



IDB Cultural Center
Inter-American Development Bank
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Information Bulletin No. 97

*Artful Diplomacy:
Art as Latin America's Ambassador in
Washington, D. C.*



Open November 14, 2007 to January 30, 2008

On the cover, clockwise from top left:

Pericón en la estancia (Pericón Dance at the Country House), undated, by Pedro Figari, Uruguayan (b. 1861 Montevideo, Uruguay – d. 1938), oil on canvas, 27.6 h. x 38.2 w. inches
Collection of the Embassy of Uruguay

La muñeca rota (Broken Doll), 1946, by Héctor Poleo, Venezuelan (b. 1918 Caracas, Venezuela – d. 1989), oil on canvas, 42 h. x 27 w. inches, collection of the Embassy of the Bolivarian Republic of Venezuela.

The Wagon (La carreta), n/a., by Pablo Esteban O'Higgins [Paul Higgins Stevenson], Mexican (b. 1904 Salt Lake City, Utah, United States – d. Mexico City, Mexico 1983), lithograph 55/100
20 h. x 28 w. inches, collection of the Cultural Institute of Mexico.

Defensa de la Eucaristía (Defense of the Holy Eucharist), 17th century, oil on canvas
63 9/16 h. x 47 1/16 w. inches, collection of the Government of Peru, National Institute of Culture (INC), on loan to the Embassy of Peru.

Photo: IDB Photo Library

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

announces the opening of

*Artful Diplomacy:
Art as Latin America's Ambassador in
Washington, D. C.*

Open November 14, 2007 to January 30, 2008

An exhibition featuring artworks from Latin American embassies,
official residences and delegations in Washington.

The exhibit unites painting, sculpture, drawing, engraving, and folk art in
various materials, from different historical periods.

Washington, D.C., November 6, 2007

An exhibition of 59 artworks drawn from Latin American embassies, official residences and delegations in the City of Washington will open at the Gallery of the IDB Cultural Center on Wednesday, November 14th, at 11:00 a.m.

The exhibit can be viewed until January 25, 2008. The exhibition gathers a number of artworks belonging to a diverse group of Latin American embassies, diplomats and their delegations and organizations in Washington, D.C.

Before assuming the presidency of the Inter-American Development Bank, Luis Alberto Moreno served in Washington for several years as Ambassador of Colombia to the United States. When

introducing the exhibition, he says that "One of the most rewarding aspects of working as a diplomat is the chance to learn about other cultures and traditions. This is especially true in Washington, D.C., where official and informal gatherings at embassies, diplomatic residences and international organizations offer an unparalleled opportunity to sample the cultural riches of many nations. Most of these buildings hold valuable collections of visual art, and together they comprise a sort of virtual museum. Visiting these buildings, one is exposed to distinctive works that speak volumes about the people, their history, idiosyncrasies and cultural identities."

For a city that boasts such a wealth of artistic institutions on the National Mall, representing art from all corners of the world (the National Museum of African Art, the Freer and Sackler Galleries for Asian arts, and the National Gallery of Art with its impressive collection of European art from the Middle Ages to the present, to name a few), the absence (for whatever reason) of a major institution in the nation's capital representing the arts of Latin America is, in itself, a rather negative statement of sorts.

This fact, combined with the proclivity of the press to report on the usually not-so-positive aspects of the social, political, and economic realities of the region, tends to indiscriminately put the prestige of Latin American countries at risk, and creates an unappreciative feeling among the public toward a region that, despite its inconsistencies, has excelled culturally for centuries.

These may be the reasons why there has never been a sustained interest in Latin American art among Washington collectors, and those art galleries that have ventured into the trade have not lasted long. Despite the contributions of many Latin American artists to art history (Joaquín Torres García, Wifredo Lam, Roberto Matta, Diego Rivera, and Emilio Pettoruti, to name a few), Washington museums seem reluctant to include their work in permanent exhibitions – at least that is the impression one receives.

Embassies and other official institutions are places where a dignified and decorated setting is crucial for dialogue, business, and political understanding. Such places restrict public access for the most part, for reasons that are not difficult to comprehend, and therefore avoid the kind of critical scrutiny received by museums and cultural institutions with open admission.

Art, then, however inconspicuous it may be, is one of Latin America's best ambassadors in Washington. The selection of works presented in this exhibit, freely chosen by the IDB Cultural Center, covers a wide span from pre-Columbian times to the end of the twentieth century. The exploration of this circumscribed territory has rewarded the IDB Cultural Center with an array of extraordinary surprises, with most pieces being of the highest rank among peers, the kind that a first-rate museum would wish to have. All of those factors make this an exciting and unusual exhibition.

