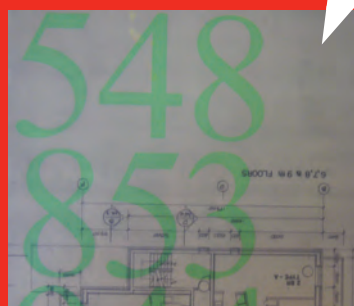
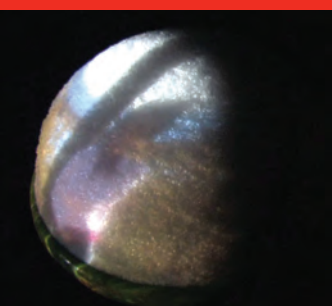


BEING ELSEWHERE
EN OTRO LUGAR
VIVRE AILLEURS



**INTER-AMERICAN DEVELOPMENT BANK
CULTURAL CENTER**

AUGUST 26 TO NOVEMBER 13, 2009

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BEING ELSEWHERE

*Seven Artists from the Latin American
and Caribbean Diaspora in Canada*

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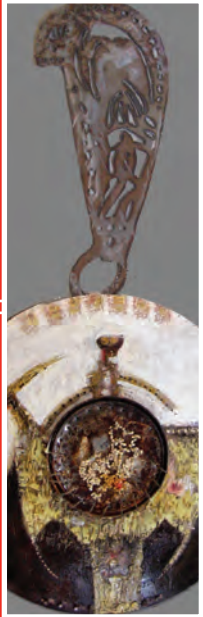
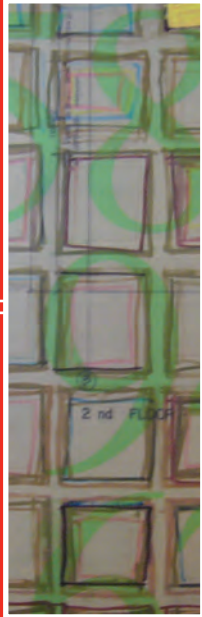
EN OTRO LUGAR

*Siete artistas de América Latina y el Caribe
en Canadá*

...

VIVRE AILLEURS

*Sept artistes de la diaspora latino-américaine
et caribéenne au Canada*



FOREWORD

As the celebrations for the 50th Anniversary of the Inter-American Development Bank continue throughout 2009, we reflect on the history of the institution and the role it has played, for half a century, in reducing poverty and addressing many of the region's problems. We are also reminded to examine the social and economic contributions made by individuals living and working all over the world.

That is why it is with great pleasure that I welcome the public of the City of Washington, D.C., to the exhibition "Being Elsewhere: Seven Artists from the Latin American and Caribbean Diaspora in Canada," organized by the IDB Cultural Center.

The IDB has been a leader in the study and implementation of policies that maximize the impact of earnings from work performed by immigrant populations; for example, immigrants send a significant portion of their earnings, or remittances, home to their countries. The economic benefits derived from stronger increments of this foreign capital help local governments implement projects to raise living standards and counter the challenges posed by globalization.

The Bank also recognizes the myriad contributions in the intellectual, artistic, and technical arenas that are quietly being made by immigrants residing and working outside their home countries. This exhibition is but one example.

PRESENTACIÓN

Mientras se celebra el 50° Aniversario del Banco Interamericano de Desarrollo, no podemos sino reflexionar acerca de la historia de la institución y del rol que ella ha desempeñado, a lo largo de este medio siglo, en la reducción de la pobreza y el abordaje de muchos de los problemas que aquejan a la Región. La oportunidad nos induce a ponderar las contribuciones sociales y económicas que efectúan ininidad de personas que viven y trabajan en los diferentes rincones del planeta.

Es por ello que me complace sobremanera darle al público de la ciudad de Washington la bienvenida a la exhibición "En otro lugar: Siete artistas de América Latina y el Caribe en Canadá", organizada por el Centro Cultural del BID.

El BID ha marcado el rumbo en lo que respecta al estudio y la implementación de políticas para maximizar la utilidad de los ingresos provenientes del trabajo de los inmigrantes. Una gran parte de esos ingresos es enviada a sus países de origen —lo que se conoce como "remesas"—, y el beneficio económico derivado del sostenido incremento de ese capital proveniente del extranjero ayuda a los gobiernos locales a poner en práctica proyectos que elevan el nivel de vida de sus habitantes y contrarrestan los desafíos que plantea la globalización.

El BID reconoce la enorme cantidad de contribuciones silenciosas que efectúan los inmigrantes en el campo intelectual, artístico y técnico de las cuales esta exposición es apenas un ejemplo.

AVANT-PROPOS

Tandis que les festivités du 50^e Anniversaire de la Banque inter-américaine de développement se poursuivent pendant toute l'année 2009, nous jetons un regard sur l'histoire de l'institution et le rôle qu'elle a joué pendant un demi-siècle dans la lutte contre la pauvreté et la résolution de nombre de problèmes de la région. Nous sommes également amenés à examiner la contribution de différentes personnes vivant et travaillant à travers le monde sur les plans social et économique.

C'est avec un grand plaisir que je souhaite aux habitants de Washington la bienvenue à l'exposition «Vivre Ailleurs : Sept artistes de la diaspora latino-américaine et caribéenne au Canada» organisée par le Centre culturel de la BID.

La BID est à l'avant-garde de l'étude et de la mise en œuvre de politiques permettant d'accroître l'impact des revenus générés par le travail accompli par les populations immigrées ; par exemple, les immigrés expédient une part importante de leurs revenus dans leur pays d'origine. Les retombées économiques provenant d'un accroissement plus significatif du volume de ces capitaux étrangers aident les gouvernements locaux à réaliser des projets visant à relever le niveau de vie et les défis posés par la mondialisation.

La Banque reconnaît également les contributions multiformes apportées au plan intellectuel, mais aussi dans les domaines artistique et technique, par les immigrés.

Luis Alberto Moreno

President / Presidente / Président

Inter-American Development Bank / Banco Interamericano de Desarrollo /

Banque interaméricaine de développement

Washington, D.C.



INTRODUCTION

Canadians with Latin American or Caribbean origins make up one of the largest non-European ethnic groups in Canada, according to Canada's official government statistics. Between 1996 and 2001, for example, the number of people reporting Latin American origin rose by 32 percent. The Caribbean community increased by 11 percent, while the overall population grew by only 4 percent.

"Being Elsewhere: Seven Artists from the Latin American and Caribbean Diaspora in Canada" attempts to take a closer look at the work of artists from the region who have emigrated to Canada. This exhibition is being presented by the Inter-American Development Bank's Cultural Center to promote an understanding of some of the motivations behind these artists and their artistic proposals, and to demonstrate their interests in and contributions to the complex realm of contemporary art, and Canadian art in particular.

The exhibition is a result of the Cultural Center's open call in January 2009 for proposals from artists born in Latin America and the Caribbean who legally reside in Canada. Seventy-three artists from 24 countries and the Caribbean commonwealths responded. A Selection Committee reviewed all of the proposals in detail, paying special attention to originality, innovation in the arts, technical proficiency, content, and concept. The Committee also considered how the Canadian experience had or had not influenced the artistic proposal, and how this last might relate to contemporary art.

The catalogue for the exhibition includes chronological profiles and statements by the artists themselves about their work. It is not difficult to perceive their expectations and anxieties, but it is also evident that Canada is a place that has given them many possibilities to grow and mature as individuals.

