



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

Information Bulletin No. 98



INTER-AMERICAN DEVELOPMENT BANK CULTURAL CENTER
CENTRO CULTURAL DEL BANCO INTERAMERICANO DE DESARROLLO

An exhibition honoring the United States of America
and the City of Miami, site of the 49th Annual
Meeting of the Board of Governors
of the Inter-American Development Bank

EXTENDED BOUNDARY Latin American and Caribbean Artists in Miami

FRONTERA EXTENDIDA Artistas latinoamericanos y caribeños en Miami

Una exposición que rinde homenaje
a los Estados Unidos de América y
a la ciudad de Miami, sede de la 49a Reunión
Anual de la Asamblea de Gobernadores
del Banco Interamericano de Desarrollo



Open February 20 to May 2, 2008

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

announces the opening of

EXTENDED BOUNDARY: Latin American and Caribbean Artists in Miami

Open February 20 to May 2, 2008

An exhibition honoring the United States of America and the City of Miami, site of the 49th Annual Meeting of the Board of Governors of the Inter-American Development Bank (IDB).

The exhibit is divided in five sections: 1) Cultural History of Miami, 2) The Arts of Latin America and the Lowe Art Museum, 3) The Promised City, 4) How the Arts Revived a City, and 5) Art in Miami Today.

The curator of the exhibit is Félix Ángel, IDB Cultural Center Director, and an essay for each section was commissioned from distinguished scholars and art critics, such as Helen L. Kohen, Brian A. Dursum, Ricardo Pau-Llosa, Jeremy Chestler, and Carol Damian.

Artists included are Rogelio Polesello, Fernando de Szyszlo, José Bedia and José García Cordero, among others. The exhibit features painting, drawing, sculpture, objects and photography.

Washington, D.C., February 5, 2008

"For the last half century," says IDB President Luis Alberto Moreno, "Miami has been a welcoming haven for people escaping political turmoil or economic hardship, but it is also a

magnet of opportunity for artists, investors and entrepreneurs. The economic and cultural contributions made by immigrants have been crucial to Miami's emergence as a global center of creativity, finance and commerce."

Miami is not the only North American city that serves as a bridge between the United States and the rest of our hemisphere. New Orleans, where the IDB held its Annual Meeting a few years ago, also holds that distinction. But the intensity and pluralism of Miami's relationship with the Americas is unique. Miami, perhaps more than any other U.S. city, is a place where Latin American and Caribbean people find it easy to relate, no matter where they come from.

Extended Boundary: Latin American and Caribbean Artists in Miami, pays tribute to the City of Miami, which will host the 49th Annual Meeting of the Board of Governors of the Inter-American Development Bank in April, 2008. The exhibition opens in Washington D.C. as a preamble to this important event in the institutional life of the IDB, and attempts to understand Miami through its cultural development and the contributions made by Latin American and Caribbean artists to enrich its cultural life.

The curator of the exhibition is Félix Ángel, Director of the IDB Cultural Center. The exhibit is divided into five sections, and gathers 36 artworks by 15 artists. An outstanding team of five experts and scholars in their respective fields was assembled and entrusted with the responsibility for developing essays on themes outlined in the curatorial script, which they have written succinctly and to the point; and they also provided valuable advice. The result is a clear frame of reference for anyone who wishes to decode the peculiar character of the City, and learn what has happened in the realm of culture in Greater Miami between that time near the end of the 19th century when Mr. Flagler's railroad was finally extended to Biscayne Bay, and the present. It is also an opportunity to appreciate in Washington, D.C., the work of some of the finest Latin American and Caribbean artists that in one way or another have made Miami their home.

Helen Kohen, the long-time art critic for the *Miami Herald* recounts the cultural life in Miami before the arrival of the Cubans with her personal wit and sharpness; **Brian Dursum**, the Director of the Lowe Museum in Coral Gables for the last twenty years, gives an idea about how Latin American and Caribbean art began to be recognized in the area at the institutional level after 1970; **Jeremy Chestler**, currently director of the ArtCenter/South in South Beach talks about how the arts and artists of many backgrounds contributed to revitalize a dying city and continue doing so today; poet and art critic **Ricardo Pau-Llosa**, born in Cuba and educated in Miami, gives his views about why the City may be still more of a promise than a consolidated entity, the result of what he calls a "negotiated assimilation"; and finally, **Carol Damian**, the art historian from Florida International University, rounds up Miami's artistic scene today.

