

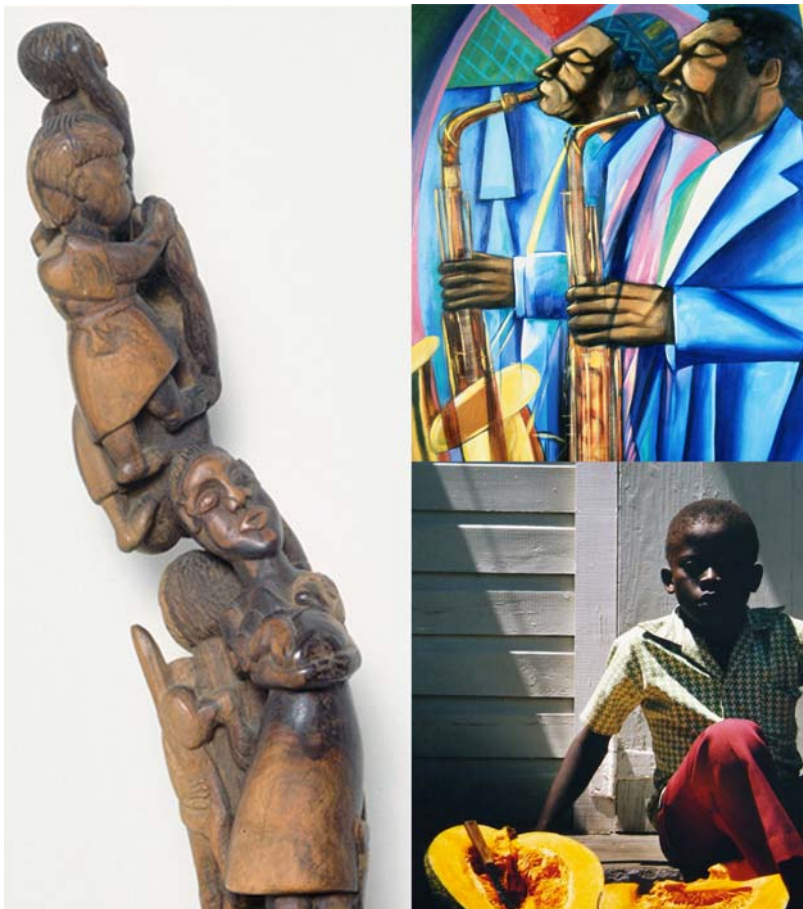


IDB Cultural Center
Inter-American Development Bank
1300 New York Avenue, N. W.
Washington, D.C. 20577

Information Bulletin No. 96

HIGHLIGHTS FROM THE COLLECTION OF THE **ART MUSEUM OF THE AMERICAS** OF THE ORGANIZATION OF AMERICAN STATES (OAS)

**Outstanding works by artists from the
Spanish, English, French, and Dutch Speaking Caribbean**



From left: “**Brother**” **Everaldo Brown**, Jamaican, *Totem (Tótem)*, 1972, hardwood, 36 x 5 x 9 inches;
Maxwell Taylor, Bahamian, *Jazz II*, 1991, oil on hardboard, 42 x 32 inches; and **Domingo Batista**
Dominican, *Untitled*, c. 1988, photograph, 14 1/4 x 18 1/4 inches

Photos: IDB Photo Library and the Art Museum of Americas, Organization of the American States (OAS)

Washington, D.C., open August 27 to October 26, 2007

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

announces the opening of

HIGHLIGHTS FROM THE COLLECTION OF THE ART MUSEUM OF THE AMERICAS OF THE ORGANIZATION OF AMERICAN STATES (OAS)

**Outstanding works by artists from the
Spanish, English, French, and Dutch Speaking Caribbean**

Open August 27 to October 26, 2007

A selection of 39 important works (paintings, sculptures, drawings, engravings and photographs) by recognized Caribbean artists from Barbados, Jamaica, The Bahamas, Trinidad and Tobago, Haiti, Dominican Republic, Puerto Rico, and Suriname, and early Cuban masters such as Amelia Peláez, Juan José Sicre and Mario Carreño, in the collection of the OAS Art Museum of the Americas, on loan to the IDB Cultural Center for this exhibition.