Most of the known artists represented in the exhibit have had shows in Washington, in unorthodox places, at one time or another. Because of the diversity of historical periods, the works united in the exhibit are referenced by country rather than accommodated into a historical timeline, since there is no such thing as a strict or logical development of "Latin American art," even from a non-Westernized point of view. Events in each country make each

history different, and their economic, political, and social circumstances differentiate them even more.

From the **Embassy of Argentina**, the exhibit includes three paintings by **Raquel Forner** (1902-1988), **Miguel Diómede** (1902-1974), and **Vicente Forte** (1912-1980). Forner may be the most familiar of the three to Washingtonians because of the large piece (a gift of the Argentine government) by this artist that hangs at the Kennedy Center.

From the **Official Residence of the Ambassador of Bolivia**, occupied by His Excellency Mario Gustavo Guzmán Saldaña, are two pieces by an outstanding female artist, **Marina Núñez del Prado** (1910-1995), who, by the way, is also represented in Washington in the collection of the Hirshhorn Museum and Sculpture Garden.

The **Official Residence of the Ambassador of Brazil** on Massachusetts Avenue, home to His Excellency Antonio Patriota, is one of the most spectacular diplomatic dwellings in Washington. The city still remembers when Diana, Princess of Wales, used to sojourn there while visiting the nation's capital on nonofficial duties. Many masterpieces from different periods adorn its walls, among them paintings by the foremost modern Brazilian artists Cândido Portinari and Emiliano Di Cavalcanti, already seen in a past exhibit at Meridian House. On this occasion, the IDB Cultural Center has selected the work of two important female artists, **Yolanda Mohalyi** (1909-1978) and **Wega Néry** (1912-2007). Mohalyi is a Hungarian immigrant who moved to Brazil in 1931 after studying at the Royal Academy in Budapest; she had a great impact on the artistic education of the new artistic generations in São Paulo. Néry's *Rapsódia em vermelho* (Rhapsody in Red) (1964) is, on the other hand, more expressionistic, and Néry's work carries a personality that is distinctive of a period of great success in her life.

To complement the Brazilian presence in the exhibition, the **Art Museum of the Americas of the Organization of American States (OAS)** has loaned to the IDB Cultural Center two Brazilian pieces. One is the striking *Retorno da feira* (Return from the Fair) (1940) by **Cândido Portinari** (1903-1962), emblematic of his socially concerned style, which, formalistically speaking, is related to post-Futurist traits. It is also technically related to Mexico's renaissance of the 1920s, which is displayed at its best in the two frescoes that greet visitors at the entrance of the Spanish and Portuguese Division of the Library of Congress. The other piece on loan from the OAS is a painting by **Bernardo Cid de Sousa Pinto** (1925-1982) entitled *Beijo* (Kiss) (1973), and indeed it is a beautiful work, executed with a unique and poetic sensibility. De Souza Pinto was a self-taught Surrealist outsider within Brazilian art who worked for nearly twenty years before attracting any attention.

Chile is represented in the exhibit by an excellent piece by the seminal Surrealist and Action Painting forerunner **Roberto Matta** (Roberto Sebastián Matta Echaurren, 1911-2002) entitled *Le pas de l'espèce* (The Step of the Species) (1963), painted at a moment when Matta's career had achieved indisputable international stature, in part because of an impressive and rare midcareer retrospective at The Museum of Modern Art in 1957.

Colombia has an imposing presence thanks to the inclusion of *Niña sobre burro* (Girl on a Donkey) (1959), a painting by **Fernando Botero** (1932-), and *Formas siguiendo un tren* (Forms Following a Train) (1969) by **Alejandro Obregón** (1920-1992), provided by a high-ranking diplomat who wishes to remain anonymous. These two pieces are complemented by two exquisite drawings by **Manuel Hernández** (1928-) that hang at the **Official Residence of the Ambassador of Colombia**. The drawings are the property of the Colombian government, whose representative in Washington is Her Excellency Ambassador Carolina Barco.

