



**IDB Cultural Center**  
Inter-American Development Bank  
1300 New York Avenue, N. W.  
Washington, D.C. 20577

**Information Bulletin No. 87**

# *A Beautiful Horizon*

## *The Arts of Minas Gerais, Brazil*



Washington, D.C.  
Open February 22 to May 12, 2006

The Cultural Center  
of the Inter-American Development Bank (IDB)

announces the opening of

*A Beautiful Horizon*  
*The Arts of Minas Gerais, Brazil*

Open February 22 to May 12, 2006

The exhibit unites Baroque *oratórios*, folk and popular art, applied arts and works by contemporary artists from the State of Minas Gerais and its capital city, Belo Horizonte, site of the IDB's 47th Annual Meeting of Governors in April 2006.

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Washington, D.C., February 9, 2006

An exhibition comprising more than 56 objects representing a variety of artistic expressions from the State of Minas Gerais, Brazil, and its capital city, Belo Horizonte, will be open to the public at the Gallery of the IDB Cultural Center, between February 22 and May 12, 2006.

In the words of Mirna Liévano de Marques, IDB External Relations Advisor, "***A Beautiful Horizon: The Arts of Minas Gerais, Brazil*** is an exhibition that unites a variety of cultural and artistic manifestations from a number of cities and regions within the state of Minas Gerais, and its capital, Belo Horizonte. The Inter-American Development Bank, through the Office of External Relations and its Cultural Center, celebrates the extraordinary history and creativity of the peoples of Minas Gerais, in anticipation of the Bank's 47th Annual Meeting of Governors in Belo Horizonte in April 2006. This exhibit officially launches the activities related to the most important annual event for our institution, and honors Brazil with special attention throughout the entire year."

A private reception will be held at the IDB on Tuesday night, to preview the exhibit and honor a delegation of Brazilian officials that includes the Governor of the State of Minas Gerais, the Honorable Aécio Neves da Cunha; the Mayor of Belo Horizonte, the Honorable Fernando Damata Pimentel and his wife, Thaís Velloso Cougo Pimentel (who is also the Director of the Historic Museum Abílio Barreto); the Director of the Pampulha Museum of Art, Mrs. Priscila Freire; and the Secretary of Culture of the State of Minas Gerais, Maria Eleonora Santa Rosa; a few artists as well as several other collaborators with the exhibit.

The exhibit is divided into four sections: (1) the Baroque legacy; (2) popular and applied arts, and crafts from Minas Gerais; (3) a historic overview of the city of Belo Horizonte; and (4) a selection of works by artists from Belo Horizonte, showing the interrelationships that exist in Brazilian society.

The objects have been selected from municipal and state museums and private collections. Highlights include four *oratórios* (religious altars for domestic use) from the Museo Oratório in Ouro Preto, the former capital of Minas Gerais, founded and funded by art collector and philanthropist Ângela Gutierrez. It is the first time that these four *oratórios* have left Brazil. The *oratórios* give an idea of the extraordinary Baroque legacy of the state. Aleijadinho—the son of the Portuguese architect Manuel Francisco Lisboa (active 1728-1767) and a black slave mother—is the most brilliant artist representative of this style. Today, his legacy persists in the soap stone carving of angels and prophets emulating the Aleijadinho style, two of which are part of the exhibit, as well as the radiant Holy Spirit by Martiniano Moreira de Carvalho, executed in wood.

The section dedicated to popular, folk, and applied arts includes examples from the many cities that are part of the history and artistic legacy of Minas Gerais, such as Diamantina, Tiradentes, São João del Rei and Monte Sião, to name a few. Outstanding among those works are the wooden sculptures by artists Artur Pereira and Geraldo Teles Oliveira, from the private collections of Priscila Freire, Director of the Pampulha Museum of Art, and artist and collector José Alberto Nemer. From Freire's collection are ceramics by Ulisses Pereira (known as the ceramicist of the Apocalypse) and Izabel Mendes da Cunha. Complementing the section are three *Namoradeiras* (Flirting Girls), a typical ceramic from Minas Gerais, representing a girl in love that is traditionally displayed on the window sill of the houses of small towns; a group of blue and white ceramics; pewter objects and a magnificent *Arraiolo* tapestry which reflects the permanency of enduring Portuguese traditions.