It has been a rewarding experience for the IDB Cultural Center to create this opportunity for the region's artists living and working in Canada to show their work in the capital of the United States, as part of the 50th Anniversary celebrations of the creation of the Inter-American Development Bank.

INTRODUCCIÓN

Según las estadísticas oficiales del Gobierno de Canadá, los canadienses de origen latinoamericano o caribeño constituyen uno de los grupos étnicos no europeos más numerosos del país. Por ejemplo, entre 1996 y 2001, la cantidad de residentes de origen latinoamericano que figuran en los registros gubernamentales aumentó el 32% y la comunidad caribeña se incrementó el 11%, en tanto que la población total no creció más del 4%.

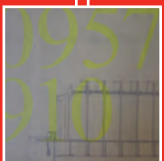
La exhibición "En otro lugar: Siete artistas de América Latina y el Caribe en Canadá" abriga el propósito de dedicarle particular atención a la obra de artistas de la Región que han emigrado a Canadá. Esta muestra es presentada por el Banco Interamericano de Desarrollo con el fin de promover la comprensión de algunas de las razones que impulsan a estos artistas y a sus creaciones, y de echar luz sobre sus contribuciones e intereses en el complejo ámbito del arte contemporáneo, especialmente en el canadiense.

Esta muestra es el resultado de una convocatoria abierta realizada por el Centro Cultural del BID en enero de 2009, en el marco de la cual se solicitó la presentación de propuestas por artistas nacidos en América Latina y el Caribe que residieran legalmente en Canadá. Setenta y tres artistas provenientes de veinticuatro países y de las mancomunidades caribeñas respondieron al llamado. Un Comité de Selección examinó en detalle todas las propuestas, poniendo el acento preferentemente en la originalidad, la innovación artística, la destreza técnica, el contenido y el concepto. El Comité también tomó en cuenta la medida en que la experiencia canadiense había influido en la propuesta artística, y el modo en que esta última podría relacionarse con el arte contemporáneo.

Junto a la descripción de las obras, el catálogo de la exposición incluye, además de una breve biografía de cada artista, sugerentes declaraciones de éstos acerca de sí mismos y de sus obras. No resulta difícil percatarse de sus expectativas y sus angustias, aunque también se entrevé en ellas la evidencia de que Canadá les ha proporcionado generosas posibilidades de crecer y madurar como individuos.

Para el Centro Cultural del BID representa una experiencia muy gratificante brindarles a los artistas de la Región que viven y trabajan en Canadá la oportunidad de exhibir sus obras en la Capital de Estados Unidos, como parte de las celebraciones por el 50º Aniversario de la creación del Banco Interamericano de Desarrollo.





INTRODUCTION

Selon les statistiques officielles du Gouvernement canadien, les Canadiens d'origine latino-américaine ou caribéenne constituent l'un des groupes ethniques non européens les plus importants au Canada. Entre 1996 et 2001, par exemple, le nombre de personnes se déclarant d'origine latino-américaine a augmenté de 32 %. La communauté caribéenne s'est accrue de 11 %, tandis que la population générale n'a progressé que de 4 %.

« Vivre Ailleurs : Sept artistes de la diaspora latino-américaine et caribéenne au Canada » vise à porter un regard plus attentif au travail des artistes de la région qui ont émigré au Canada. Cette exposition est présentée par le Centre culturel de la BID en vue de mieux faire comprendre certaines des motivations qui animent ces artistes et leurs propositions artistiques, ainsi que d'éclairer leurs centres d'intérêt et leur contribution à l'univers complexe de l'art contemporain et à l'art canadien en particulier.

L'exposition fait suite à l'appel à contributions, lancé en janvier 2009 par le Centre culturel, aux artistes nés en Amérique latine ou dans les Caraïbes et résidant légalement au Canada. Soixante-treize artistes originaires de 24 pays et des communautés des Caraïbes ont répondu à l'appel. Un Comité de sélection a examiné en détail toutes les propositions, en accordant une attention particulière à l'originalité, à l'innovation dans le domaine des arts, à la compétence technique, au contenu et au concept. Il a également pris en compte la manière dont l'expérience canadienne avait influencé ou non la proposition artistique, et le lien entre cette dernière et l'art contemporain.

Le catalogue de l'exposition présente un aperçu chronologique des œuvres et les déclarations des artistes sur leur travail. On peut facilement y percevoir leurs espoirs et leurs angoisses, et se rendre compte que le Canada est un pays qui leur a offert de nombreuses possibilités de mûrir et de s'affirmer en tant qu'individus.

Cette expérience a été enrichissante pour le Centre culturel de la BID, qui a donné l'opportunité aux artistes de la région vivant et travaillant au Canada de présenter leur travail dans la capitale des États-Unis, dans le cadre des festivités marquant le 50^e anniversaire de la création de la Banque interaméricaine de développement.

Félix Ángel

Director and Curator / Director y Curador / Directeur et Conservateur
IDB Cultural Center / Centro Cultural del BID / Centre culturel de la BID
Washington, D.C.





Photo: José Teodoro

LAURA BARRÓN

Mexican; b. December 26, 1966, Mexico City, Mexico—
barronechaurilau@hotmail.com

Artist's Statement

This work explores the ambivalence of nostalgia—the desire to always be elsewhere, to inhabit some elusive past—and its inherent impossibility. Having emigrated from Mexico to Canada, I am interested in how memory infiltrates the present, in playfully exploring the sense of displacement that has accompanied my process of relocation and reinvention.

...

Laura Barrón received a BFA from the Autonomous University of Mexico (UNAM), Mexico City, in 1991. She is currently completing an MFA in Visual Arts at York University, Toronto. She has presented five solo exhibitions in Canada and Mexico and (1998-2009) and participated in more than a dozen group exhibitions in Canada, Guatemala, Japan, Mexico, and the United States. She has received several grants from Mexico's National Foundation for Culture (1995, 2001, 2002, and 2005) and acquisition awards at the Guadalajara Salon (1999), the photography salon of the Centre of Modern Art of the same city (1998), and the Eighth Biennial of Photography in Mexico City (1997). She lives in Toronto, Ontario.

Declaración de la artista

Esta obra explora la ambivalencia de la nostalgia —el deseo de estar siempre en otro lugar; de habitar una suerte de pasado elusivo— y su inherente imposibilidad. Como emigrada de México a Canadá, me propongo retratar el modo en que la memoria se infiltra en el presente, a la vez que exploro en sentido lúdico la sensación de desplazamiento que ha acompañado mi proceso de reubicación y reinención.

...

Laura Barrón obtuvo la licenciatura en Bellas Artes en la Universidad Autónoma de México (UNAM), Ciudad de México, en 1991. Actualmente cursa una Maestría en Artes Visuales en la Universidad de York, en Toronto. Ha presentado cinco exposiciones individuales en Canadá y México (de 1998 a 2009), y ha participado en más de una docena de exposiciones colectivas en Canadá, Estados Unidos, Guatemala, Japón y México. Recibió varias becas de la Fundación Nacional para la Cultura de México (1995, 2001, 2002 y 2005), así como premios de adquisición en el Salón de Guadalajara (1999), el salón de fotografía del Centro de Arte Moderno de esa misma ciudad (1998) y la Octava Bienal de Fotografía de la Ciudad de México (1997). Vive en Toronto, Ontario.

Déclaration de l'artiste

Cette œuvre explore l'ambivalence de la nostalgie — le désir d'être toujours ailleurs, d'habiter un passé insaisissable — et l'impossibilité inhérente à sa réalisation. Ayant émigré du Mexique au Canada, je m'intéresse à la manière dont le souvenir s'insinue dans le présent, à l'exploration ludique du sens du déplacement qui a accompagné mon processus d'établissement et de reconstruction.