Thanks to the **Embassy of Costa Rica**, the exhibit has the good fortune to accommodate four engravings by **Francisco Amighetti Ruiz** (1907-1998): *El niño y la nube* (The Boy and the Cloud) (1969), *La modelo* (The Model) (1972), *Cementerio de Escazú* (Escazú Cemetery) (1975), and *La colina* (The Hill) (1983). Amighetti exhibited in Washington for the first time in 1943, and was then known primarily for his illustrations in the famous Central American magazine *Repertorio Americano* (American Repertoire). A colorful character affectionately known as "Don Paco," he specialized in the woodcutting technique and also gave his artistic attention to watercolor and oil painting, developing into a solid expressionist who helped Costa Rican art move from a pastoral-like mode, very popular in the 1930s, toward a more socially conscious subject matter.

From the **Official Residence of the Ambassador of the Dominican Republic**, His Excellency Flavio Dario Espinal, comes the piece by **Yoryi Morel** (1906-1978), entitled *Paisaje con flamboyán del mediodía* (Landscape with Flamboyant at Mid-Day) (circa 1950). The *flamboyán* is a tree that abounds in the Caribbean islands and produces a very intense red flower that contrasts sharply with the desert-like locations where it sometimes grows. Its recurrent use among painters in particular added to a social discourse aimed at reinforcing a quasi-ideological, nationalistic feeling often promoted in the first half of the twentieth century by many Latin American artists who followed the example established by Mexican Muralism and its revival of a pride based on native values.

Under the gracious patronage of the **Embassy of Ecuador** and Ambassador Luis Benigno Gallegos Ch., the IDB Cultural Center secured three religious colonial paintings. During colonial times in Latin America, the city of Quito was one of the main centers for the production of religious imagery, painting, sculpture, and cult objects, for which there were many requests from local convents and churches. Today, the colonial quarter of the City of Quito, refurbished a few years ago with a multimillion-dollar loan from the IDB, bears the honor of being declared Patrimony of Humanity by UNESCO.

A group of *chintas*, or carved wooden dolls, from **El Salvador**, belonging to an anonymous lender, represent this Central American nation in the exhibition. The *chinta* used to be the kind of doll that peasants in the countryside carved for their little girls. The large doll on display in this exhibition was commissioned by the collector through someone who worked at the market, and is probably the last *chinta* produced in El Salvador, since soon after it was delivered, news of the passing of the old woman who still made them reached Washington.

Guatemala's participation is a 1959 drawing by **Rodolfo Abularach** (1933-), one of Guatemala's most distinguished artists, who is also represented in the collections of the Metropolitan

Museum and The Museum of Modern Art. The drawing is provided for the exhibit courtesy of a private collector.

Honduras is represented by a gorgeous trunk from a private collection, made by craftsmen in Valle de Ángeles, a town about 45 minutes away from Tegucigalpa in which almost the entire population makes a living from the production of handicrafts.

The various pieces representing **Mexico** in the exhibition come from different sources. The prints by **Pablo Esteban O'Higgins** (1904-1983) and **Leonora Carrington** (1917-), and the ink wash drawing by **Luis Nishizawa** (1920-) entitled *Barrancas del cobre* (Cooper Canyon) (1989) came from the **Kimberly Collection** and were donated to the **Cultural Institute of Mexico** about a decade ago. The piece by **Manuel Felguérez** (1928-) is the personal property of the institute's Director, Juan García de Oteyza, son of the Mexican intellectual Juan García Ponce. The papier mâché sculpture and the wooden *alebrije* (a fantastic animal painted in many colors) appear in the exhibit courtesy of anonymous lenders.

Helio Gutiérrez (1960-) is one of the most recognized contemporary pottery artists in **Nicaragua**. The pottery-making tradition in that country evolved with particular vitality during the 1980s, thanks in part to input from the government's General Division of Craftsmaking (no longer in existence) along with the technical cooperation of the Italian government. He comes from a family of craftsmen and continues to work in his home near the town of San Juan de Oriente, where his sons and nephews have continued in the family tradition, creating pieces that are as delicate and original as his own.

Paraguay is represented by the work of two seminal figures in the country's arts: **Josefina Pla** (1909-1999) and **Lívio Abramo** (1903-1992). Pla's silkscreen hangs at the Embassy of Paraguay represented by His Excellency James Spalding Hellmers. She was an immigrant from the Canary Islands, where she wrote poetry, short stories, and essays, practiced as a potter, worked as a radio commentator, and strongly influenced the Paraguayan intelligentsia with her eloquent, and at times aggressive take on practically every aspect of Paraguayan life. She was also a feminist, of course. Abramo was a immigrant from Brazil and is credited with introducing expressionistic woodcutting in Paraguay, marking an entire generation of younger artists, to whom he taught the technique in his workshop, *Yapari-Tilcará*.