The third section is dedicated to the City of Belo Horizonte. Since colonial times, a new provincial capital on the plateau of Minas Gerais had been contemplated to replace the famous Vila Rica de Ouro Preto, set deep in the mountains of Minas Gerais. In 1893, a state commission designated the site for the City of Minas—as the new capital was to be called. The urban plan, commissioned from the engineer Aarão Reis, followed the ideal of the neoclassical city. José de Magalhães was responsible for most of the official structures, architecturally aligned with the principles of the École de Beaux Arts in Paris. In 1897, the City of Minas was inaugurated by the president of the state, Crispim Jacques Bias Fortes. A year later it boasted a population of 10,000 inhabitants. In 1901 the name of the district in which it was located was extended to the

municipality itself, and the City of Minas became Belo Horizonte. From there, the city rose as the third most important urban settlement in Brazil.

The construction of the new city and its designation as the new capital of Minas Gerais signaled a rupture with the colonial regime (initiated with the proclamation of the Republic on November 15, 1889) and the embrace of a utopia that conceived the city as the reflection of a new era. In many ways Belo Horizonte symbolized Brazil's eagerness to anticipate and embrace the 20th century. In the current exhibit the polychrome porcelain *Escarradeira*, which was part of the decorations of the municipal theater (now demolished), and the figurines sculpted by architect and artist Luiz Olivieri attest to the transition of a country and a mentality moving from the 19th to the 20th century. These pieces have been drawn from the collection of the Historic Municipal Museum Abílio Barreto, directed by Thaís Velloso Cougo Pimentel.

Appointed Mayor of Belo Horizonte in 1940, Juscelino Kubitschek called architect Oscar Niemeyer, then at the dawn of his career, to head many of his intended projects. As part of Kubitschek's agenda, Belo Horizonte undertook an ambitious plan of urban renovation which included the opening of ample avenues and the creation of new boroughs. The industrial center of Contagem (which was annexed) and the complex of Pampulha,—this last conceived as a paradise for relaxation and tourism,—included a club, a church, a casino, a dance hall, and beautiful gardens; a university campus was added in the 1960s. An army of prestigious architects, urban planners, landscapers, and artists including Niemeyer, Roberto Burle-Marx, Candido Portinari, José Pedrosa, August Zamoisky, Paulo Osir Rossi, and Alfredo Ceschiatti, among others, were entrusted with creating the various facets of Kubitschek's vision. That vision was influenced by the rationalist, integrationist concept of design developed in the early 20th century at Germany's Bauhaus, and championed in France by Le Corbusier, who was already acquainted with São Paulo's and Rio de Janeiro's architectural renaissance, and where Le Corbusier's landmark *brise-soleil* device made its appearance in the late 1920s. Kubitschek's experiment with Belo Horizonte anticipated by more than a decade the creation of Brasília. In 1945 Kubitschek was again elected to the House of Representatives, and after he completed his House term in 1950, he was elected governor of Minas Gerais. The historical moment signals a crucial time in which national policy and culture were related and artistic potential was utilized to advance the country in terms of progress and development.

The *Escola de Belas Artes*, the Belo Horizonte School of Fine Arts, was also the creation of Kubitschek during his tenure as mayor. The school opened under the direction of **Alberto da Veiga Guignard** (b. Nova Friburgo, Rio de Janeiro, 1896; d. Ouro Preto, Minas Gerais, 1962), who had studied in Germany, Switzerland, and France where, in all probability, he had absorbed the traits of both expressionism and the Paris School. The school attracted a younger generation that in the following decade would contribute to transforming the perception of Brazil and help move the country to the forefront of contemporary art.

Today Belo Horizonte boasts a number of excellent contemporary artists, and the fourth section is dedicated to them. Many are not that well known beyond the frontiers of the country, but their work can easily be identified with the trends in vogue at international levels, although a major museum reflecting the great progress of the contemporary scene has yet to be created in

the city. For the present exhibit, only a few artists have been included, but they attest to the diversity of expression and originality of the artistic movement.

A major personality of international stature that emerged from Minas Gerais is the late sculptor, painter, draftsman, and graphic designer **Amilcar de Castro** (Amilcar Augusto Pereira de Castro, b. Paraisópolis, Minas Gerais, 1920; d. Belo Horizonte, 2002); the exhibit includes three of his pieces. Other artists represented are: Claudia Renault, Thaís Salgado Helt, Antônio Costa Dias and Máximo Soalheiro.