Washington, D.C., August 16, 2007

Thirty-nine works from the **Collection of the Art Museum of the Americas, of the Organization of American States (OAS)** will be on display at the Gallery of the Inter-American Development Bank Cultural Center between August 27 and October 26, 2007. The selection centers on countries that represent the Spanish, English, French and Dutch speaking Caribbean.

The Art Museum of the Americas of the OAS, inaugurated in 1976, houses the most comprehensive twentieth-century art collection from Latin America and the Caribbean on public display in Washington, D.C. It is one of the oldest collections representing the region in the United States and has pioneered the stewardship of cultural contributions by Latin American and Caribbean artists.

The selection examines significant examples from many important Caribbean artists and offers a broad perspective of the Caribbean, in light of the history of the Exhibit Program of the OAS, administered by the Visual Arts Unit of the Organization, which served as the basis for the creation of the Museum.

Over the years, through many donations and a modest purchase fund established in 1957 by the OAS Permanent Council until the mid-1980s to support the acquisition of art, the OAS managed to assemble an impressive collection of two thousand works, many by some of today's most celebrated artists. The Art Museum of the Americas invaluable collection reflects modern and contemporary art trends of OAS member countries and represents an enduring cultural resource in Washington, D.C.

Highlights include two important pieces by women artists of the Caribbean: *El vendedor de andullo* (Tobacco Vendor), 1938 by Dominican Republic forerunner Celeste Woss y Gil, and a prominent oil painting entitled *Marpacífico* (Hibiscus [*Marpacífico* is the name used in Cuba for the hibiscus flower]), 1943 by Cuban modernist Amelia Peláez. Both works were donated to the OAS by IBM in 1969, along with other significant pieces by outstanding Latin American and Caribbean artists, a gesture that signals the importance assigned during those years to the OAS's efforts to promote the region in the United States through the arts, as well as the support it received for those efforts. The exhibit also includes a rare selection of prints by some of the most relevant artists of the Haitian artistic renaissance of the mid-1940s, such as Castera Bazile, Wilson Bigaud, Dieudonné Cedor, Jacques-Enguerrand Gourgue, and Gabriel Lévêque, that have not been exhibited since they were part of a traveling exhibition in 1948.

The artists represented in the exhibit by country are as follows:

Bahamas

1. Brent Malone
Bahamian (b. Nassau, Bahamas, 1941 – d. Nassau, Bahamas, 2004)
Encounter 3:05 a.m. (Encuentro 3:05 a.m.), 1991
acrylic on canvas, 30 x 24 inches

2. Maxwell Taylor
Bahamian (b. Nassau, Bahamas, 1938 –)
Jazz II, 1991
oil on hardboard, 42 x 32 inches

Barbados

3. Ronnie Carrington
Barbadian (b. 1949 –)
Untitled, c. 1988
photograph, 10 3/4 x 13 3/4 inches (image)

4. Ronnie Carrington
Barbadian (b. 1949 –)
Untitled, c. 1988
photograph, 13 3/4 x 10 7/8 inches (image)

Cuba

5. Amelia Peláez
Cuba (b. Yaguajay, Cuba, 1896 – d. Havana, Cuba 1968)
Marpacífico (Hibiscus [*Marpacífico* is the name used in Cuba for the hibiscus flower]), 1943
oil on canvas, 45 1/2 x 35 inches
Gift of IBM in 1969

6. Juan José Sicre
Cuban (b. Matanzas, Cuba, 1898 – d. Cleveland, Ohio, 1974)
Sylvia, c. 1928
bronze (1/3), 13 x 6 x 7 inches

Cuba–United States

7. Carlos Alfonzo
Cuban-American (b. Havana, Cuba, 1950 – d. Miami, Florida, 1991)
Untitled, 1989
steel, paint and concrete, 43 x 25 x 14 inches

