



DREAMING MEXICO



Painting and Folk Art from **OAXACA**

Inter-American Development Bank ■ Cultural Center ■ May 9 to July 25, 2003

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On the cover, clockwise from top left:

Rufino Tamayo: Homenaje a la raza India (*Tribute to the Indian Race*)*

Collective work: Comadreja (*Weasel*)

Rodolfo Morales: Untitled

Magdalena Pedro Martínez: Mujer típica de Mixistlan (*Typical Woman of Mixistlan*)

Francisco Toledo: Mujer con Serpiente y Pájaro (*Woman with Snake and Bird*)

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Painting and Folk Art from **Oaxaca**

May 9 to July 25, 2003

An exhibition organized by the IDB Cultural Center
in cooperation with the Instituto Oaxaqueño de las Culturas
(*Oaxacan Institute of Cultures*)

Rodolfo Morales Foundation, Oaxaca

Museo de Arte Contemporáneo Internacional Rufino Tamayo
(*Rufino Tamayo Museum of International Contemporary Art*),
Mexico City

Artesanías e Industrias Populares de Oaxaca (ARIPO)
(*Crafts and Popular Industries of Oaxaca*)

Mexican Cultural Institute, Washington, D.C.





Cacto con santos
(*Cactus with Saints*)
Agustín Cruz Prudencio

Mexican Art

A Sacred Mystery

We present this exhibit with pride and modesty: pride in the aesthetic achievements of Mexican men and women; and modesty because such is the wealth of Mexican culture that any display of it is always so incomplete.

Mexican art hints at ancient as well as modern levels of inspiration and belief, technique and artistic expression. As we move from one Mexican region to another, and from one ethnic and cultural group to another, we become aware that there always is an artistry beyond what we are witnessing, that Mexico is a fabulous kaleidoscope.

Ultimately, Mexican art, connected to the gods of the sky and the netherworld, produces a feeling of awe akin to a religious experience. It is a sacred mystery, with forked roads, light and darkness, otherworldly tones, incantations and intimations. There is nothing like it anywhere in the world.

This exhibit from Oaxaca, “Dreaming Mexico,” proves that art can thrive everywhere, that poverty cannot dampen the imagination and can spur creativity in content, form and material, and that the worst poverty is that of the spirit.

Mirna Liévano de Marques
External Relations Advisor



Diego Rivera y Frida Kahlo
(Diego Rivera and Frida Kahlo)
Guillermina Aguilar



Pez

(Fish)

Francisco Toledo

Private collection of Dr. Fernando Leyva and Mrs. Juanita Leyva,
Washington, D.C.

Mexico

Towards the Future

Every culture in the world has an important connection with its past. Tradition, mythology and history produce a strong sense of identity that manifests itself in great works of art, and these are passed on to us by preceding generations. Mexico has taken the past as a point of departure to see the present and to gain a clearer perspective of the future.

No place in Mexico speaks more eloquently than the state of Oaxaca. Its local culture illustrates the great confidence, courage and dignity of its people. One can see it everywhere—from the colonial *zocalo* to the marketplace, a myriad of fruits, herbs, seeds and chocolate that transports visitors to a universe of smells and colors.

Some of the most compelling products of this creative environment are the arts and crafts. They attest to the adage: “While the North works, the Center thinks and the South dreams.” Artists capture the strength and vitality of Oaxaca in the *alebrijes*, the ceramics from Ocotlán, and the inspired works by Rufino Tamayo, Francisco Toledo and Rodolfo Morales. Their imagination and talent bear witness to the sensitivity that flourishes in traditional societies that have so many obstacles to overcome.

I would like to take this opportunity to express my greatest admiration for this extraordinary initiative by the Inter-American Development Bank Cultural Center, and in particular, Félix Angel, who conceived the exhibition within the social and economic context of the Bank’s activities. Endeavors such as these reaffirm the Bank’s tradition of promoting understanding of the societal conditions and multicultural exchanges that foster development and trust. Thanks in great part to contributions by the IDB over the years, the people of Mexico are advancing confidently towards the future. Nothing could be better suited to celebrate their effort than the arts of Oaxaca.