The curator of the exhibit is Félix Ángel, General Coordinator and Curator of the IDB Cultural Center. Advisors included Luiz Antonio Athayde, Coordinator of the 47th IDB Annual Meeting of Governors in Belo Horizonte; Ms. Ângela Gutierrez; Mrs. Priscila Freire; and Mrs. Thaís Velloso Cougo Pimentel. At the close of his essay in the catalogue, Félix Ángel points out that, "The impression the traveler receives when visiting the beautiful and culture-rich cities of Minas Gerais, while interacting with their hospitable, amiable, and incredibly creative people, or trekking through the region's unpredictable geography, enjoying the overwhelming natural environment still untouched in many places, may begin to explain the feeling that miners experienced when, at the dawn of the Republic, they got the idea of creating a new city as capital of the state under the name of Belo Horizonte. Those who have had the opportunity to observe at twilight the breathtaking spectacle created by the sun descending on the hills of Minas's mountain ranges, multiplying—as it dives in the distance—the many variety of greens, while the intensity of the blue skies changes in a sequence of stunning colors against a set of staggering clouds, understand the metaphor that such a perspective suggests. For those who have not yet, however, the Cultural Center hopes this exhibit may provide them with a hint.

## List of Works

### **From the collection of the Museu do Oratório, Instituto Cultural Flávio Gutierrez**

1. *Oratório de alcova* (Bedroom Altar), Minas Gerais, 19th Century

Image of St. Anne Teacher

anonymous

polychrome, cut and carved wood

open: 20 1/4 x 15 9/16 x 6 7/8 in.

closed: 20 1/4 x 10 1/4 x 6 11/16 in.

2. *Oratório de salão* (Drawing Room Altar), Minas Gerais, 18th century

Our Lady of the Rosary, anonymous

polychrome and gilding, cut and carved wood

45 11/16 x 27 13/16 x 15 3/8 in.

3. *Oratório ermida* (Chapel Altar), Minas Gerais, 18th—19th century

Our Lady of Purification, anonymous

polychrome and gilding, cut and carved wood

open: 54 5/16 x 37 13/16 x 13 3/4 in.

closed: 54 5/16 x 31 1/2 x 13 3/4 in.

4. *Oratório afro-brasileiro* (African-Brazilian Altar), Diamantina, Minas Gerais, 19th century

Divine Holy Ghost, Our Lady of Conception, Holy Trinity, St. Peregrine, St. Cosme and St. Damian

Anonymous

cut wood, traces of polychrome

29 1/2 x 14 3/16 x 10 5/8 in.

**From a private collection**

5. *Topázio Imperial* (Imperial Topaz)  
golden 1.85 karats; and pink 0.55 karats  
2 gemstones

6. 6 ceramic pieces, 2006  
from Louças de Monte Sião  
large vase: 13 7/8 x 6 1/2 in.  
small jar: 8 7/8 x 7 in.  
fountain: 3 7/8 x 12 1/2 in.  
planter: 6 1/2 x 8 1/2 in.  
large jar: 13 x 7 in.  
candy dish: 7 1/2 x 7 1/2 in.

**From the collection of Ms. Priscila Freire**

7. *Sem título* (Untitled), n/a  
by Artur Pereira, b. Cachoeira do Brumado,  
Minas Gerais, Brazil, 1920 –  
wooden sculpture, 5 x 11 13/16 x 24 in.

8. *Casal sentado* (Sitting Couple), n/a  
by Izabel Mendes da Cunha, b. Córrego Novo,  
Vale do Jequitinhonha, Minas Gerais, Brazil,  
1924 –  
sculpture in polychrome ceramic  
20 1/2 x 15 3/8 x 12 5/8 in.

9. *Mulher sem braços* (Armless Woman), n/a  
by Izabel Mendes da Cunha, b. Córrego Novo,  
Vale do Jequitinhonha, Minas Gerais, Brazil,  
1924 –  
sculpture in polychrome ceramic  
31 1/2 x 9 7/16 x 8 1/4 in.

10. *Mulher com lenço vermelho no pescoço* (Woman  
with a Red Scarf around Her Neck), n/a  
by Izabel Mendes da Cunha, b. Córrego Novo,  
Vale do Jequitinhonha, Minas Gerais, Brazil,  
1924–  
sculpture in polychrome ceramic  
28 3/4 x 10 1/4 x 12 5/8 in.