Thanks to His Excellency Ambassador Felipe Ortiz de Zevallos, the exhibit is able to include a number of artworks from the **Official Residence of the Ambassador of Peru** that cover four distinctive periods in the history of the country, and for that matter, of Latin America.

From Peruvian **pre-Columbian times**, the exhibit features five pottery pieces, which are part of a major effort by the government of Peru to rescue artifacts that have been looted or illegally exported outside the country. The **Colonial period**, which Peru officially began in 1542 when Charles I of Spain (or Charles V of Germany) established the Viceroyalty of Peru, with Lima as its capital, is illustrated by a superb example of colonial painting by anonymous artists from the Cuzco School: the *Defensa de la Eucaristía* (Defense of the Holy Eucharist). Creole artist **Pancho**

Fierro (1807-1879), who was the son of a Black father and an Indian mother, was the quintessential artist of humble origins who became the chronicler of the City of Lima, producing more than 1200 watercolors. Engravings based on his watercolors illustrate the early Republican period in Peru, especially that part of the nineteenth century when Peru, like many other Latin American countries, struggled after independence to develop a sense of identity. Craft making in Peru is a very important part of ancient tradition and of contemporary economic and social entrepreneurship. The horse and bull figurines included in this exhibition, from the Pucará region (probably from the third quarter of the twentieth century), are part of a way of life in the Peruvian mountains, and their production is on the brink of extinction.

Pedro Figari (1861-1938) is without doubt, along with Joaquín Torres García, a figure most dear to Uruguayans and to all those who share a passion for Latin American art. Figari was a painter but also a humanist, a man of law, letters, and many other talents. The two paintings by Figari, *Vieja estancia* (Old Country House) (undated) and *Pericón en la Estancia* (Pericón Dance at the Country House) (undated) come from the **Official Residence of the Ambassador of Uruguay**, occupied by His Excellency Ambassador Carlos Gianelli Derois.

The exhibit comes to a close with three spectacular paintings from the **Official Residence of the Ambassador of the Bolivarian Republic of Venezuela**, thanks to the cooperation of His Excellency Ambassador Bernardo Álvarez Herrera. These works, by **Armando Reverón** (1889-1954), **Manuel Cabré** (1890-1984), and **Héctor Poleo** (1918-1989), exemplify three very different moments in Venezuelan art during the twentieth century.

Reverón was recently honored, in February-April of this year, with a small retrospective at The Museum of Modern Art. He eventually went to live in complete self-seclusion in a shack close to the Venezuelan shore in the Macuto province, not far from Caracas. For company he preferred the dolls he himself fabricated out of rags, as well as wooden birds and even a phone that obviously did not ring or work. Reverón's stature as an artist has grown steadily in the last thirty years; his work is sought by collectors from all over the world, who compare his contribution to those of other seminal artists of the early twentieth century. Cabré's style provides an interesting counterpoint to Reverón's. One of his favorite subjects was the Avila, the imposing hill against which the City of Caracas is built and which has come to identify the city geographically. On the other hand, Poleo's art evolved around a surrealist, pessimistic feeling. From there, Poleo moved to a more socially conscious agenda, and *La muñeca rota* (The Broken Doll) of 1946 is representative of his style during those years, according to the late Colombian art critic, Marta Traba. From this standpoint, Poleo's work is atypical of Venezuelan art during his lifetime, since socially conscious themes were not favored by Venezuelan artists during the twentieth century.

The Curator of the exhibit is Félix Ángel, General Coordinator and Curator of the IDB Cultural Center. In his essay for the catalogue, he states that, "As it occurs in any diplomatic maneuvering, an exhibition such as this cannot pretend to have a conclusive, definitive end, since it is part of its very nature to force -gracefully- the spectator to move back and forth among different styles, movements, expressions, ideas, and aesthetic positions that are not organized in any logical framework. Such a dynamic may keep the visitor alert, trying to connect the dots in an attempt

to put into some kind of order so many plastic endeavors represented at once in the same gallery. A sense of history of the region may help, as well as geography, awareness of social and political events and, as a general reference, the history of art, at least that of the Western world; but those are not prerequisites. The show as a whole may or may not make sense in the same way that a calculated, well-edited curatorial script may lead us to believe or understand a particular set of ideas or premises to prove a point."