Ignacio Durán-Loera
Director
Mexican Cultural Institute
Washington, D.C.



Arbol con girasoles

(Tree with Sunflowers)

HÉMAFER Crafts Cooperative



Sueños en el pueblo

(Dreams in Town)

Rodolfo Morales

Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Mexico and the Inter-American Development Bank

Mexico is a founding member of the Inter-American Development Bank, a major contributor of financial and human resources to the institution, and one the main beneficiaries of the IDB's lending and technical cooperation programs.

Established in 1959 to support economic and social development in Latin America and the Caribbean, the IDB has had three presidents: Felipe Herrera (Chile, 1960-1971), Antonio Ortiz Mena (Mexico, 1971-1988), and its current president Enrique V. Iglesias (Uruguay, since 1988).

One of President Ortiz Mena's principal achievements during his terms in office was the expansion of the Bank's membership to include more Caribbean countries, as well as the addition of Canada and the nonregional countries of Japan, Israel and 15 European nations. These countries brought to the Bank a diversity of views on development, qualified staff and managers, and financial resources. Under Ortiz Mena's stewardship, the Bank's resources more than quadrupled, from \$9 billion to almost \$42 billion, and numerous countries created trust funds administered by the IDB.

Mexico has received close to \$15 billion in IDB lending for total investments exceeding \$30 billion. The Bank's current lending portfolio with Mexico includes a number of highly innovative programs for rural water and sanitation, decentralization and strengthening of states and municipalities, labor training and employment, social development for extremely poor groups, energy, agricultural development, and private sector credit through financial intermediaries. The IDB's private sector lending window is supporting several pioneering projects that are increasing private participation in Mexico's energy sector.

The Bank's strategy with Mexico for 2002-2006 focuses on:

- Social programs and poverty reduction, including education, health and support for vulnerable groups such as the poor, indigenous communities, women, the elderly and the disabled;
- Regional integration, with special emphasis on the Puebla-Panama Plan for integration with Central America;
- State modernization covering government services and regulations, strengthening municipal, state and federal institutions and civil service, and support for property rights;
- Improving competitiveness by modernizing the financial system, strengthening public and private investment, and financing private sector projects for infrastructure in key economic and social sectors.



Homenaje a la raza India

(Tribute to the Indian Race)

Rufino Tamayo

Collection of the Museo de Arte Contemporáneo Internacional Rufino Tamayo,
CONACULTA/INBA, Mexico City

DREAMING MEXICO

Painting and Folk Art from **Oaxaca**



In economic terms, Oaxaca is the poorest state in Mexico. Culturally speaking, however, it is one of the most diverse regions, and its people some of the most creative in the country. Oaxaca has produced such international artists as Rufino Tamayo, Francisco Toledo and Rodolfo Morales, whose work draws on local traditions and cultural memory. This exhibit combines works by these three famous painters with *alebrijes* (hand painted sculpted animals) and ceramics (many inspired by local legends and beliefs). These creations

characterize Oaxacan expression today. In many communities, producing *alebrijes* and ceramic works is the principal source of income for local artists. The economic and social contribution made by these artists enrich the socio-cultural environment of the state capital, the city of Oaxaca, as well as Ocotlán de Morelos, San Bartolo Coyotepec, and other communities.

The title of this exhibition came up during a conversation with the director of the Mexican Cultural Institute, my friend Ignacio Durán. The focus is on aspects of Oaxacan expression that have come to identify the region with an imagery of its own. The aim is to highlight aspects of a vivid imagination rooted in the community that suggests a sensibility easily associated with dreaming.

We all dream, naturally. The term, however, should not be applied stereotypically to the sense of hallucination or to a fool's paradise, but rather to reality envisioned through a particular filter that is alien to many of us. In all probability, that was what led André Bretón to call Mexico the most surrealistic place in the world when he arrived there after fleeing Europe in 1938. In Oaxaca, the suggestion of surrealistic tendencies is quite the understatement. As Mexico's Nobel Prize Winner Octavio Paz has pointed out, the fundament of a culture is its vision of the world, and culture changes more slowly than political and economic regimes.