11. *Mulher com pilão* (Woman with a Mortar),  
n/a  
by Izabel Mendes da Cunha, b. Córrego Novo,  
Vale do Jequitinhonha, Minas Gerais, Brazil,  
1924–  
sculpture in polychrome ceramic  
29 1/8 x 11 7/16 x 8 11/16 in.

12. *Homem-cavalo* (Centaur), n/a  
by Ulisses Pereira, b. Caraí, Minas Gerais, 1930–  
sculpture in polychrome ceramic  
9 7/16 x 8 11/16 x 4 5/16 in.

13. *Mulher-cachorro* (Puppy-Girl), n/a  
by Ulisses Pereira, b. Caraí, Minas Gerais, 1930–  
sculpture in polychrome ceramic  
9 1/16 x 4 3/4 in.

14. *Cabeça de Cristo* (Christ's Head), 1960  
by Alberto da Veiga Guignard, b. Nova  
Friburgo, Rio de Janeiro, Brazil, 1896–d. Ouro  
Preto, Minas Gerais, Brazil, 1962  
oil on wood, 10 5/8 x 9 13/16 in.

**From the collection of Mr. José Alberto Nemer**

15. *Coluna de pássaros e frutos* (Birds and Fruits  
Pillar), 1970s  
by Artur Pereira, b. Cachoeira do Brumado,  
Minas Gerais, Brazil, 1920–d. 2003  
wooden sculpture, 23 5/8 h. x 15 d. in.

16. *Sem título* (Untitled), n/a  
by Geraldo Teles Oliveira "GTO," b. Itapeçerica,  
Minas Gerais, 1913–d. Divinópolis, Minas  
Gerais, Brazil, 1990  
wooden sculpture,  
25 3/16 h. x 6 11/16 l. x 5 1/2 d. in.

**From the collection of various sources**

17. *Namoradeiras em cerâmica* (Flirting  
Girls), 2000  
by Ubiraci Alves de Freitas, b. Rio de Janeiro,  
Brazil, 1971–  
3 ceramic pieces  
22 1/4 h. x 1 5/8 l. x 9 13/16 d. in. each

18. *Relógio de sol* (Sun Dial), 2006  
by Expedito  
soapstone sculpture  
6 5/16 h. x 7 1/2 l. x 2 3/16 d. in.

19. *Anjo* (Angel), 2006  
by David Fuzzato  
soapstone sculpture  
5 3/8 h. x 12 3/16 l. x 4 3/4 d. in.

20. *Profeta Jonas (The Prophet Jonah)*, 2006  
by Deusdeti Pinheiro, Ouro Preto  
soapstone sculpture  
16 15/16 h. x 7 1/16 l. x 4 5/16 d. in.

21. 11 decorative pieces, 2006  
by Núcleo deArte em Estanho  
pewter  
bowl: 6 x 5 3/16 in.  
low, wide flower vase: 9 1/4 x 4 1/2 in.  
medium flower vase: 4 1/2 x 7 1/2 in.  
tall flower vase: 2 1/2 x 12 in.  
classic flower vase: 4 1/2 x 7 1/4 in.  
bottle with lid: 3 1/2 x 11 3/4 in.  
plate: 11 x 8 x 1 1/2 in.  
6 glasses: 1 3/4 x 3 7/8 in.  
soup tureen with lid: 12 1/2 in. x 11 in.

22. *Tapete arraiolo (Arraiolo rug)*, 2004  
by Vânia Sales, Diamantina, Minas Gerais  
73 x 104 in.

23. *Divino Espírito Santo (Divine Holy Ghost)*,  
n/a  
by Martiniano Moreira de Carvalho, b. Vitoriano  
Veloso, Prados, Minas Gerais, Brazil, 1962–  
wood  
39 3/8 d. in.

**From the collection of the Museu Histórico  
Abílio Barreto, Fundação Municipal de Cultura**

24. *Escarradeira (Spittoon)*, n/a  
anonymous  
painted porcelain, 6 7/8 h. x 9 7/16 d. in.

25. *Jaburu (Homely Fellow)*, n/a  
by Luiz Olivieri, b. Florence, Italy, 1869–d. Belo  
Horizonte, Brazil, 1937  
sculpture, polychrome plaster and paint  
13 h. x 4 1/8 l. x 4 d. in.

26. *Mingote (Smoker)*, n/a  
by Luiz Olivieri, b. Florence, Italy, 1869–d. Belo  
Horizonte, Brazil, 1937  
sculpture; clay, ink and paint  
6 11/16 h. x 3 1/8 l. x 3 3/8 d. in.