Angel concludes by saying that, "One thing is true for sure. Most of the art in this exhibition, if not all of it, exudes a sense of authenticity, ingenuity, and creative passion. Standing before it, it's difficult to remain indifferent, no matter one's level of education or sensibility. That in turn gives rise to a sense of the people who created these pieces, suggesting that there is more in the part of the world they come from than one may believe when reading the news or watching the TV. Look South."

"And if that is the end result, seeing art as Latin America's most inconspicuous ambassador in Washington, we may consider our job done, at least for the time being."

List of works

Argentina

1.
Bodegón (Still Life), 1956
by Miguel Diómede
Argentine (b. 1902 Buenos Aires, Argentina – d. 1974 Buenos Aires, Argentina)
oil on panel, 13.4 h. x 16.9 w. inches
Collection of the Embassy of Argentina
2.
Luna (Moon), 1958
by Raquel Forner
Argentine (b. 1902 Buenos Aires, Argentina – d. 1988)
oil on canvas, 36.2 h. x 22.8 w. inches
Collection of the Embassy of Argentina
3.
Ave muerta (Dead Bird), 1962
by Vicente Forte
Argentine (b. 1912 Lanús, Provincia de Buenos Aires, Argentina – d. 1980)
oil on canvas, 34.6 h. x 39.4 w. inches
Collection of the Embassy of Argentina

Bolivia

4.
Sin título (Untitled), n/a

by Marina Núñez del Prado
Bolivian (b. 1910 La Paz, Bolivia – d. 1995)
sculpture, bronze, 17 1/2 h. x 17 w. x 15 d. inches
Collection of the Embassy of Bolivia

5.
Sin título (Untitled), n/a.
by Marina Núñez del Prado
Bolivian (b. 1910 La Paz, Bolivia – d. 1995)
sculpture, bronze, 22 h. x 13 1/2 w. x 16 d. inches
Collection of the Embassy of Bolivia

Brazil

6. *Rapsódia em vermelho* (Rhapsody in Red), 1964
by Wega Néry
Brazilian (b. 1912 Corumba, Mato Grosso, Brazil – d. 2007 Guarujá/Brazil)
oil on canvas, 69 h. x 71 w. inches
Collection of the Embassy of Brazil
7. *Sem título* (Untitled), 1972
by Yolanda Mohalyi
Brazilian (b. 1909 Hungary – d. 1978 São Paulo, Brazil)
oil on canvas, 58 h. x 58 w. inches
Collection of the Embassy of Brazil

8.
Retorno da feira (Return from the Fair), 1940
by Cândido Portinari
Brazilian (b. 1903 Brodosqui, São Paulo, Brazil – d. 1962 Rio de Janeiro, Brazil)
oil on canvas, 40 h. x 32 w. inches
Collection of the Art Museum of the Americas (OAS), gift of José Gómez-Sicre

9.
Beijo (Kiss), 1973
by Bernardo Cid de Souza Pinto
Brazilian (b. 1925 São Paulo, Brazil – d. 1982 São Paulo, Brazil)
oil on canvas, 28 ½ h. x 21 w. inches
Collection of the Art Museum of the Americas (OAS)

10. & 11.
Elderly Couple Presiding over the Macumba, c. 2000
by Timóteo (Northwestern Brazil)
carved wood, with black paint
Elder Man: 23 ¾ h. x 8 w. x 9 d. inches
Elder Woman: 24 h. x 8 ¼ w. x 8 ½ w. inches
Private Collection

Chile

12.
Le Pas de L'Espèce (The Step of the Species), 1963
by Matta (Roberto Sebastián Matta Echaurren)
Chilean (b. 1911 Santiago, Chile – d. 2002 Civitavecchia, Italy)
oil on canvas, 32 ¼ h. x 39 w. inches
Collection of the Art Museum of the Americas (OAS), Gift of the Estate of Lucille Espinosa

Colombia

13.
Formas siguiendo un tren (Forms Following a Train), 1969
by Alejandro Obregón
Colombian (b. 1920 Barcelona, Spain – d. 1992 Cartagena, Colombia)
oil on canvas, 72.8 h. x 65 w. inches
Private Collection

14.
Niña sobre burro (Girl on a Donkey), 1959

by Fernando Botero
Colombian (b. 1932 Medellín, Colombia –)
oil on canvas, 66.9 h. x 29.9 w. inches
Private Collection