...

Laura Barrón est titulaire d'une Licence en Beaux-arts obtenue en 1991 à l'Université autonome du Mexique (UNAM) à Mexico. Elle termine actuellement une Maîtrise en Arts visuels à l'Université de York à Toronto. Elle a présenté cinq expositions individuelles au Canada et au Mexique (de 1998 à 2009) et a participé à plus d'une douzaine d'expositions collectives au Canada, aux États-Unis, au Guatemala et au Japon. Elle a reçu plusieurs subventions de la Fondation nationale mexicaine pour la promotion de la culture (1995, 2001, 2002 et 2005) et des prix d'acquisition de ses œuvres au Salon de Guadalajara (1999), au salon de la photographie du Centre d'art moderne de la même ville (1998) et à la Huitième biennale de la photographie à Mexico (1997). Elle vit à Toronto dans l'Ontario.





Aire
Air
Air
2009





Photo: Glenn Specht

Niurka Barroso

Canadian; b. February 18, 1961, Sancti Spiritus, Cuba—
contact@niurkaphotography.com
www.niurkaphotography.com

Artist's Statement

Photography has helped me to deal with the sensation of anguish and uprootedness inherent to emigration. It is also my way of acquiring, processing, and sharing knowledge. My themes are the result of a profound journey of self-discovery and a reflection of the woman I am.

...

Niurka Barroso graduated from Havana University (1984) with a degree in Classical Languages and worked for twelve years for the France Press Agency (AFP). Since 2005 she has worked as a freelance photographer. She has presented nearly a dozen solo exhibitions in Austria, Canada, Cuba, and Spain (1998–2007); participated in several group exhibitions in Canada, Cuba, France, Israel, Mexico, Spain, and the United States (1995–2008); and received the Casa de las Américas Award for Documentary Photography (1998). She lives in Toronto, Ontario.

Declaración de la artista

La fotografía me ha ayudado a lidiar con las sensaciones de angustia y desarraigo inherentes a la emigración. También es mi manera de adquirir, procesar y compartir el conocimiento. Los temas que elijo son el resultado de un profundo viaje de autodescubrimiento y de una reflexión acerca de la mujer que soy.

...

Niurka Barroso se graduó en la Universidad de La Habana (1984), donde obtuvo un diploma en Lenguas Clásicas, y trabajó durante doce años en la Agencia France-Presse (AFP). Desde 2005 se desempeña como fotógrafa independiente. Ha presentado casi una docena de exposiciones individuales en Austria, Canadá, Cuba y España (1998-2007), y ha participado en exposiciones colectivas en Canadá, Cuba, España, Estados Unidos, Francia, Israel, y México (1995-2008), y en 1998 se hizo acreedora del Premio a la Fotografía Documental de la Casa de las Américas. Vive en Toronto, Ontario.

Déclaration de l'artiste

La photographie m'a aidée à surmonter la sensation d'angoisse et de déracinement inhérente à l'émigration. C'est également ma manière d'acquérir, de traiter et de partager le savoir. Mes thèmes sont le résultat d'un profond voyage de découverte de soi et le reflet de la femme que je suis.

...

Niurka Barroso est diplômée de l'Université de la Havane (1984) où elle a obtenu un diplôme en Langues classiques et a travaillé pendant 12 ans à l'Agence France Presse (AFP). Depuis 2005, elle travaille comme photographe free-lance. Elle a présenté près d'une douzaine d'expositions individuelles en Autriche, au Canada, à Cuba et en Espagne (entre 1998 et 2007) ; a participé à plusieurs expositions collectives au Canada, à Cuba, en Espagne, aux États-Unis, en France, en Israël et au Mexique (entre 1995 et 2008) ; et a reçu le prix de photographie documentaire de la Casa de las Américas (1998). Elle vit à Toronto dans l'Ontario.





Those Who Stayed
Los que se quedaron
Ceux qui sont restés
2007





Photo: Peter Karuna

Delio Delgado

Dominican/Canadian; b. April 21, 1970, Santo Domingo, Dominican Republic—
deliodelgado@hotmail.com

Artist's Statement

This particular mixed-media body of work was created over existing architectural drawings. I began linking the drawings with current issues, newspaper headlines, and iconic images, as well as satirical allegories to war and politics and the way religion plays a part in those events. My work invokes questions about how we live with these events; the sense of how Western civilization pictures religions and iconic figures today in comparison to my own idea growing up on a little island in the Caribbean Sea.

...

Delio Delgado attended the National School of Fine Arts and the Altos del Chavón School of Design in Santo Domingo, Dominican Republic (1994–2001). He has had four individual exhibitions in various galleries in Hamilton, Ontario (2004–2008) and participated in more than a dozen group exhibitions in Belgium, Curaçao, the Dominican Republic, and Italy since 1999. He is a recipient of a Canada Council for the Arts Travel Grant. He lives in Hamilton, Ontario.

Declaración del artista

Este conjunto particular, realizado con elementos mixtos, fue creado a partir de dibujos arquitectónicos previos. Comencé por relacionar los dibujos con temas de actualidad, titulares de periódicos e imágenes icónicas, así como alegorías satíricas de la guerra y la política, explorando el papel que desempeña la religión en estos sucesos. Mi obra exhorta a preguntarse acerca de nuestra convivencia con estos acontecimientos, e indaga en el modo en que la civilización occidental de nuestros días retrata las religiones y las figuras icónicas, en comparación con la idea que yo mismo desarrollé mientras crecía en una pequeña isla del Mar Caribe.

...

Delio Delgado asistió a la Escuela Nacional de Bellas Artes y a la Escuela de Diseño de Altos del Chavón, en Santo Domingo, República Dominicana (1994–2001). Llevó a cabo cuatro exposiciones individuales en diversas galerías de Hamilton, Ontario (2004–2008), y desde 1999 ha participado en más de una docena de exposiciones colectivas en Bélgica, Curazao, Italia y la República Dominicana. Obtuvo una beca de viaje otorgada por el Consejo de las Artes de Canadá. Vive en Hamilton, Ontario.

