: Popular and Folk Art, on occasion of the IDB’s 43rd Annual Meeting of Governors; this exhibition honored the City of Fortaleza, capital of the State of Ceará in Brazil. Around eighty wooden sculptures depicting animals, fantastic imagery and religious figures, toys, ceramic plaques, and masks, were displayed along with an assortment of objects associated with popular traditions and imagination in Brazil. The Center worked in collaboration with the State of Ceará Secretariat of Culture. This exhibition took place in February 2002.

In January 2002, Paradox and Coexistence: Latin American Artists, 1980 – 2000 represented a number of artistic trends developed by Latin American artists during the last two decades of the 20th Century. An assortment of works in different media—oil on canvas, acrylics, rusted steel, photography, video, photography collage, ceramics, mixed media, and paper sculpture—provides a general view of the latest art trends in Latin America. The exhibit complemented the book “Art of Latin America, 1981-2000” by Colombian Professor Germán Rubiano Caballero, which was launched in English and Spanish. Galleries and artists from Latin America and the United States collaborated with the exhibit.

In May 2002, A Challenging Endeavor: The Arts in Trinidad and Tobago traced the development of the visual arts in this Caribbean nation which celebrated its 40th anniversary as an independent Republic in 2002. 49 works in a variety of media covered nearly 150 years of art, including

Watercolors by Michel Jean Cazabon (19th century), oils by the pre- and post-Independence generations, and drawing and painting by the latest generation; also included were some masks used in Carnival, and folk figurines illustrating the evolution of the steel-pan, invented in the 20th century. This exhibition was organized with the collaboration of the National Museum of Trinidad and Tobago, and the Central Bank of Trinidad and Tobago.

In August 2002, The Art of Belize, Then and Now provided an overview of contemporary visual arts in Belize, and featured works representing Belize City and the country’s Mayan past, with artifacts and photographs documenting the Mayan sites of Lamanai, Xunantunich and Caracol. The exhibition was organized with logistical support from the IDB Country Office in Belize, and with the collaboration of the Museum of Belize, the Image Factory Foundation, and the Craig Family Collection.

In December 2002, the First Latin American and Caribbean Video Art Competition and Exhibit featured 53 videos, under five minutes each, selected by a panel of experts from among 235 from 21 countries. Two award winners and four Honorable Mentions went to artists from Brazil, Colombia, Mexico, Panama, Peru and Venezuela. The objectives of the competition were to broaden the discussion of economic and social factors that affect Latin America and the Caribbean with the participation of individuals who use technology-based visual media; encourage those working in the cultural milieu to use their creative abilities to formulate viewpoints that enhance public awareness and understanding; inspire the public to consider possible alternatives and solutions; and establish a benchmark for the advancement of video art as a form of expression in the region. This exhibition was organized with the collaboration of the Information and Communication Technology for Development Division of the IDB. This exhibition will travel in 2003 to the Istituto Italo-Latinoamericano (IILA) in Rome, Italy.

III. The Concerts and Lectures Series

During 2002, the IDB Cultural Center presented musicians from four member nations for the first time (Israel, Belize, Denmark, and Austria), and lectures included three book launches and the continuing series on Culture and Development. Altogether, the Center presented ten lectures and fifteen concerts, attracting an audience of 5,600 people to the Bank.
Exuberant Venezuelan singer/songwriter Irene Farrera kicked off the concert series with a program of contemporary Venezuelan composers, with Afro-Venezuelan rhythms performed by the seven-piece ensemble Venezuela Viva!, lead by master guitarist Aquiles Báez. The São Paulo String Quartet, comprising the Brazilian city’s symphony principals, performed Brazilian composers Gomes, Mahle and Jobim. Haitian guitarist Amos Coulanges, composer for the film The Middle Passage, known for synthesizing his country’s music with European classical traditions, played his own compositions and pieces by Casseus, Pujol and Ponce.