15.
Sin título (Untitled), 1980
by Manuel Hernández
Colombian (b. 1928 Bogotá, Colombia –)
drawing, charcoal and pastel on paper
25.6 h. x 19.7 w. inches
Collection of the Embassy of Colombia

16.
Sin título (Untitled), 1974
by Manuel Hernández
Colombian (b. 1928 Bogotá, Colombia –)
drawing, charcoal on paper
25.6 h. x 19.7 w. inches
Collection of the Embassy of Colombia,

Costa Rica

17.
Cementerio de Escazú (Escazu Cemetery), 1975
by Francisco Amighetti Ruiz
Costa Rican (b. 1907 San José, Costa Rica – d. 1998)
serigraph # 28/50, 18 h. x 25 ¼ w. inches
Collection of the Embassy of Costa Rica

18.
La colina (The Hill), 1983
by Francisco Amighetti Ruiz
Costa Rican (b. 1907 San José, Costa Rica – d. 1998)
serigraph # 37/51, 15 ¼ h. x 23 ¾ w. inches
Collection of the Embassy of Costa Rica

19.
La modelo (The Model), 1972
by Francisco Amighetti Ruiz
Costa Rican (b. 1907 San José, Costa Rica – d. 1998)
serigraph # P.A., 23 h. x 14 ¾ w. inches
Collection of the Embassy of Costa Rica

20.
El niño y la nube (The Boy and the Cloud), 1969
by Francisco Amighetti Ruiz
Costa Rican (b. 1907 San José, Costa Rica – d. 1998)
serigraph # P.A., 19 ¾ h. x 11 ¾ w. inches
Collection of the Embassy of Costa Rica

Dominican Republic

21.

Paisaje con flamboyán del mediodía (Landscape with Flamboyán at Mid-day), c. 1950

by Yoryi Morel

Dominican (b. 1906 Santiago de los Caballeros, Dominican Republic - d. 1978)

oil on canvas, 34 h. x 40 w. inches

Collection of the Embassy of the Dominican Republic

Ecuador

22.

El taller de Nazaret (Workshop in Nazareth), 19th century

by Manuel de Samaniego

Quito School

oil on canvas, polychrome; carved and gilded wood frame, 16 h. x 20 w. inches

Collection of the Embassy of Ecuador

23.

Nuestra Señora de la Escalera (Our Lady of the Steps), 19th century

Anonymous, Quito School

oil on canvas, polychrome; carved and gilded wood frame, 28 h. x 20 w. inches

Collection of the Embassy of Ecuador

24.

La Resurrección del Señor (The Resurrection of Christ), 19th century

Anonymous, Quito School

oil on canvas, 19.7 h. x 11.8 w. inches

polychrome; carved and gilded wood frame

Collection of the Embassy of Ecuador

El Salvador

25.

Chintas (Dolls), n/a.

painted wood

Large doll 12 3/16 h. x 4 w. x 2 3/4 d. inches

Two medium size dolls: 6 1/2 h x 5 1/4 inches

Four small dolls: various sizes

Private Collection

Guatemala

26.

Untitled (from the pre-Columbian Series), 1958

by Rodolfo Abularach

Guatemalan (b. 1933 Guatemala City, Guatemala-)

Paper size 17 7/8 x 23 5/8 inches

Image size 16 1/2 x 22 1/8 inches

Dedicated "Para mi buen amigo Espinosa"

Private Collection

Honduras

27.

Wooden Trunk Carved with Orchid Motifs, 2001

15.3 x 15.4 x 30.3 inches

Private Collection

Mexico

28.

The Wagon (La carreta), n/a.

by Pablo Esteban O'Higgins [Paul Higgins Stevenson]

Mexican (b. 1904 Salt Lake City, Utah, United States - d. Mexico City, Mexico 1983)

lithograph 55/100, 20 h. x 28 w. inches

Collection of the Cultural Institute of Mexico

29.

Martes (Tuesday), 1978

by Leonora Carrington

Mexican (b. 1917 Clayton Green, South Lancaster, Lancashire, England -)

lithograph 20/150, 24 h. x 36 w. inches

Collection of the Cultural Institute of Mexico

30.

Barrancas del cobre (Cooper Canyon), 1989

by Luis Nishizawa

Mexican (b. 1920 San Mateo, México -)

ink on Japanese paper , 38 x 50 inches (paper size)

Collection of the Cultural Institute of Mexico

31.