Rufino Tamayo is undoubtedly one of the most important artists of the 20th century. Paz said that Tamayo rediscovered ancient forms of consecration, while Marta Traba affirmed that his work constitutes a vast allegory of the Mexican soul. The pieces selected for this exhibition are examples of the beginning of his mature style, different from earlier periods, when

“themes” were used with anecdotal reference to the image, and forms as well as color were in line with the repertoire of popular iconography, the landscape and the spirit of local celebrations.

At the end of the 1940s, Tamayo's work turned towards a dramatic dimension that brings to mind his apocalyptic vision of life. Sometimes he returned to subjects that had become so keen to him, such as watermelons, but in general, his work became much more dense in its formal implications. One indication of that is the intricate and unusual mode he used to solve the composition, which requires ample capacity by the viewer to identify visual codes and associate them in a contemporary perspective. The codes were in part the result of early 20th century aesthetic transformation and the tradition developed by modern art (Picasso, in particular), the "westernization" of ethnic models, the internationalization of ideas, and the challenges to civilization posed by the Second World War.

Tamayo raises local and international visual languages to new heights. His ancestral, atavist anxiety for deciphering the mysterious balance of the universe is incommensurate. His images are fantastic and solidly structured in formal terms, using color—its hues and effects in a palette so unpredictable—to articulate the compositions around virtual lines and textures (sometimes using real texture). The images and their encrypted messages exist in the boundaries of canvases and murals, but suggest going beyond those borders. The human presence in the immensity of space is the fragile hinge around which, ironically, a superior order gravitates. Tamayo seems to look into the wisdom of his Indian predecessors to unravel the mystery of premonitions manifested in animal behavior (such as his "Dog Barking at the Moon") or nature's sudden warnings (as in "Cataclysm"). His work intimates that human rationality cannot always explain the unknown as satisfactorily as instinct.

Tamayo's work fascinates because of the depth of its omniscient allusions to forthcoming catastrophe. At first glance it appears inscrutable, but little by little it forces the eye to open the mind, to penetrate the metaphor of cosmic drama. Most people live their lives unaware of this drama and go about solving the practicalities of common life with the sense that time is guaranteed forever. Those are other kinds of dreamers.



The work of **Francisco Toledo** reflects the relationship between idiosyncrasy and expression in a dimension that is highly cerebral and sensitive. His work is the result of an extraordinary imagination as well as a lucid and premeditated correlation between a fanciful cosmo-vision and his reality.

He integrates the peculiar morays of culture that, however local, reflect an understanding of the universe. That is just one reason why Toledo's work may offend more than a few people. The animals that populate his compositions share their iconographic meaning with the regular Oaxacan, and he has no fear of displaying a little savagery. We can perceive this first hand by defining the obvious similarities between his zoology and the outlandish and at times grotesque beings created by the craftspeople of Arrazola. Or is it the other way around? Carlos Monsiváis has suggested that the atmosphere and characters in Toledo's world are only mythological to strangers. Toledo advances his concept that the image, vociferous and piercing, transcends the parochial limits of the anecdote or its symbolic and esoteric function when altered by another context, endowing his own aesthetic with the power of a never-ending metamorphosis that challenges preconceived notions of life and prejudice.



Composition au Cheval

(Composition with Horse)

Francisco Toledo

Private collection of Dr. and Mrs. Richard Zapanta, California



Untitled (Screen)

Rodolfo Morales

Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos



The apparent simplicity of **Rodolfo Morales'** work equals a complexity of mysteries, as Antonio Rodríguez suggests. His themes could not be more innocent, and yet the imagery embodies riddles of metaphysical ambiguity. The elements in his compositions are commonplace: the town square, houses, people, landscape and nature, all scaled to the humble and unpretentious standard of provincial life. But behind that facade, we feel the pulse and intensity of existential significance: architecture, space, humanity, environment.