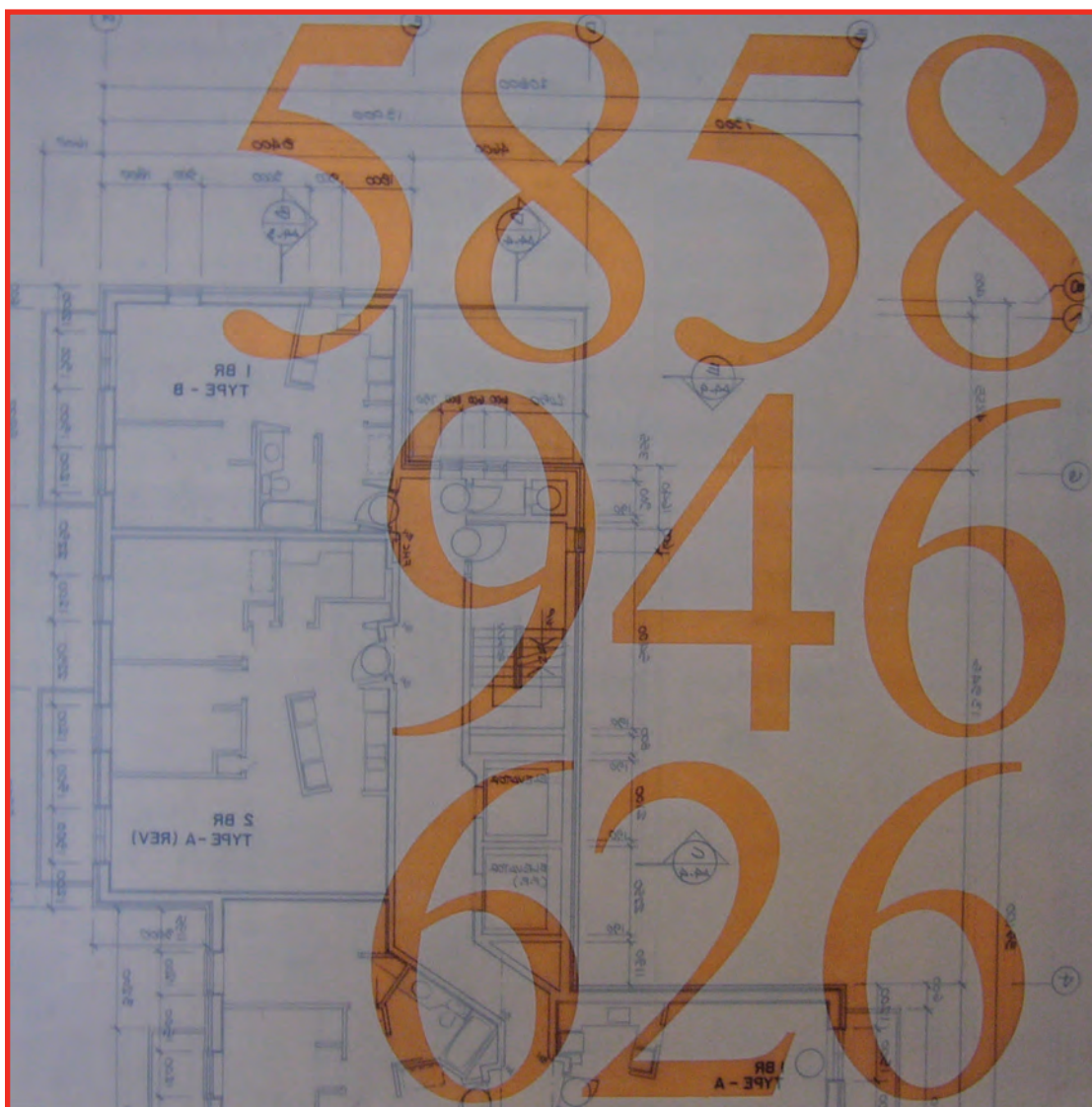
Déclaration de l'artiste

Cette œuvre particulière qui utilise différents supports a été créée sur des dessins d'architecture existants. J'ai commencé à mettre les dessins en corrélation avec des questions d'actualité, des titres de journaux et des images iconographiques, ainsi que des allégories satiriques de la guerre et de la politique et la place de la religion dans ces événements. Mon œuvre interpelle sur notre rapport à ces événements, sur la manière dont la civilisation occidentale représente les religions et les icônes d'aujourd'hui par rapport à l'idée que j'en avais, moi qui ai grandi sur une petite île de la mer des Caraïbes.

...

Delio Delgado a été formé à l'École Nationale des Beaux-arts et à l'École de design Altos del Chavón de Saint-Domingue en République dominicaine (1994–2001). Il a réalisé quatre expositions individuelles dans différentes galeries d'Hamilton dans l'Ontario (2004–2008) et a participé depuis 1999 à plus d'une douzaine d'expositions collectives en Belgique, à Curaçao, en Italie et en République dominicaine. Il bénéficie d'une subvention de voyage du Conseil des arts du Canada. Il vit à Hamilton dans l'Ontario.





Número 8
2008





Photo: Arian Nugara

MARIE- DENISE DOUYON

Haitian; b. April 13, 1962, Port-au-Prince, Haiti—

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www.mariedenisedouyon.net

www.afrikecoart.com

Artist's Statement

My work has its origin in and is based on African contemporary and traditional art since I am esthetically and emotionally attached to it. Reflecting on culture and identity is not unusual for an artist. However, in a context of globalization, my work, which has always reflected a cultural basis, will contribute further to our reflection on our historical, social, and collective consciousness.

...

Marie-Denise Douyon graduated with a degree in Visual Arts from New York's Fashion Institute of Technology and studied printmaking in Montreal and Normandy, France. She has participated in a number of exhibitions in Canada, France, and the United States. She was awarded a residency in Bermuda and, as a result, she began working with scrap and discarded objects. She lives in Montreal, Quebec.

Declaración de la artista

Mi obra se origina y se basa en el arte africano tradicional y contemporáneo, al cual me unen profundos vínculos estéticos y emocionales. No es inusual que un artista reflexione sobre la cultura y la identidad. Sin embargo, en el contexto de la globalización, mi obra, que siempre ha dejado entrever su raigambre cultural, contribuye aún más a la reflexión acerca de nuestra conciencia histórica, social y colectiva.

...

Marie-Denise Douyon se graduó en Artes Visuales en el Fashion Institute of Technology de Nueva York, y estudió técnicas de grabado en Montreal y Normandía, Francia. Ha participado en numerosas exposiciones en Canadá, Estados Unidos y Francia. Obtuvo una residencia en Bermuda, como resultado de la cual se inició en el trabajo con chatarra y objetos de desecho. Vive en Montreal, Quebec.

Déclaration de l'artiste

Mon œuvre tire sa source et s'inspire de l'art africain contemporain et traditionnel auquel je suis esthétiquement et émotionnellement attachée. La réflexion sur la culture et l'identité n'est pas inhabituelle pour un artiste. Cependant, à l'ère de la mondialisation, mon œuvre, qui évoque toujours la culture, contribuera à approfondir notre réflexion sur notre conscience historique, sociale et collective.

...

Marie-Denise Douyon est titulaire d'un diplôme en Arts visuels obtenu au Fashion Institute of Technology à New York et a étudié la gravure à Montréal et en Normandie, en France. Elle a participé à de nombreuses expositions au Canada, aux États-Unis et en France. Elle s'est vue accorder une résidence d'artiste aux Bermudes et, de ce fait, a commencé à travailler avec des rebuts et objets abandonnés. Elle vit à Montréal au Québec.





FERAY X
2009





Photo: Zara Gardner

JOSCELYN GARDNER

Barbadian/Canadian; b. October 6, 1961, Bridgetown, Barbados—
josgardner@hotmail.com
www.joscelyngardner.com

Artist's Statement

Using material culture found in Caribbean museum collections as a source for examining social narratives on eighteenth- and nineteenth-century Caribbean plantations, my lithographic prints probe the construction of female Creole identity from a postcolonial feminist perspective while negotiating a legitimate space for my contemporary (white) Creole voice. By subverting methods of documentation used by artists and writers to record Atlantic culture, my work points to the colonial construction of this identity as Other and asserts a space for the multiple female subjectivities not recognized in the "official" (male) historical canon.

...

Joscelyn Gardner received a BFA in Printmaking and BA in Film from Queen's University (1985) and later an MFA in Printmaking and Multimedia Installation from the University of Western Ontario (2003). She has presented more than a dozen individual exhibitions in Barbados, Canada, Trinidad, and the United States (1986–2009) and has participated in the 23rd International São Paulo Biennial (1996) and in more than thirty group exhibitions in Austria, Barbados, Costa Rica, the Dominican Republic, France, Germany, India, Martinique, Poland, Puerto Rico, Slovenia, and Spain (late 1980s–present). She lives in London, Ontario.