Juego de dos planos (Two Plane Play), 1975

by Manuel Felguérez

Mexican (b. 1928 Zacatecas, Zacatecas, Mexico -)

lacquer on canvas, 31.9 x 31.9 inches

Collection of Juan García de Oteyza

32.

Muerte (Death), c. 2002

papier mâché

20 h. x 5 ½ w. x 4 1/2 d. inches
50.8 h. x 14 w. x 11.4 d. cm
Private Collection

33.
Comadreja (Weasel), c. 2002
polychrome wood
collective work, Xoxo Arrazola, Oaxaca, Mexico
13 h. x 8 w. x 12 ½ d. inches
Private Collection

Nicaragua

34.
Vasija con decoración geométrica, roja, 1996
(Vessel With Geometric Decoration, red)
by Helio Gutiérrez
Nicaraguan (b. 1960 San Juan de Oriente,
Nicaragua -)
7 height x 2 ½ diameter (mouth) x 8 wider
diameter inches
Private Collection

35.
Vasija con decoración de ranas, verde, c. 1996
(Vessel With Frog Decoration, green)
by Helio Gutiérrez
Nicaraguan (b. 1960 San Juan de Oriente,
Nicaragua -)
8 h. x 9 w. x 6 1/2 d. inches
Private Collection

36.
Vasija con decoración de ranas, negra, c. 2000
(Vessel with frog decoration, black)
by Helio Gutiérrez
Nicaraguan (b. 1960 San Juan de Oriente,
Nicaragua -)
8 1/4 h. x 10 w. x 7 ½ d. inches
Private Collection

Paraguay

37.
Sin título (Untitled), n/a.
From the Paraguayan Motif Series
by Josefina Pla
Paraguayan (b. 1909 Fuerteventura, Canary
Islands, Spain - d. 1999 Asunción, Paraguay)
serigraph, 11 h. x 16 w. inches
Collection of the Embassy of Paraguay

38.
Sin título (Untitled), c. 1981
From the Macumba Series
by Lívio Abramo
Brazilian (b. 1903 Araraquara, São Paulo, Brazil -
d. 1992 Asunción, Paraguay)
stone engraving, 19 h. x 16 w. inches
Collection of Oscar Centurión

39.
Mbigua y Puerto (Mbigua and Harbor), 1981
From the Series Scenes of the Bay of Asunción,
Paraguay River
by Lívio Abramo
Brazilian (b. 1903 Araraquara, São Paulo, Brazil -
d. 1992 Asunción, Paraguay)
pencil drawing with ink
13.8 h. x 12.6 w. inches
Collection of Oscar Centurión

40. *Untitled*, n/a.
by Lívio Abramo
Brazilian (b. 1903 Araraquara, São Paulo, Brazil -
d. 1992 Asunción, Paraguay)
serigraph, 12 h. x 14 w. inches
Collection of the Embassy of Paraguay

Peru

41.
Defensa de la Eucaristía (Defense of the Holy
Eucharist), 17th century
oil on canvas, 63 9/16 h. x 47 1/16 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru

42.
Cerámica Paracas Cavernas (Paracas Cavernas
ceramic)
South coast, 700 BCE-100 CE
bowl with geometric and stylized post-fired
decoration, 3.3 x 8.3 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru

43.
Cerámica Moche (Moche ceramic)
North coast, 100 BCE – 800 CE
portrait vessel of the Moche culture, pre-fired
painting shows a person wearing ear ornaments,
6.5 x 5.9 x 5.1 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
44.
Cerámica Vicús (Vicús ceramic)
North coast, 200 BCE -700 CE
bridge vessel representing a duck with negative
painting, 8.5 x 8.1 x 5.9 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
45.
Cerámica Nasca (Nasca ceramic)
South coast, 0-700 CE
polychrome beaker with monkey pre-fired
decoration, 6.3 x 4.5 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
46.
Cerámica Wari (Wari ceramic)
South coast, 500-1000 CE
pre-fired paint vessel, probably from the coast,
showing a stylized feline
7.7 x 6.7 inches
Collection of the Government of
Peru, National Institute of Culture (INC), on loan
to the Embassy of Peru
47.
Cerámica Chimú (Chimú ceramic)
North coast, 900-1470 CE
stirrup-handle bottle in the Chimú style. Note the
figure of a monkey at the base of the spout, a
typical feature of the ceramics of this culture. The
black color is not due to paint, but to a firing
technique in which the amount of oxygen is
reduced in the firing chamber, preventing the
ceramics from becoming oxidized.
10.6 x 5.5 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
48.
Caballo de Pucará (Horse of Pucará), late 20th
century
ceramic, 13.2 x 11.4 x 4.7 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
49.
Toro de Pucará (Bull from Pucará), late 20th century
ceramic, 13.8 x 12.6 x 5.1 inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
50.
Baile de la Zamacueca (Zamacueca Dance), 19th
century
print based on watercolor by Pancho Fierro (1807
– 1879), 11.4 h. x 8.5 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
51.
Hombre de viaje a la Sierra (Man Traveling to the
Andes), 19th century
print based on watercolor by Pancho Fierro (1807
– 1879), 10.4 h. x 7.9 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
52.
Mujer guerrera de la tribu Yurimaguas (Female
Warrior of the Yurimaguas Tribe), 19th century
print based on watercolor by Pancho Fierro (1807
– 1879), 8.9 h. x 6.1 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru
53.
Tapada limeña (Covered Woman from Lima), 19th
century
print based on watercolor by Pancho Fierro (1807