The evolution of each city is unique, and in Miami's case, the events that had the most impact throughout its entire history of little more than a century originated elsewhere—for the most part—and not from within, and are as diverse as weather, geography, immigration, economic upheavals and political situations originating outside its city limits.

Among Latin Americans, it is frequently said —with a dose of humor— that Miami is "the most developed city in Latin America" and, one may add, the Caribbean, indicating that the presence there of immigrants from those regions of the Americas has configured a very special behavioral profile that is different from most cities in the United States, even those that share a high percentage of Hispanic-Americans (in the Southwest, for example). Such character is maintained by some fundamental attractions, such as the tropical climate with its relaxed and informal atmosphere, but Miami's overall character is quite different today than when it began to be built, a little more than one hundred years ago.

It is assumed that those changes began in the mid 1960s with the massive influx of refugees fleeing after Fidel Castro consolidated his communist regime in the island nation of Cuba. It coincided with a time when it appeared that Miami was finally coming to terms with its own past and short history, and was on its way to consolidating a recovery, physical and otherwise, from a number of situations that had made its development exciting, but difficult, in the earlier decades of its existence: wonderful location to migrate during winter, unprecedented construction boom, destruction by inclement weather, recession, depression, and World War. All that is true but it does not change the fact, however, that the City has always had a cultural life of its own, no matter how much complexity and diversity has evolved since.

"Miami today —one might say— has become an extended boundary for Latin America and the Caribbean for reasons that are not hard to understand: physical proximity, easy access from surrounding countries, and language familiarity; those are just a few of the conditions that have helped to extend City limits. New arrivals enjoy the benefits of available resources, well established institutions, social organization and order, and a stable political system that characterizes the United States as a modern democracy, granting opportunity, progress and development to the individual and society," says Félix Ángel

Art and culture are always integral components of any process of social transformation and cohabitation, and the bridge between the United States, Latin America and the Caribbean in Miami is no exception. What make it different are the circumstances, of course, and the unpredictable outcome of situations difficult to control.

The IDB Cultural Center would like to thank the individuals and institutions that have helped make this exhibition possible, especially: The Americas Collection (Miami), Bernice Steinbaum Gallery (Miami), Etra Fine Art (Miami), and Lyle O'Ritzel Gallery (Miami); Humberto Calzada, Stefano Campanini, Jorge Gutiérrez, Alicia Restrepo, and Dora Valdés Fauli; participant artists are Patrick De Castro, Edouard Duval-Carrié, Natasha Duwin, Luisa Mesa, and Sara Modiano; and Maria Leyva and Lydia Bendersky from the Art Museum of the Americas of the Organization of American States (OAS) in Washington, D.C.

List of works

I. Section

Culture/culture: Miami 1896-1959

Photo enlargements of the following sites

Coconut Grove Public Library (1901)
Viscaya Mansion (1916)
Merrick House (1919)
Venetian Pool (1921)
Freedom Tower (1925)
Coconut Grove Playhouse (originally a Movie House) (1926)
Biltmore Hotel (1926)
Chapel of the Biltmore Hotel (1926)
Bass Museum Building (originally Miami Public Library) (1927)
New Miami Public Building Library and Miami City Ballet
Coral Gables City Hall (1927)
Miami Beach Deco District (1930)
Lowe Museum at the University of Miami-Dade (1952)
The Wolfsonian (1986)
cifo (2002)

II. Section

The Art of Latin America and the Lowe Art Museum

Cajamarca, 1959
by **Fernando de Szyszlo**
Peruvian (b. 1925 Lima, Peru -)
oil on canvas; 50 x 36 inches
Collection of the Art Museum of the Americas,
Organization of American States (OAS),
Washington, D.C.

Naranja sobre magenta (Orange on Magenta), 1961
by **Rogelio Polesello**
Argentine (b. 1939 Buenos Aires, Argentina -)
oil on canvas; 52 x 64 inches
Collection of the Art Museum of the Americas,
Organization of American States (OAS),
Washington, D.C.

III. Section

The Promised City: Miami as Epic Deferred

El cabalgar de la noche (The Night is Riding), c. 1979
by **Rafael Soriano**
Cuban-American (b.1920 Matanzas, Cuba -)
oil on canvas; 34 x 50 inches
Collection of the Art Museum of the Americas,
Organization of American States (OAS),
Washington, D.C.