Declaración de la artista

Mis litografías parten de elementos de la cultura material exhibidos en museos caribeños para examinar las narrativas sociales acerca de las plantaciones caribeñas de los siglos XVIII y XIX. En ellas se interroga sobre la construcción de la identidad femenina creole desde una perspectiva feminista poscolonial, en tanto que se negocia la apertura de un espacio legítimo para mi voz creole (blanca) contemporánea. Con mi obra me propongo señalar la construcción de esta identidad como Otro e inaugurar un espacio para las subjetividades femeninas múltiples que no hallan reconocimiento en el canon histórico "oficial" (masculino).

...

Joscelyn Gardner se licenció en Grabado (Bellas Artes) y Cine en la Universidad Queen's (1985), y más tarde completó una Maestría en Grabado e Instalación Multimedia en la Universidad de Western Ontario (2003). El Consejo para las Artes de Canadá le otorgó una beca de residencia en Trinidad (2005) y una beca de viaje a la India (2006). La artista ha presentado más de una docena de exposiciones individuales y más de treinta exposiciones colectivas alrededor del mundo desde fines de la década de 1980 hasta el presente. Vive en London, Ontario.

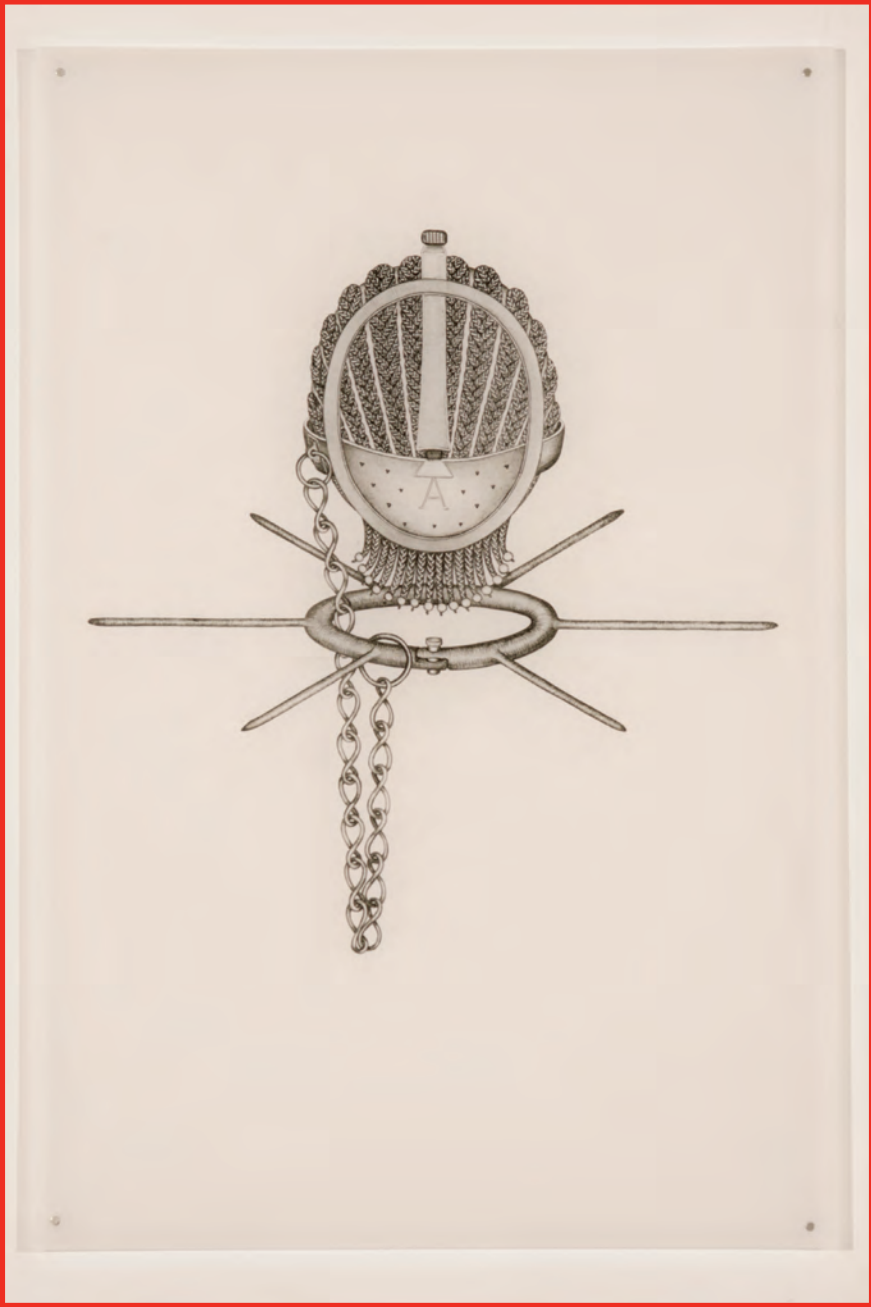
Déclaration de l'artiste

En m'appuyant sur la culture matérielle que l'on trouve dans les collections des musées caribéens pour étudier les récits sociaux concernant les plantations caribéennes des 18^e et 19^e siècles, mes lithographies explorent la construction de l'identité féminine créole dans une optique féministe postcoloniale, tout en négociant un espace légitime d'expression de ma personnalité créole (blanche) contemporaine. Mon œuvre fait ressortir la construction coloniale de cette identité décrite comme « autre » et crée un espace d'expression des multiples subjectivités féminines non reconnues par le canon historique (masculin) « officiel ».

...

Joscelyn Gardner est titulaire d'une Licence en Beaux-arts, mention gravure, et d'une Licence en cinématographie obtenue à Queen's University (1985) suivie plus tard d'une Maîtrise de Beaux-arts en gravure et installation multimédia obtenue à l'Université de Western Ontario (2003). Elle a bénéficié d'une subvention de résidence et d'une de voyage du Conseil des arts du Canada pour se rendre à la Trinité en 2005 et en Inde en 2006. Elle a présenté plus d'une douzaine d'expositions individuelles et plus de 30 expositions collectives dans le monde de la fin des années 80 à ce jour. Elle vit à London dans l'Ontario.





Accubah
2007





Photo: Sophie Boisselle

Osvaldo Ramírez Castillo

Salvadorean; b. March 16, 1978, Usulután, El Salvador—
ozicastillo@yahoo.ca

Artist's Statement

The historical importance of narrative construction in my work is very much rooted in my cultural tradition. I have also conducted research regarding people's memories of El Salvador's history and have found a wealth of stories rooted in the experiences of loss and memory of violence that marked El Salvador during the civil war years in the 1980s—a time which my family and I lived through and, as a result of which, emigrated to Canada. I feel historically linked to these experiences and define my work as a critical dialogue that is in a constant process of revision. My work is engaged with the possibilities of narrative in allegorical form manifested in personal iconography.

...

Osvaldo Ramírez Castillo

attended the Ontario College of Art and Design (OCAD, 1997–2001) and received an MFA from Concordia University (Montreal, 2004–2007). He has held two solo exhibitions in Canada (2008–2009) and has participated in nearly thirty group exhibitions in Canada, Cuba, Egypt, El Salvador, Macedonia, Spain, and the United States (2001–2009). He has received ten Production Grants, Residencies and Scholarships in Canada and the United States. He lives in Montreal, Quebec.