8. Carlos Alfonzo
Cuban-American (b. Havana, Cuba, 1950 – d. Miami, Florida, 1991)
Untitled, 1981
mixed media on paper, 48 x 32 inches
Gift of Elena and William Kimberly

9. Enrique Gay García
Cuban-American (b. Santiago, Cuba, 1928 –)
Cabeza (Head), 1978
bronze, 15 x 7 x 15 inches

Cuba–Chile

10. Mario Carreño
Cuban-Chilean (b. Havana, Cuba, 1913 – d. Santiago, Chile, 1999)
Danza AfroCubana (Afro-Cuban Dance), 1944
gouache on paper, 23 1/2 x 19 inches (sight)

11. Mario Carreño
Cuban-Chilean (b. Havana, Cuba, 1913 – d. Santiago, Chile, 1999)
Sonata de la Piedra y de la Carne (Sonata of Stone and Flesh), 1967
oil on canvas, 48 x 64 inches

Dominican Republic

12. Domingo Batista
Dominican (b. Santiago, Dominican Republic, 1946 –)
Cementerio dominicano (Dominican Cemetery), c. 1988
photograph, 14 1/4 x 18 1/4 inches (image)

13. Domingo Batista
Dominican (b. Santiago, Dominican Republic, 1946 –)
Untitled, c. 1988
photograph, 14 1/4 x 18 1/4 inches (image)

14. Ramón Oviedo
Dominican (b. Barahona, Dominican Republic,

1927 –)
Untitled, c. 1982
oil on canvas, 82 x 132 inches
Gift of the Government of the Dominican Republic

15. Celeste Woss y Gil
Dominican (b. Santo Domingo, Dominican Republic, 1890 – d. Santo Domingo, Dominican Republic, 1985)
El vendedor de andullo (Tobacco Vendor), 1938
oil on canvas, 50 x 34 inches
Gift of IBM in 1969

Haiti

16. Gabriel Alix
Haitian (b. St. Marc, Haiti, 1930 – d. 1998)
Maison natale (Nature House, Casa nativa), c. 1948
woodcut, 10 x 8 inches (sheet)

17. Gesner Armand
Haitian (b. Croix-des-Bouquets, Haiti, 1936 –)
Fruit et corde (Fruit and Cord, Fruta y cuerda), 1974
pen and ink on paper, 25 x 18 1/2 inches

18. Castera Bazile
Haitian (b. Jacmel, Haiti, 1923 – d. Haiti, 1965)
Femme balayant la Cour (Woman Sweeping the Yard, Mujer barriendo el patio), c. 1948
woodcut, 10 x 8 inches (sheet)

19. Castera Bazile
Haitian (b. Jacmel, Haiti, 1923 – d. Haiti, 1965)
Vol (Flight, Vuelo), c. 1948
Woodcut, 10 x 8 inches (sheet)

20. Rigaud Benoit
Haitian (b. Port-au-Prince, Haiti, 1911 – d. Port-au-Prince, Haiti, 1986)
Lune sur les montagnes (Moon above the Mountains, Luna sobre las montañas), c. 1948
woodcut, 10 x 8 inches (sheet)

21. Wilson Bigaud
Haitian (b. Port-au-Prince, Haiti, 1931 –)
Le Défilé (The Parade, El desfile), c. 1948
woodcut, 10 x 8 inches (sheet)

22. Dieudonné Cedor

Haitian (b. Anse-a-Veau, Haiti, 1925 –)
En allant au marché (Going to Market, Yendo al mercado), c. 1948
woodcut, 10 x 8 inches (sheet)

23. Jacques-Enguerrand Gourgue

Haitian (b. Port-au-Prince, Haiti, 1930 – d. 1996)
La Cathédrale (The Cathedral, La catedral), c. 1948
woodcut, 10 x 8 inches (sheet)

24. Joseph Jean-Gilles

Haitian (b. Hinche, Haiti, 1943 –)
Paysage haïtien (Haitian Landscape, Paisaje haitiano), 1973
oil on canvas, 30 x 48 inches