27. *José Jacinto das Neves*, n/a  
by Luiz Olivieri, b. Florence, Italy, 1869–d. Belo

Horizonte, Brazil, 1937  
sculpture; plaster, wood and paint  
12 h. x 3 9/16 l. x 3 9/16 d. in.

28. *Melindrosa (Flapper)*, n/a  
anonymous  
sculpture; plaster and paint  
17 5/16 h. x 4 l. x 4 1/2 d. x 3 1/8 d. in.

29. *Manoel Creoulo*, n/a  
by Luiz Olivieri, b. Florence, Italy, 1869–d. Belo  
Horizonte, Brazil, 1937  
sculpture  
clay and paint  
11 3/16 h. x 5 1/2 l. x 3 9/16 d. in.

30. *Militar (Soldier)*, n/a  
by Luiz Olivieri, b. Florence, Italy, 1869–d. Belo  
Horizonte, Brazil, 1937  
sculpture  
clay, paint and wood  
8 11/16 h. x 3 1/4 l. x 3 11/16 d. in.

31. *Jogador de futebol (Soccer Player)*, early 20th  
century  
by Debuh  
bronze sculpture  
17 1/8 h. x 10 1/4 l. x 10 7/16 d. in.

32. *Planta topográfica, Cidade de Minas*  
(Topographical Map of the City of Minas), 1893  
by Comissão Construtora da Nova Capital  
photo reproduction

33. *Mapa do Município de Belo Horizonte* (Map of  
the City of Belo Horizonte), 1985  
by PRODABEL, Aerofoto Cruzeiro, S.A.  
photo reproduction

34. *Avenida Liberdade (Liberty Avenue)*, 1902–  
1905  
anonymous  
photo reproduction

35. *Praça Rui Barbosa e Estação Central* (Rui  
Barbosa Square and Central Station), 1946  
by Casa da Lente  
photo reproduction

36. *Projeto geral do parque, Minas Gerais* (General Plan of the Square, Minas Gerais), n/a by Comissão Construtora da Nova Capital photo reproduction

37. *Visita do Sr. Benedito Valadares, do Prefeito Juscelino Kubitschek e autoridades à construção do Golfe Clube da Pampulha* (Visit of Mr. Benedito Valadares, Mayor Juscelino Kubitschek and authorities involved in the construction of the Golf Club in Pampulha), 1943 anonymous, photo reproduction

38. *Vista aérea do Estádio Magalhães Pinto, O Mineirão, Minas Gerais* (Aerial view of the Magalhães Pinto Stadium, O Mineirão, Minas Gerais), 1965–1970 anonymous, photo reproduction

39. *Vista aérea da Praça Raul Soares, Belo Horizonte* (Aerial view of the Raul Soares Square, Belo Horizonte), 1973–1975 anonymous, photo reproduction

40. *Vista noturna da Igreja São Francisco de Assis, Pampulha* (Night view of the St. Francis of Assisi Church, Pampulha), 1970–1975 anonymous, photo reproduction

41. *Palácio do Governo, Praça da Liberdade* (Government Palace, Liberty Square, Belo Horizonte), 1980–1985 anonymous, photo reproduction

42. *Avenida Afonso Pena* (Afonso Pena Avenue, Belo Horizonte), 1902 anonymous, photo reproduction

43. *Quartel da Polícia* (Police Headquarters, Belo Horizonte), 1902–1904 by Francisco Soucasaux, photo reproduction

44. *Praça Rui Barbosa* (Rui Barbosa Square, Belo Horizonte), 1930–1935 anonymous, photo reproduction

45. *Sede da antiga fazenda do Leitão* (Headquarters of Old Leitão Estate, Belo Horizonte), 1935–1939 anonymous, photo reproduction

46. *Vista aérea da Praça Raul Soares* (Aerial view of Raul Soares Square, Belo Horizonte), 1956 by Câncio de Oliveira, photo reproduction

47. *Praça Rio Branco* (Rio Branco Square, Belo Horizonte), 1997 anonymous, photo reproduction

**From the collection of the Museu de Arte da Pampulha**

48. *Sabará*, 1961

by Alberto da Veiga Guignard, b. Nova Friburgo, Rio de Janeiro, Brazil, 1896–d. Ouro Preto, Minas Gerais, Brazil, 1962 oil on wood, 18 1/8 x 21 5/8 in.