- 1879), 7.7 h. x 4.9 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru

54.
Dama peruana (Peruvian Lady), 19th century
print based on watercolor by Pancho Fierro (1807
- 1879), 11 h. x 7.9 w. inches
Collection of the Government of Peru, National
Institute of Culture (INC), on loan to the Embassy
of Peru

Uruguay

55.
Pericón en la estancia (Pericón Dance at the Country
House), n/a.
by Pedro Figari
Uruguayan (b. 1861 Montevideo, Uruguay - d.
1938)
oil on canvas, 27.6 h. x 38.2 w. inches
Collection of the Embassy of Uruguay

56.
Sin título (Untitled), n/a.
by Pedro Figari
Uruguayan (b. 1861 Montevideo, Uruguay - d.
1938)
oil on canvas, 18.5 h. x 14.6 w. inches
Collection of the Embassy of Uruguay

Venezuela

57.
Juanita, c. 1945
by Armando Julio Reverón
Venezuelan (b. 1889 Caracas, Venezuela - d. 1954)
oil on canvas, 28.8 h. x 25.25 w. inches
Collection of the Embassy of the Bolivarian
Republic of Venezuela

58.
La muñeca rota (Broken Doll), 1946
by Héctor Poleo
Venezuelan (b. 1918 Caracas, Venezuela - d. 1989)
oil on canvas, 42 h. x 27 w. inches
Collection of the Embassy of the Bolivarian
Republic of Venezuela

59.
Vista del Ávila (View of Ávila), c. 1950
by Manuel Cabré
Venezuelan (b. 1980 Barcelona, Spain, - d. 1984
Caracas, Venezuela)
oil on canvas, 33 h. x 59 w. inches
Collection of the Embassy of the Bolivarian
Republic of Venezuela

Selection of works in the exhibition



Retorno da feira (Return from the Fair), 1940
by Cândido Portinari
oil on canvas; 40 h. x 32 w. inches
Collection of the Art Museum of the Americas OAS
Gift of José Gómez-Sicre
Photo: The Art Museum of the Americas,
Organization of American States (OAS)



Le Pas de L'Espèce (The Step of the Species), 1963
by Matta (Roberto Sebastián Matta Echaurren)
oil on canvas; 32 ¼ h. x 39 w. inches
Collection of the Art Museum of the Americas (OAS)
Gift of the Estate of Lucille Espinosa
Photo: The Art Museum of the Americas,
Organization of American States (OAS)



Cementerio de Escazú (Escazu Cemetery), 1975
by Francisco Amighetti Ruiz
serigraph # 28/50), 18 h. x 25 ¼ w. inches
Collection of the Embassy of Costa Rica
Photo: IDB Photo Library



Cerámica Wari (Wari ceramic)
South coast, 500-1000 CE
7.7 x 6.7 inches
pre-fired paint vessel, probably from the coast,
showing a stylized feline
Collection of the Government of Peru, National
Institute of Culture (INC)
on loan to the **Embassy of Peru**
Photo: IDB Photo Library

Exhibition

The exhibition will run from November 14, 2007 to January 30, 2008. A free, full-color brochure in English and Spanish will be available to the public. Photographs of the artworks on exhibit are available upon request. For photographs, please call (202) 623-1213.

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

For group tours 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
E-mail address: IDBCC@iadb.org

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