The Culture and Development Lecture Series, which is co-sponsored with the OAS Office of Social Development, Education and Culture, brought University of Michigan social researcher, Dr. Ronald Inglehart to discuss his findings in the World Values Survey, concerning basic values and multiculturalism in eleven Latin American and Caribbean nations; his lecture was entitled Latin American Societies Have Distinctive Cultural Values: What Are Their Implications? Argentine philosopher and anthropologist Dr. Néstor García Canclini, Director of Urban Studies at UNAM-Iztapalapa in Mexico, shared his views on the role of Culture Industries in the Development Crisis of Latin America, focussing primarily on publishing, cinema and electronics. The Cultural Center also organized a panel discussion on the financial realities of film production with four women film makers who were in Washington for the Latin American Film Festival. Costa Rican Laura Pacheco, Ecuadorian Gabriela Calvache, Paraguayan Galia Giménez, and María del Carmen De Lara from Mexico examined The Film Industry in Latin America from a Feminine Perspective.

Major international stars performed at the IDB in 2002. Chilean Verónica Villarroel, opera soprano starring all over the world, created a multi-media Evening with Verónica Villarroel, produced with the Embassy of Chile for the Woman’s Smile campaign. Danish opera composer, Poul Ruders, whose opera The Handmaid’s Tale will make its USA debut at The Kennedy Center in 2004, gave an introduction to his opera with recorded excerpts, and USA virtuoso guitarist David Starobin, Andrés Segovia Chair at the Manhattan School of Music, performed a Ruders world premiere composed specifically for the occasion. Brazilian bossa nova pioneers, Marcos Valle, (Summer Samba) and the Os Cariocas quartet, offered new songs and a parade of bossa nova hits from the 1960s. World-famous cellist Yo-Yo Ma rehearsed a cello concerto with the 120-member youth Orchestra of the Americas in the IDB’s auditorium. A one-woman show with legendary Uruguayan actress China Zorrilla called Once Upon a Time revealed optimistic anecdotes from her life in the theater.


Three new books were presented to Washington audiences at the IDB: Argentine art critic Victoria Verlichak examined the life of one of Latin America’s most notable intellectuals, Colombian art critic Marta Traba. A Furious Obstinance (Fundación Proa 2001); Pulitzer Prize-winning novelist Oscar Hijuelos, author of The Mambo Kings Play Songs of Love, read and signed A Simple Habana Melody (from when the world was good), (HarperCollins, 2002); and Nicaraguan poet and novelist Gioconda Belli, winner of the Casa de las Americas Prize in 1978, presented The Country Under My Skin- A Memoir of Love and War (Alfred A. Knoph, 2002).
Distinguished Honduran writer Julio Escoto, winner of the 1974 National Literature Prize and the José Cecilio del Valle Award in 1990, explored the cultural and racial mix of Central America in the context of globalization, in Downtown Paradise: Reflections on Central American Identity. Renowned Peruvian anthropologist, ethno-historian and writer on Andean culture and history, Dr. Luis Millones, reviewed 500 Years of Folk Medicine in the Andes: A Closer View of the Medicine Men.

The Cultural Center’s tenth anniversary was celebrated on May 15 with a concert of tango music by the local chamber ensemble, QuinTango. Special awards were given to President Iglesias and Félix Angel for their contributions to the Cultural Center’s first decade of success. In a concert co-sponsored with the Embassy of Israel, Israeli cellist Gavriel Lipkind represented his country for the first time in our series, accompanied by pianist Tali Morgulis, in a program of works by Cassado, Beethoven, Ben-Haim and Schumann. Also for the first time, Austria was represented by the Eggner Trio, who played Austrian composers Pirchner and Schubert, in a concert co-sponsored with the Austrian Cultural Forum. USA Bach scholar, Dr. J. Reilly Lewis, Music Director of the Washington Bach Consort and the Cathedral Choral Society, offered a music appreciation lecture entitled What’s So Special About Bach?

There were four Washington DC debuts for young musicians sponsored by the IDB Cultural Center in 2002. From Young Concert Artists in New York, the Center debuted Welsh cellist Thomas Carroll, accompanied by pianist Carole Presland, in a program of works by Debussy, Schumann, Britten and Chopin; and Welsh harpist Catrin Finch, Royal Harpist to the Prince of Wales, played Bach, Hindemith, De Falla, Mathias and Kune. The City of Asunción bi-annual music competition was won by Paraguayan pianist Nathaly Gustafson, and the first prize included her USA debut at the IDB Cultural Center, where she played Bach, Mozart, Chopin and Sánchez Haase. Finally, from Belize, Punta rocker Andy Palacio and the Garifuna All-Star Band, represented their country for the first time in our series, with special guest singer, Paul Nabor.