**From the collection of Casa de Guignard Museum**

49. *Retrato de um homem* (Portrait of a Man), n/a by Alberto da Veiga Guignard, b. Nova Friburgo, Rio de Janeiro, Brazil, 1896–d. Ouro Preto, Minas Gerais, Brazil, 1962 oil on canvas, 29 1/8 x 25 in.

**From the collection of Mr. Pedro de Castro**

50. *Número 24* (Number 24), n/a by Amilcar Augusto Pereira de Castro, b. Paraisópolis, Minas Gerais, Brazil, 1920–d. Belo Horizonte, Brazil, 2002 cut-and-fold sculpture iron, 37 3/8 h. in.

51. *Número 25* (Number 25), n/a by Amilcar Augusto Pereira de Castro, b. Paraisópolis, Minas Gerais, Brazil, 1920–d. Belo Horizonte, Brazil, 2002 cut-and-fold sculpture iron, 15 3/4 h. in.

52. *Número 26* (Number 26), n/a by Amilcar Augusto Pereira de Castro, b. Paraisópolis, Minas Gerais, Brazil, 1920–d. Belo Horizonte, Brazil, 2002 sculpture with cut iron, 15 3/4 h. in.

**From the collection of Ms. Claudia Renault**

53. *Lascas de madeira, zinco e vidro* (Slivers of Wood, Zinc and Glass), 2005



by Claudia Renault, b. Belo Horizonte, Brazil,  
1952–  
15 3/4 x 78 3/4 x 2 3/4 in.

**From the collection of Mr. Máximo Soalheiro**

54. 11 decorative pieces  
by Máximo Soalheiro Barroso, b. Sardoá, Minas  
Gerais, Brazil, 1955–  
ceramic, fired at high temperatures  
various measurements

**From the collection of the Inter-American  
Development Bank (IDB)**

55. Da Série *Memória* (from the *Memory Series*),  
2005  
by Thaís Salgado Helt, b. Juiz de Fora, Minas  
Gerais, Brazil, 1948–  
lithography and embroidery  
45 11/16 x 33 7/16 in.

**From the collection of Mr. Antônio Costa Dias**

56. *Totens* (Totem Poles), 2000  
by Antônio Costa Dias, b. Belo Horizonte, Brazil,  
1948–  
polychrome wood with relief  
3 pieces, 78 3/4 h. x 9 3/16 l. x 2 d. in. each

## Selection of works in the exhibition



*Oratório de alcova* (Bedroom Altar), Minas Gerais,  
19th Century  
Image of St. Anne Teacher  
anonymous  
polychrome, cut and carved wood  
open: 20 1/4 x 15 9/16 x 6 7/8 in.  
closed: 20 1/4 x 10 1/4 x 6 11/16 in.  
From the collection of the Museu do Oratório,  
Instituto Cultural Flávio Gutierrez  
Photo: Daniel Mansur



*Sem título* (Untitled), n/a  
by Geraldo Teles Oliveira "GTO," b. Itapeperica, Minas  
Gerais, 1913–d. Divinópolis,  
Minas Gerais, 1990  
wooden sculpture  
25 3/16 h. x 6 11/16 l. x 5 1/2 d. in.  
From the collection of Mr. José Alberto Nemer  
Photo: Daniel Mansur



*Tapete arraiolo* (Arraiolo rug), 2004  
by Vânia Sales, Diamantina, Minas Gerais  
73 x 104 in.  
From a private collection  
Photo: IDB Photo Library



*Vista aérea da Praça Raul Soares, Belo Horizonte*  
(Aerial view of the Raul Soares Square, Belo  
Horizonte), 1973–1975  
anonymous  
From the collection of the Museu Histórico Abílio  
Barreto, Fundação Municipal de Cultura  
Photo: Museu Histórico Abílio Barreto,  
Fundação Municipal de Cultura

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## **Exhibition**

The exhibition will be open from February 22 to May 12, 2006. A free, full-color bilingual catalogue in English and Portuguese will be available to the public at the gallery. Photographs of the artworks on exhibit are available upon request. For photographs, please call 202 623 1213.

The IDB Cultural Center Gallery is open five days a week, Monday through Friday, from 11 a.m. to 6 p.m., free of charge.

For guided tours of groups of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

**The IDB Cultural Center** is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All the events are free of charge.

The Cultural Center home page is located at: [www.iadb.org/cultural](http://www.iadb.org/cultural)  
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