The selection of **alebrijes** in this exhibition comes directly from Arrazola by way of a personal visit to the village and its local craftspeople. Special thanks to the Instituto Oaxaqueño de las Culturas and its director, Emanuel Toledo, who kindly made the arrangements. The *alebrije* is not, as many may think, a folk expression dating from antiquity. However, many of the skills needed to carve and decorate them—that is, the innate sense of volume, design and color—may be the result of cross-culturalization prompted in a variety of ways by a mix of memory, tourism, technology and globalization. One can detect some similarities in these animals with the morphology of images in fantasy and science fiction movies, illustrated books for children and adults, and the repertoire of pre-Columbian imagery or Catholic iconography.

The Cultural Center has invited University of Iowa anthropologist Professor Michael Chibnik to lecture on *alebrijes* at the end of May, so all that will be said here is that during the selection process, I could not help but notice the familiarity with which an entire community continually labors, producing these incredible carvings with wood from the Copal tree. Many of the pieces are inspired by the animals that wander in the forests and rocky hills nearby. I was also impressed by conservation efforts carried out collaboratively by the townspeople and the government in implementing a local reforestation program.



Dragon con lengua de fuego (above)

(Dragon with Fire Tongue)

Pablo Vásquez Matlas

Sirena voladora con dragón (left)

(Flying Mermaid with Dragon)

H&MAFER Crafts Cooperative



Finally, the selection of **ceramics** from Ocotlán de Morelos and other sites attest to the local people's love and respect for their customs and traditions, and for those who continue to enrich them. The portraits of Maestro Morales, Diego Rivera and Frida Kahlo, as well as the polychrome figures of peasant women wearing their local garments, have been modeled and decorated with the same devotion reserved for the Virgin of Guadalupe, also a frequent subject, of course.

Among the best-known craftsmen in the town of San Bartolo Coyotepec is Carlomagno. I had the honor of meeting him in his studio when I selected the compositions of skeletons included here. All are done in black clay and have earned the artist a reputation beyond Mexico. Carlomagno learned the craft from his father, who is represented here with a mermaid, and who the artist credits as his best and only teacher. But talent abounds in the family: the figure of a woman wearing typical attire, also in black clay, is the work of Carlomagno's sister, Magdalena. In Coyotepec, construction is underway on a museum dedicated to popular and folk arts, with strong support from the municipal government and the community.

In sum, this exhibition points to the relationships that frequently exist between ancestral legacies and present day reality, as well as local and globalized craft industries. The exhibition assembles expressions that produce sophisticated art, at the center of which lies a community whose dreaming is the pivot on which tilts the balance of life.



Félix Angel
Curator



Sirena (above)
(Mermaid)
Antonio Eleazar Pedro Carreño

Dos campesinas típicas (left)
(Two Typical Peasant Women)
Jesús Aguilar



Carreta de la muerte con diablos y calaveras

(Death Carriage with Devils and Skeletons)

Carlomagno Pedro Martínez



Diablo rojo

(Red Devil)

Luis Valencia



Conjunto de gente y diablos

(Group of People and Devils)

Enedina Vásquez

Indios y jinetes

(Indians and Horse Riders)

Agustín Cruz Prudencio



Hombre, Luna y Estrellas

(Man, Moon and Stars)

Rufino Tamayo

Collection of the Inter-American Development Bank,
Washington, D.C.

Rufino Tamayo (Oaxaca, 1899-Mexico City, 1991) studied at the School of Fine Arts in Mexico. He traveled to New York in 1926 and to Europe in 1949. By the 1950s he had become an international figure representative of progressive Mexican art. He never adhered to the precepts of the muralist school as understood by Rivera or Siqueiros, deciding instead to go in the opposite direction, towards what Marta Traba calls “the power of his mythical concepts, and his sense of priestly commitment to art.” He was able to reconcile the formalism and meaning of pre-Hispanic art with the stylistic traits of European modernism, mainly Cubism. He created the Rufino Tamayo International Museum of Modern Art in Mexico as a gift for the Mexican people, with works from his own collection, representing most modern tendencies in contemporary art as well as pre-Columbian art.