Declaración del artista

La importancia histórica que adquiere la construcción narrativa en mi obra se arraiga profundamente en mi tradición cultural. He indagado sobre los recuerdos de la gente en relación con la historia de El Salvador; y he encontrado un acervo de crónicas enraizadas en la experiencia de la pérdida y la memoria de la violencia, que dejaron una profunda impronta en El Salvador durante los años de la guerra civil en los ochentas. Mi familia y yo vivimos en carne propia los acontecimientos de aquella época, y por ello nos vimos obligados a emigrar a Canadá. Me siento históricamente ligado a tales experiencias y defino mi obra como un diálogo crítico que se halla en constante proceso de revisión. Mi producción artística se involucra con las posibilidades de la narrativa alegórica que se hace manifiesta en la iconografía personal.

...

Osvaldo Ramírez Castillo

asistió al Colegio Universitario de Arte y Diseño de Ontario (OCAD, 1997–2001) e hizo una Maestría en Bellas Artes en la Universidad de Concordia (Montreal, 2004–2007). Realizó dos exposiciones individuales en Canadá (2008–2009) y participó en casi treinta exposiciones colectivas en el mundo entre 2001–2009. Ha recibido diez becas, subsidios de producción y residencias en Canadá y Estados Unidos. Vive en Montreal, Quebec.

Déclaration de l'artiste

L'importance historique de la construction narrative dans mon œuvre est très fortement enracinée dans ma tradition culturelle. J'ai également mené des recherches concernant les souvenirs du peuple relatifs à l'histoire du Salvador et trouvé une riche variété de récits enracinés dans les expériences des pertes humaines et le souvenir des violences qui ont marqué le Salvador durant les années de guerre civile dans les années 1980 — une époque que ma famille et moi avons vécu et qui nous a amenés à émigrer au Canada. Je me sens historiquement lié à ces expériences et je définis mon œuvre comme un dialogue critique en constante révision. Mon œuvre a trait à la possibilité de construire des récits sous forme allégorique à partir d'une iconographie personnelle.

...

Osvaldo Ramírez Castillo a

été formé à l'École d'art et de design de l'Ontario (OCAD, de 1997 à 2001) et a obtenu une Maîtrise en Beaux-arts de l'Université de Concordia à Montréal. Il a présenté deux expositions individuelles au Canada (entre 2008 et 2009) et a participé à près de trente expositions collectives dans le monde entre 2001 et 2009. Il a bénéficié de dix subventions de production, de permis de résidence et de bourses au Canada et aux États-Unis. Il vit à Montréal au Québec.





La Raza Crossing the Sea of Cortez
La raza cruzando el Mar de Cortez
La Raza traversant la mer de Cortez
2008

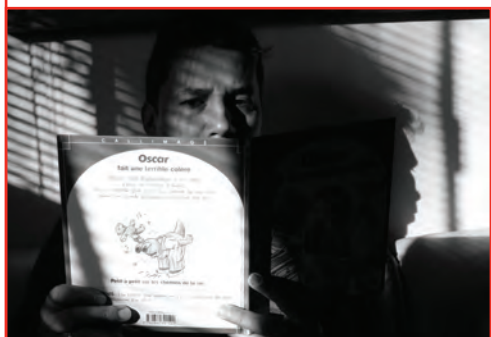


Photo: Ana Maria Vargas

OSCAR DANILLO VARGAS

Colombian; b. February 13, 1966, Pitalito, Huila, Colombia—

oscardanilovargas@yahoo.es

www.galer-a.net/oscardanilo_vargas

Artist's Statement

The approach of my work originates from memory confronted with the daily events that affect us. Let the pain of our society and the uncertainty of contemporary man catch a glimpse, assuming a pictorial reality like a field where the fragility of man confronted with a volatile environment is revealed. The space is the protagonist, inhabited by a small character (typical in my work) who seems to seek a way to avoid his surroundings, feeling trapped in a forced rootlessness, carrying his house on his back and pretending to pull out the problem by its roots with a perpetual imbalance of luck.

...

Oscar Danilo Vargas studied in the Arts Faculty of the Universidad del Cauca, in Popayán (Colombia, 1993–1995) and at the National University of Colombia, in Bogotá (1995–2001). He has had five individual exhibitions in Bogotá, Cali, and Neiva, all in Colombia (2001–2007), and has participated in nearly two dozen group exhibitions in Canada, Colombia, France, Mexico, Spain, and the United States. He has received a number of awards at local competitions in Colombia (1998–present), including First Prize at the Regional Salon for Colombian Artists of the Centre West Region (2003). He lives in Montreal, Quebec.

Declaración del artista

Mi obra se inspira en la memoria confrontada con los acontecimientos que nos afectan en la vida cotidiana. El dolor de nuestra sociedad y la incertidumbre del hombre contemporáneo se vislumbran en la realidad pictórica, por un instante, como un campo donde se revela la fragilidad del ser humano cuando se ve enfrentado a su entorno volátil. El protagonista es el espacio, habitado por un personaje pequeño (típico de mi obra) que, atrapado en un desarraigo forzoso, va en busca de un camino que le permita eludir el mundo que lo rodea; lleva su casa a cuestas e intenta arrancar el problema de raíz con un perpetuo desequilibrio de fortuna.

...

Oscar Danilo Vargas estudió en la Facultad de Artes de la Universidad del Cauca, en Popayán (Colombia, 1993–1995), y en la Universidad Nacional de Colombia, en Bogotá (1995–2001). Realizó cinco exposiciones individuales en Colombia (2001–2007), y participó en casi dos docenas de exposiciones alrededor del mundo. Ha recibido varios premios en concursos locales de Colombia (desde 1998 hasta la actualidad), entre los cuales se cuenta el Primer Premio del Salón Regional de Artistas Colombianos de la Región Centro-Occidente (2003). Vive en Montreal, Quebec.

Déclaration de l'artiste

Ma démarche artistique tire sa source de la mémoire face aux événements quotidiens qui nous affectent. Laisser entrevoir la douleur de notre société et l'incertitude de l'homme contemporain, assumer une réalité picturale comme un domaine où se révèle la fragilité de l'homme confronté à un environnement instable. L'espace est le protagoniste, habité par un petit personnage (typique dans mon œuvre) qui semble chercher le moyen d'éviter le milieu qui l'entoure, se sentant piégé dans un déracinement forcé, transportant sa maison sur son dos et affectant de s'attaquer à la racine du problème dans un perpétuel déséquilibre du sort.

...

Oscar Danilo Vargas a étudié à la Faculté des Arts de l'Université du Cauca à Popayán (en Colombie, de 1993 à 1995) et à l'Université nationale de Colombie à Bogotá (1995–2001). Il a présenté cinq expositions individuelles en Colombie (entre 2001 et 2007) et a participé à près de deux douzaines d'expositions collectives dans le monde. Il a reçu de nombreuses distinctions à l'occasion de concours nationaux organisés en Colombie (de 1998 à ce jour), notamment le Premier prix du Salon régional des artistes colombiens de la région centre-ouest (2003). Il vit à Montréal au Québec.