Cabeza (Head), 1978
by **Enrique Gay García**
Cuban-American (b. 1928 Santiago, Cuba -)
bronze sculpture; 15 x 7 x 15 inches
Collection of the Art Museum of the Americas,
Organization of American States (OAS),
Washington, D.C.

Untitled, 1981
by **Carlos Alfonso**
Cuban-American (b. 1950 Havana, Cuba - d. 1991
Miami, United States)
mixed media on paper; 48 x 32 inches
Collection of the Art Museum of the Americas,
Organization of American States (OAS),
Washington, D.C.
Gift of William and Elena Kimberly

Salve, 2007
by **Edouard Duval-Carrié**
Haitian (b. 1954 Port-au-Prince, Haiti -)
mixed media on canvas in artist frame
69 x 69 inches
Courtesy of the artist and Bernice Steinbaum
Gallery, Miami

Manman Brijit, 1996
by **Edouard Duval-Carrié**
Haitian (b. 1954 Port-au-Prince, Haiti -)
Bronze; 22 (approximately) x 8 x 8 inches
Courtesy of the artist, Mireille Chancy González,
and Bernice Steinbaum Gallery, Miami

Danbala Wedo, 1996
by **Edouard Duval-Carrié**
Haitian (b. 1954 Port-au-Prince, Haiti -)
Bronze; 22 (approximately) x 8 x 8 inches
Courtesy of the artist, Mireille Chancy González,
and Bernice Steinbaum Gallery, Miami

Sobo-Badè, 1996
by **Edouard Duval-Carrié**
Haitian (b. 1954 Port-au-Prince, Haiti -)
Bronze; 22 (approximately) x 8 x 8 inches
Courtesy of the artist, Mireille Chancy González,
and Bernice Steinbaum Gallery, Miami

Savannah (Sabana), 2005
by **Sebastián Spreng**
Argentine (b. 1956 Esperanza, Santa Fe,
Argentina -)
oil on canvas; 24 x 24 inches
Collection of the Inter American Development
Bank, Washington, D.C.

Visitante inoportuno pasa rompiendo la armonía
(*Unwelcome Visitor Passes by Destroying Harmony*),
2004
by **José Bedia**
Cuban-American (b. 1959, Havana, Cuba -)
mixed media on canvas; 70.9 x 90.6 inches
Courtesy of Lyle O'Ritzel Gallery, Miami

IV. Section

The ArtCenter/South: How the Arts Revived a City

Journey Within (Viaje interior), 2007
by **Luisa Mesa**
Cuban-American (b. 1951 Havana, Cuba -)
self portrait, photographic installation
photography and wood (enamel markers, acrylic,
digital images and resin on wood)
36 wood cubes; 6 x 6 x 4 inches each; 46 x 46 x 4
inches)
Courtesy of the artist, Miami

Fragmented (Fragmentado), 2007
by **Sara Modiano**
Colombian (b. 1951 Barranquilla, Colombia)
plexyglass and photograph
9 ½ x 14 x 10 inches

Courtesy of the artist, Miami

Reflect (Reflejo), 2006
by **Sara Modiano**
Colombian (b. 1951 Barranquilla, Colombia)
Photograph; 48 x 72 inches
Courtesy of the artist, Miami

Nest XIII (Nido XIII), 2004
by **Natasha Duwin**
Argentine (b. 1966 Buenos Aires, Argentina -)
mixed media; 16 x 15 x 8 inches
Courtesy of the artist, Miami

Nest V (Nido V), 2004
by **Natasha Duwin**
Argentine (b. 1966 Buenos Aires, Argentina -)
mixed media; 10 x 11 x 4 inches
Courtesy of the artist, Miami

Nest XIV (Nido XIV), 2004
by **Natasha Duwin**
Argentine (b. 1966 Buenos Aires, Argentina -)
mixed media; 10 x 10 x 6 inches
Courtesy of the artist, Miami

*I Am an American and I See a Psychotherapist (Soy
estadounidense y veo a un psicoterapeuta)*, 2008
by **Patrick De Castro**
Haitian-American (b. 1963 Port-au-Prince, Haiti -)
acrylic, pencil, ink, mixed media on canvas
40 x 42 inches
Courtesy of the artist, Miami

V. Section

Art in Miami Today: The New City of the New World

Crucifixión I (Crucifixion I), 2006
by **José García Cordero**
Dominican (b. 1951 Santiago de los Caballeros,
Dominican Republic -)
oil on canvas; 70.9 x 82.7 inches
Courtesy of Lyle O'Ritzel Gallery, Miami

Sotavento, 1998
by **Ronny Vayda**
Colombian (b. 1954 Medellín, Antioquia,
Colombia -)

rusted steel, iron sculpture
24 5/8 x 24 5/8 x 5 inches
Collection of the Inter-American Development
Bank, Washington, D.C.