Francisco Toledo (Juchitán, Oaxaca, 1940) studied printmaking at the School of Fine Arts in Oaxaca, and later at Mexico’s School of Design and Crafts. In 1960, he traveled to Paris, where he met Tamayo, and studied at Atelier 17 of S.W. Hayter. After five years in Europe and a sojourn to New York, he returned to Mexico. He spends most of his time in the City of Oaxaca, where he has a studio and has developed a number of initiatives that support education of the local population through the arts, such as the Graphic Arts Institute of Oaxaca, a library and the El Pochote theater.

Rodolfo Morales (Ocotlán de Morelos, Oaxaca, 1925-2000) studied at the National School of Fine Arts (formerly the Royal Academy of San Carlos) in Mexico City. After his studies, he worked as a teacher at the National Preparatory School. In 1969, he traveled through Europe, and in 1976 throughout Latin America. It was not until 1975, after meeting Tamayo and receiving strong backing from him, that his work began to be more appreciated. In 1985, he returned to his hometown, and in 1992 the Rodolfo Morales Cultural Foundation was established to preserve the architectural patrimony of Oaxaca’s central valleys, restore monuments, maintain traditions, promote the arts, and foster art education for youth.



Santa Marta
(Saint Martha)
Agustín Cruz Prudencio



Untitled

Rodolfo Morales

Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Exhibition Works

Rufino Tamayo

Homenaje a la raza India (*Tribute to the Indian Race*), 1952, oil on masonite, 500 x 400 cm
Collection of the Museo de Arte Contemporáneo Internacional Rufino Tamayo, CONACULTA/INBA, Mexico City

Hombre, Luna y Estrellas (*Man, Moon and Stars*), 1950, color lithograph, 81/100, 22 x 15 1/8 inches (55.8 x 38.4 cm)
Collection of the Inter-American Development Bank, Washington, D.C.

Francisco Toledo

Composition au Cheval (*Composition with Horse*), 1960, watercolor on paper, 36 3/8 x 28 3/4 inches
Private Collection of Dr. and Mrs. Richard Zapanta, California

Pez (*Fish*), mixography,
Private collection of Dr. Fernando Leyva and Mrs. Juanita Leyva, Washington, D.C.

Mujer (*Woman*), 1984, watercolor and ink on paper, 10.5 x 12 inches
Collection of Mr. Michael Worwick, Sausalito, California



Mujer con Serpiente y Pájaro (*Woman with Snake and Bird*), undated, color lithograph, artist proof, 21 1/4 x 15 7/8 inches (53.9 x 40.3 cm)
Collection of the Inter-American Development Bank, Washington, D.C.

Rodolfo Morales

Sueños en el Pueblo (*Dreams in Town*), 1968, oil on masonite, 122 x 75 cms
Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Untitled, 2000, oil on linen, 75 x 100 cm
Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Untitled, 2000, oil on linen, 120 x 100 cm
Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Untitled (screen), 2000, oil on linen, 116 x 43 cm (each panel)
Rodolfo Morales Foundation (studio of the artist), Ocotlán de Morelos

Folk Art Pieces

1. **Diablo rojo** (*Red Devil*), Luis Valencia, polychrome ceramic, Ocotlán de Morelos, Oaxaca
2. **Conjunto de gente y diablos** (*Group of People and Devils*), Enedina Vásquez, clay, Santa María Atzompa, Oaxaca
3. **Carreta con diablos** (*Wagon with Devils*), Pablo Vásquez Matlas, polychrome wood, San Martín Tilcajete, Oaxaca



4. **Santa Marta** (*Saint Martha*), Agustín Cruz Prudencio, polychrome wood, San Agustín de Las Juntas, Oaxaca
5. **Muerte** (*Death*), Juan Manuel Hernández Zúñiga, papier-mâché, Santa María El Tule, Oaxaca