Minado I
Mining I
Exploitation minière I
2008

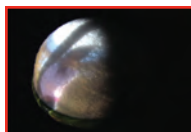
List of Works

Laura Barrón

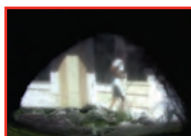
(Mexican; b. December 26, 1966, Mexico City, Mexico—)



1. *Aire* (Air / Air), 2009
From the series *Nostalgia*
(De la serie *Nostalgia* / De la
série *Nostalgie*)
video, 2:47
music by Zev Farber
Photo: Courtesy of the artist



2. *Nieve I* (Snow I / Neige I),
2009
From the series *Nostalgia*
(De la serie *Nostalgia* / De la
série *Nostalgie*)
video, 2:01
music by Zev Farber
Photo: Courtesy of the artist



3. *Nieve II* (Snow II / Neige II),
2009
From the series *Nostalgia*
(De la serie *Nostalgia* / De la
série *Nostalgie*)
video, 3:00
music: "Las Mañanitas" by Pedro
Infante
Photo: Courtesy of the artist



7. *Fishing Memories* (Pescando
los recuerdos / La pêche aux
souvenirs), 2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
40 × 26.67 inches
(101.6 × 67.82 cm)



8. *I Am What I Will Be* (Soy lo
que sere / Je suis ce que je serai),
2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
26.12 × 40 inches
(66.34 × 101.6 cm)



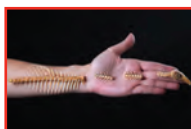
9. *Fences* (Muros / Barrières),
2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
26.83 × 40 inches
(68.15 × 101.6 cm)

Niurka Barroso

(Canadian; b. February 18, 1961, Sancti Spiritus, Cuba—)



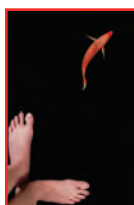
4. *Uprootedness* (Desarraigo /
Déracinement), 2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
52 × 34.67 inches
(132.08 × 88.06 cm)



5. *Fragmented Memory* (Memoria
fragmentada / Mémoire fragmen-
tée), 2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
26.67 × 40 inches
(67.82 × 101.6 cm)



6. *My Daily Bread* (Mi pan de
cada día / Mon pain quotidien),
2008
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
27.52 × 40 inches
(69.9 × 101.6 cm)



10. *Those Who Left* (Los que se
fueron / Ceux qui sont partis),
2007
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
24 × 16 inches
(60.96 × 40.64 cm)



11. *Those Who Stayed* (Los que se
quedaron / Ceux qui sont restés),
2007
From the series *Manufactured
Emotions*
(De la serie *Emociones fabricadas*
/ De la série *Émotions fabriquées*)
photography
24 × 16 inches
(60.96 × 40.64 cm)



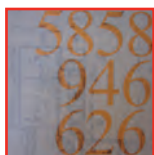
Delio Delgado

(Dominican/Canadian; b. April 21, 1970, Santo Domingo, Dominican Republic–)



12. *Numérico 7*, 2008

From the series *Numérico, Everything Matters*
(De la serie *Numérico, Todo cuenta / De la série Numéro, Tout est important*)
Installation of five prints
mixed media, blueprint on mylar paper
4.5 × 4.5 inches
(11.5 × 11.5 cm)
Photo: Courtesy of the artist



13. *Numérico 8*, 2008

From the series *Numérico, Everything Matters*
(De la serie *Numérico, Todo cuenta / De la série Numéro, Tout est important*)
Installation of five prints
mixed media, blueprint on mylar paper
4.5 × 4.5 inches
(11.5 × 11.5 cm)
Photo: Courtesy of the artist



14. *Numérico 9*, 2008

From the series *Numérico, Everything Matters*
(De la serie *Numérico, Todo cuenta / De la série Numéro, Tout est important*)
Installation of five prints
mixed media, blueprint on mylar paper
4.5 × 4.5 inches
(11.5 × 11.5 cm)
Photo: Courtesy of the artist



15. *Numérico 10*, 2008

From the series *Numérico, Everything Matters*
(De la serie *Numérico, Todo cuenta / De la série Numéro, Tout est important*)
Installation of five prints
mixed media, blueprint on mylar paper
4.5 × 4.5 inches
(11.5 × 11.5 cm)
Photo: Courtesy of the artist



16. *Números verdes (Green Numbers / Chiffres verts)*, 2008

From the series *Numérico, Everything Matters*
(De la serie *Numérico, Todo cuenta / De la série Numéro, Tout est important*)
Installation of five prints
mixed media, blueprint on mylar paper
4.5 × 4.5 inches
(11.5 × 11.5 cm)
Photo: Courtesy of the artist

Marie-Denise Douyon

(Haitian; b. April 13, 1962, Port-au-Prince, Haiti–)



17. *FERAY X*, 2009

mixed media, oil on wood and recycled bicycle parts
56 × 16 inches
(142.24 × 40.64 cm)
Photo: Courtesy of the artist



18. *FERAY XII*, 2009

mixed media, oil on wood and recycled bicycle parts
56 × 16 inches
(142.24 × 40.64 cm)
Photo: Courtesy of the artist



19. *FERAY XIII*, 2009

mixed media, oil on wood and recycled bicycle parts
56 × 16 inches
(142.24 × 40.64 cm)
Photo: Courtesy of the artist



20. *411-FOOD (411-alimento / 411-Nourriture)*, 2009

mixed media, oil on wood, metal and recycled parts
34 × 18 inches
(86.36 × 45.72 cm)
Photo: Courtesy of the artist



21. *411-FOOD I (411-alimento I / 411-Nourriture I)*, 2009

mixed media, oil on wood, metal and recycled parts
35 × 18 inches
(88.90 × 45.72 cm)
Photo: Courtesy of the artist



Joscelyn Gardner

(Barbadian/Canadian; b. October 6, 1961, Bridgetown, Barbados—)



22. *Egypt Susanah* (Susanah la egipcia / Susanah l'Egyptienne), 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke



23. *Nago Jenny* (Jenny la Nago), 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke



24. *Accubah*, 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke



25. *Quasheba*, 2007

lithograph on frosted mylar
72 × 24 inches
(182.88 × 60.96 cm)

Photo: Kim Clarke



26. *Coobah (or Molia)*, 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke



27. *Margaritta*, 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke



28. *Old Moll* (Vieja de la calle / Vieille cocotte), 2007

lithograph on frosted mylar
36 × 24 inches
(91.44 × 60.96 cm)

Photo: Kim Clarke

Osvaldo Ramírez Castillo

(Salvadorean; b. March 16, 1978, Usulután, El Salvador—)



29. *Discovery of Shoes* (Descubrimiento de los zapatos / Découverte de chaussures), 2006

drawing, mixed media
32 × 24 inches
(81.28 × 60.96 cm)

Photo: Courtesy of the artist



30. *Carnalissimo (3)*, 2007

drawing, mixed media
72 × 38 inches
(182.88 × 96.52 cm)

Photo: Courtesy of the artist



31. *Origen de una especie* (Origin of a Species / Origine d'une espèce), 2008 [detail]

drawing, mixed media
42 × 90 inches
(106.68 × 228.6 cm)

Photo: Courtesy of the artist



32. *La Raza Crossing the Sea of Cortez* (La raza cruzando el Mar de Cortez / La Raza traversant la mer de Cortez), 2008

drawing, mixed media
24 × 26 inches
(60.96 × 66.04 cm)

Photo: Courtesy of the artist

Oscar Danilo Vargas

(Colombian; b. February 13, 1966, Pitalito, Huila, Colombia—)



33. *Al vacío* (Into the Void / Dans le vide), 2008

oil on canvas
46 7/8 × 66 15/16 inches
(119 × 170 cm)

Photo: Courtesy of the artist



34. *Fuera de casa* (Outside the House / Loin de chez soi), 2008

oil on canvas
46 1/16 × 66 15/16 inches
(117 × 170 cm)

Photo: Courtesy of the artist



35. *Minado I* (Mining I / Exploitation minière I), 2008

oil on canvas
46 1/16 × 66 15/16 inches
(117 × 170 cm)

Photo: Courtesy of the artist



Books and Catalogs of THE IDB CULTURAL CENTER by YEAR, COUNTRY AND REGION

Books

1994

Latin America and the Caribbean **Art of Latin America: 1900–1980.** Essay by Marta Traba. 180 pp.