In 2002, the Encuentros pamphlet series, which reproduces selected lectures delivered in the IDB Cultural Center Lecture series, published four new editions, including a three-part edition on Culture and Development, and five new translations were added. In December, over 5000 pamphlets were mailed to 600 municipal and university libraries in the member countries. The Encuentros series, which began in 1993, now totals 44 lectures in English and Spanish.

IV. IDB Art Collection

In January and September of 2002, the traveling exhibit Graphics from Latin America and the Caribbean, featuring prints from the IDB’s Collection of the most recognized artists of the 20th century like David Alfaro Siqueiros, Diego Rivera, José Clemente Orozco, and Wifredo Lam traveled to the Riverside Art Museum in Riverside, California and the Robert V. Fullerton Art Museum at the California State University in San Bernardino, California where it received favorable reviews by the local press. Seven graphics from the Collection were also included in the Long Beach Museum of Latin American Art exhibit Latin American Graphics: The Evolution of Identity from the Mythical to the...
Personal. Two paintings and one graphic from the Collection were also loaned to the Nassau County Museum of Art in Nassau, New York to be included in the exhibit and catalogue *The Latin Century: Beyond the Border*. Permission was granted to the Smithsonian Institution’s National Portrait Gallery for the reproduction of objects from the Collection in digital format for an online database of Hispanic/Latino portraits from major collections across the United States and abroad.

In 2002 the Cultural Center added 31 new artworks to the Bank’s Collection from Argentina, Belize, Bolivia, Brazil, Chile, Colombia, Dominican Republic, Mexico, Panama, Paraguay, Peru, Sweden, Trinidad and Tobago, United States, and Uruguay represented by artists like Ronny Vayda Adler, Guillermo Trujillo, José Clemente Orozco, Tomie Ohtake, and Eva Zetervall. One of the more significant additions to the Collection is the untitled oil on canvas by the Bolivian artist Maria Luisa Pacheco (1919-1982) (see page 8).

In the summer of 2002 twenty-two discharged objects were donated to five local Latin American and Caribbean organizations in collaboration with the Special Programs Section of the External Relations Department. In the spring of 2002 an intensive physical inventory was successfully completed for all the headquarters buildings. Throughout the year, the Center provided assistance for 889 rotations of artworks due to office transfers and relocations.

Maria Luisa Pacheco’s *Untitled* (b. La Paz, Bolivia 1919- d. New York, NY 1982), oil on canvas. She studied art with her father, Julio Marica Pando, an architect, and at the Academia de Bellas Artes in La Paz, under Cecilio Guzmán de Rojas and Jorge de la Reza. Between 1948 and 1950 she worked on the newspaper La Razón as an illustrator and taught at the Academia de Bellas Artes. Between 1950 and 1952 Pacheco studied in Spain under Daniel Vázquez Diaz and at the Real Escuela de Bellas Artes de San Fernando in Madrid. On her return from Spain she worked in La Paz until 1956 at which time she moved with her two children to New York, where she settled. She was awarded three Guggenheim Fellowships. Her painting began within the framework of native realism but towards the end of the 1940s she began incorporating other strains. After she settled in New York her paintings became totally abstract and expressive. In the late 1970s color, often in natural earthy shades but highlighted by white, became very important in her work, and she took as inspiration the mountains and light of the Andes. Pacheco frequently made use of such materials as wood and cloth, incorporating them into paintings, collages and drawings, giving her works relief effects. She is considered the most outstanding Bolivian painter from the 1960s to 1970s. She was buried with state honor in La Paz. Photo: IDB Cultural Center.

For more information, please direct your inquiries to the IDB Cultural Center, Félix Angel, General Coordinator, 1300 New York Avenue N.W., Washington D.C. 20577, or call (202) 623-3774, fax (202) 623-3192, e-mail: IDBCC@iadb.org, home page: www.iadb.org/exr/cultural/center1.htm.

**IDB Cultural Center contacts**

- Félix Angel, General Coordinator and Curator (202) 623-3325
- Soledad Guerra, Assistant General Coordinator (202) 623-1213
- Anne Vena, Concerts and Lectures Coordinator (202) 623-3558
- Elba Agusti, Cultural Development in the Field Program and Administrative Assistant (202) 623-3774
- Susannah Rodee, IDB Art Collection Managing and Conservation Assistant (202) 623-3278