6. **Indios y jinetes** (*Indians and Horse Riders*), Agustín Cruz Prudencio, wooden sculpture, San Agustín de Las Juntas, Oaxaca
7. **Cacto con santos** (*Cactus with Saints*), Agustín Cruz Prudencio, polychrome wood, San Agustín de Las Juntas, Oaxaca
8. **Dragón con lengua de fuego** (*Dragon with Fire Tongue*), Pablo Vásquez Matlas, polychrome wood, San Martín Tilcajete, Oaxaca
9. **Toro** (*Bull*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
10. **Antílope** (*Antelope*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
11. **Aguila con conejo** (*Eagle with Rabbit*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
12. **Tigre** (*Tiger*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
13. **Zorro azul** (*Blue Fox*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
14. **Diego Rivera y Frida Kahlo** (*Diego Rivera and Frida Kahlo*), Guillermina Aguilar, polychrome ceramic, Ocotlán de Morelos, Oaxaca
15. **Maestro Rodolfo Morales**, Jesús Aguilar, polychrome ceramic, Ocotlán de Morelos, Oaxaca

16. **Pareja de novios** (*Bride and Groom*), Jesús Aguilar, ceramic, Ocotlán de Morelos, Oaxaca
17. **Dos campesinas típicas** (*Two Typical Peasant Women*), Jesús Aguilar, polychrome ceramic, Ocotlán de Morelos, Oaxaca
18. **Sirena voladora con dragón** (*Flying Mermaid with Dragon*), HEMAFAER Crafts Cooperative, polychrome wood, Oaxaca de Juárez, Oaxaca
19. **Arbol con girasoles** (*Tree with Sunflowers*), HEMAFAER Crafts Cooperative, polychrome ceramic, Oaxaca de Juárez, Oaxaca
20. **Cactus florecido** (*Cactus in Bloom*), HEMAFAER Crafts Cooperative, polychrome wood, Oaxaca de Juárez, Oaxaca
21. **Canoa con diablos** (*Canoe with Devils*), Carlomagno Pedro Martínez, black clay, San Bartolo Coyotepec, Oaxaca



22. **Carreta de la muerte con diablos y calaveras** (*Death Carriage with Devils and Skeletons*), Carlomagno Pedro Martínez, black clay, San Bartolo Coyotepec, Oaxaca
23. **Mujer típica de Mixistlan** (*Typical Woman of Mixistlan*), Magdalena Pedro Martínez, Carlomagno's workshop, black clay, San Bartolo Coyotepec, Oaxaca
24. **Sirena** (*Mermaid*), Antonio Eleazar Pedro Carreño, Carlomagno's workshop, black clay, San Bartolo Coyotepec, Oaxaca
25. **Dragón con lengua amarilla** (*Dragon with Yellow Tongue*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca
26. **Comadreja** (*Weasel*), collective work, polychrome wood, Xoxo Arrazola, Oaxaca, Private Collection, Washington, D.C.



Cactus Florecido

(Cactus in Bloom)

HEMAFER Crafts Cooperative

Books and Catalogs of The IDB Cultural Center

Books

Art of Latin America: 1900-1980. Essay by Marta Traba. 180 pp., 1994

Art of Latin America: 1981-2000. Essay by Germán Rubiano Caballero. 80 pp., 2001

Catalogues

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Picasso: Suite Vollard. Text provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center. 8 pp., 1993

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Exhibition of Tapestries and Oil Painting.* 10 pp., 2001

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Félix Angel and Yasser Musa. 36 pp., 2002

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Art Competition and Exhibit.* Essays by Danilo Piaggese and Félix Angel. 10 pp. 2002

DigITALYart.* Essays by Maria Grazia Mattei,

Danilo Piaggese and Félix Angel. 36 pp. 2003

First Latin American Video Art Competition

and Exhibit.** Essays by Irma Arestizabal, Danilo Piaggese and Félix Angel. 32 pp., 2003

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The **IDB Cultural Center** was created in 1992 by Enrique V. Iglesias, President of the Inter-American Development Bank (IDB). The Center has two primary objectives: 1) to contribute to social development by administering a grants program that sponsors and co-finances small-scale cultural projects that will have a positive social impact in the region, and 2) to promote a better image of the IDB member countries, with emphasis on Latin America and the Caribbean, through culture and increased understanding between the region and the rest of the world, particularly the United States.

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 Concerts and Lectures Series stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Development in the Field 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.

The Cultural Center

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