1997

Latin America and the Caribbean **Identidades: Centro Cultural del BID (1992–1997).** 165 pp.

2001

Latin America and the Caribbean **Art of Latin America: 1981–2000.** Essay by Germán Rubiano Caballero. 80 pp.

Catalogs

1992

Peru • **Peru: A Legend in Silver.** Essay by Pedro G. Jurinovich, 28 pp.

1993

Costa Rica **Journey to Modernism.** Costa Rican Painting and Sculpture from 1864 to 1959. Essay by Efraín Hernández V. 20 pp.

Spain **Picasso: Suite Volland.*** Text provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center: 8 pp.

Colombia • **Colombia: Land of El Dorado.** Essay by Clemencia Plazas, Museo del Oro, Banco de la República de Colombia. 32 pp.

Colombia **The Medellín Art-el.*** Essay by Félix Ángel. 6 pp. [Collaborative exhibit].

1994

Latin America and the Caribbean • **Graphics from Latin America.** Selections from the IDB Collection. Essay by Félix Ángel. 16 pp.

Paraguay **Other Sensibilities.** Recent Development in the Art of Paraguay. Essay by Félix Ángel. 24 pp.

Ecuador

• **17th and 18th Century Sculpture in Quito.** Essay by Magdalena Gallegos de Donoso. 24 pp.

Latin America and the Caribbean

Selected Paintings from the Art Museum of the Americas. Presented in Washington, D.C. Essay by Félix Ángel. 32 pp.

Latin America and the Caribbean

• **Graphics from Latin America and the Caribbean.*** Presented in Rehoboth, Delaware. Essay by Félix Ángel. 12 pp. [Traveling exhibition]

Latin America and the Caribbean

• **Latin American Artists in Washington Collections.** Essay by Félix Ángel. 20 pp.

1995

Israel

Timeless Beauty. Ancient Perfume and Cosmetic Containers.* Essay by Michal Dayagi-Mendels, The Israel Museum. 20 pp.

Japan

Treasures of Japanese Art. Selections from the Permanent Collection of the Tokyo Fuji Art Museum.* Essay provided by the Tokyo Fuji Art Museum, adapted by the IDB Cultural Center: 48 pp.

Painting, Drawing and Sculpture from Latin America. Selections from the IDB Collection. Presented in Washington, D.C., and at Salisbury State University, Maryland. Essay by Félix Ángel. 28 pp.

Brazil

• **Serra da Capivara National Park.*** Essay by Félix Ángel. 6 pp. [Collaborative exhibit]

Uruguay

Figari's Montevideo (1861-1938). Essay by Félix Ángel. 40 pp.

Panama

Crossing Panama. A History of the Isthmus as Seen Through Its Art. Essays by Félix Ángel and Coralía Hassan de Llorente. 28 pp.

1996

Argentina

• **What a Time It Was....** Life and Culture in Buenos Aires, 1880–1920. Essay by Félix Ángel. 40 pp.

Nicaragua

Of Earth and Fire. Pre-Columbian and Contemporary Pottery from Nicaragua. Essays by Félix Ángel and Edgar Espinoza Pérez. 28 pp.



Latin America and the Caribbean	América en la Gráfica. Obras de la Colección del Banco Interamericano de Desarrollo.+ Presented in San José, Costa Rica. Essay by Félix Ángel. 16 pp. [Traveling exhibition]	Latin America and the Caribbean	Selections from the IDB Art Collection.* Essay by Félix Ángel. 8 pp.
United States	Expeditions. 150 Years of Smithsonian Research in Latin America. Essay provided by the Smithsonian Institution. 48 pp.	Venezuela	Leading Figures in Venezuelan Painting of the Nineteenth Century. Essays by Félix Ángel and Marián Caballero. 60 pp.
Bolivia	Between the Past and the Present. Nationalist Tendencies in Bolivian Art, 1925–1950. Essay by Félix Ángel. 28 pp.	France	L'Estampe en France. Thirty-Four Young Printmakers.* Selection from the IDB Collection. Presented in Rio de Janeiro, Brazil. Essays by Félix Ángel and Marie-Hélène Gatto. 58 pp. [Traveling exhibit]
1997		Norway	Norwegian Alternatives. Essays by Félix Ángel and Jorunn Veiteberg. 42 pp.
Spain	Design in XXth Century Barcelona. From Gaudí to the Olympics. Essay by Juli Capella and Kim Larrea, adapted by the IDB Cultural Center. 36 pp.	2000	
Brazil	• Brazilian Sculpture from 1920 to 1990. A Profile.** Essays by Emanoel Araujo and Félix Ángel. 48 pp.	United States	• New Orleans: A Creative Odyssey. Essay by Félix Ángel. 64 pp.
Dominican Republic	Mystery and Mysticism in Dominican Art. Essay by Marianne de Tolentino and Félix Ángel. 24 pp.	Bahamas	On the Edge of Time. Contemporary Art from The Bahamas. Essay by Félix Ángel. 48 pp.
Jamaica	Three Moments in Jamaican Art. Essay by Félix Ángel. 40 pp.	El Salvador	Two Visions of El Salvador. Modern Art and Folk Art. Essays by Félix Ángel and Mario Martí. 48 pp.
1998		Latin America and the Caribbean	• Graphics from Latin America and the Caribbean. From the Collection of the Inter-American Development Bank, Washington, D.C. Presented at York College of Pennsylvania. Essay by Félix Ángel, 32 pp. [Traveling exhibit]
Colombia	Points of Departure in Contemporary Colombian Art. Essay by Félix Ángel. 40 pp.	Canada	• Masterpieces of Canadian Inuit Sculpture.* Essay by John M. Burdick. 28 pp.
Suriname	• In Search of Memory. 17 Contemporary Artists from Suriname. Essay by Félix Ángel. 36 pp.	2001	
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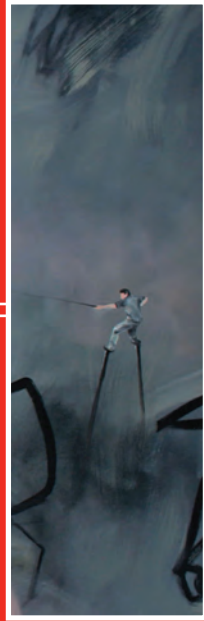
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Cultural programs at headquarters feature new as well as established talent from the region. Recognition granted by Washington, D.C. audiences and press often helps propel the careers of new artists. The Center also sponsors lectures on Latin American and Caribbean history and culture, and supports cultural undertakings in the Washington, D.C. area for the local Latin American and Caribbean communities, such as Spanish-language theater, film festivals, and other events.

The IDB Cultural Center Exhibitions and the Inter-American Concert, Lecture and Film Series stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Development Program funds projects in the fields of youth cultural development, institutional support, restoration and conservation of cultural patrimony, and the preservation of cultural traditions. The IDB Art Collection, gathered over several decades, is managed by the Cultural Center and reflects the relevance and importance the Bank has achieved after four decades as the leading financial institution concerned with the development of Latin America and the Caribbean.



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