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

Possessions No. 55 (Posesiones No. 55), 2006
by **Mario Vélez**
Colombian (b. 1968 Medellín, Colombia)
acrylic and oil on canvas; 43 5/16 x 43 5/16 inches

Selection of works in the exhibition



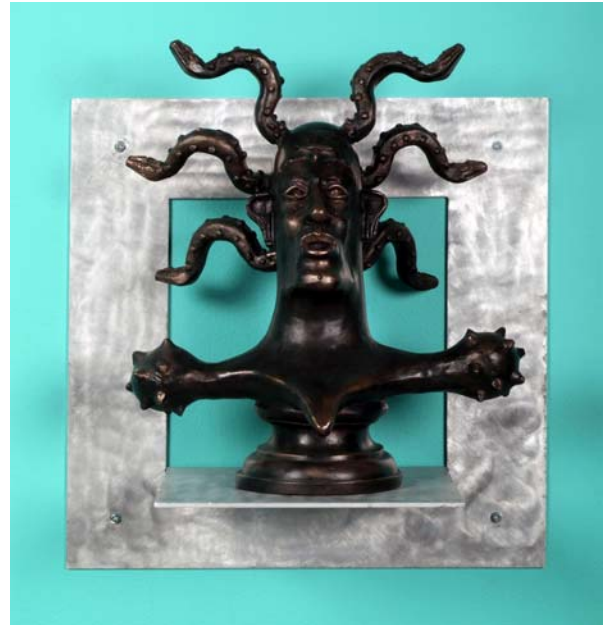
Visitante inoportuno pasa rompiendo la armonía
(*Unwelcome Visitor Passes by Destroying Harmony*), 2004

by **José Bedia**

Cuban-American (b. 1959, Havana, Cuba -)
mixed media on canvas; 70.9 x 90.6 inches

Courtesy of Lyle O'Ritzel Gallery, Miami

Photo: Courtesy of the Lyle O'Ritzel Gallery



Danbala Wedo, 1996

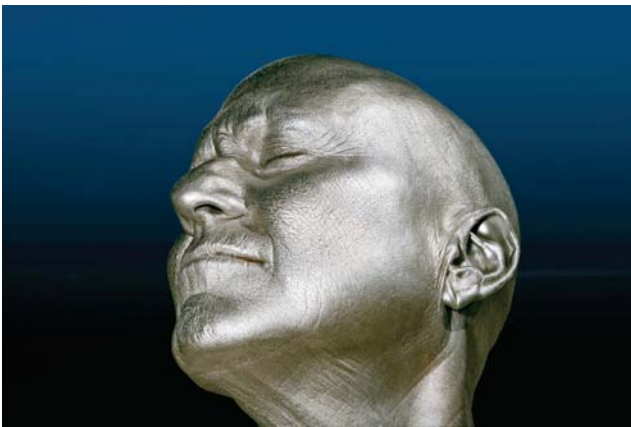
by **Edouard Duval-Carrié**

Haitian (b. 1954 Port-au-Prince, Haiti -)

Bronze; 22 (approximately) x 8 x 8 inches

Courtesy of the artist, Mireille Chancy González, and
Bernice Steinbaum Gallery, Miami

Photo: Courtesy of the artist



Reflect (Reflejo), 2006

by **Sara Modiano**

Colombian (b. 1951 Barranquilla, Colombia)

photograph

48 x 72 inches

Courtesy of the artist, Miami

Photo: Courtesy of the artist



Nest V (Nido V), 2004

by **Natasha Duwin**

Argentine (b. 1966 Buenos Aires, Argentina -)

mixed media

10 x 11 x 4 inches

Courtesy of the artist, Miami

Photo: Courtesy of the artist

Exhibition

The exhibition will run from February 20 to May 2, 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
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