25. Gabriel Lévéque

Haitian (b. Croix des Bouquets, Haiti, 1923 –)
Cabane sur les collines (Hut in the Hills, Choza en las colinas), c. 1948
woodcut, 10 x 8 inches (sheet)

26. Georges Liautaud

Haitian (b. Croix-des-Bouquets, Haiti, 1899 – d. 1991)
Crucifixion (Crucifixion, Crucifixión), 1959
cut and hammered iron, 46 x 40 1/2 x 9 inches

27. Luismond Merelus

Haitian (b. unknown)
La Femme malade (The Sick Woman, La mujer enferma), c. 1948
woodcut, 10 x 8 inches (sheet)

28. Pétion Savain

Haitian (b. Port-au-Prince, Haiti, 1906 – d. 1975)
Marché sur une colline (Market on the Hill, Mercado en una colina), 1938
oil on canvas, 22 x 30 1/2 inches
Gift of IBM

29. Denis Vergin

Haitian (b. c. 1928)
Scène de la Rue (Street Scene, Escena de la calle), c. 1948
woodcut, 10 x 8 inches (sheet)

Jamaica

30. Clinton Brown

Jamaican (b. Kingston, Jamaica, 1954 –)
A Son Is Born (Un hijo nace), 1978
oil on canvas mounted on wood panel
36 x 18 inches

31. "Brother" Everal Brown

Jamaican (b. St. Ann Parish, Jamaica, 1917 – d. Brooklyn, New York, 2002)
Totem (Tótem), 1972
hardwood, 36 x 5 x 9 inches

32. "Brother" Everal Brown

Jamaican (b. St. Ann Parish, Jamaica, 1917 – d. Brooklyn, New York, 2002)
Victory Dance (Danza de la victoria), 1976
oil on canvas mounted on wood panel
33 x 49 inches

Puerto Rico

33. Consuelo Gotay

Puerto Rican (b. Bayamon, Puerto Rico, 1949 –)
Petra Rentas, 1977
woodcut (93/150), 30 x 22 inches (sheet)
Gift of Carton y Papel

34. Luis Hernández Cruz

Puerto Rican (b. San Juan, Puerto Rico, 1936 –)
Construcción espacial con signos ancestrales (Spatial Construction with Ancestral Signs), 1976
acrylic on canvas, 60 x 72 inches

35. Frieda Medin Ojeda

Puerto Rican (b. San Juan, Puerto Rico, 1949 –)
Rumbos III (Directions III), 1984
photograph, 19 1/2 x 15 1/2 inches (image)

36. Julio Rosado del Valle

Puerto Rican (b. Cataño, Puerto Rico, 1922 –)
Reflejos (Reflections), 1964/65
oil on canvas, 48 x 50 inches

37. Víctor Vázquez
Puerto Rican (b. San Juan, Puerto Rico,
1950 –)
Untitled, c. 1987
photograph, 11 3/4 x 17 1/4 inches (image)

Suriname

38. Soeki Irodikromo
Surinamese (b. Commewijne, Suriname,
1945 –)

Zonder titel (Untitled, Sin título), 1986
oil on canvas, 30 x 48 inches
Gift of the Government of Suriname

Trinidad and Tobago

39. Mahmoud Pharouk Alladin
Trinidadian (b. Tacarigua, Trinidad 1919 – d.
1980)
Las palmas (The Palms), 1973
acrylic on canvas, 48 x 48 inches

With this exhibit, in the words of IDB President Luis Alberto Moreno, "the IDB reaffirms its support and appreciation for the cultural diversity of the Caribbean as well as the IDB's respect for culture and freedom of expression, and the role played by the Organization of American States, which will soon celebrate a century inextricably linked to the destiny of our hemisphere. The OAS collection, which stands for so many nationalities, traditions, and visual languages, has come to embody the goals of integration and mutual understanding long pursued by our inter-American system. The IDB, through its Cultural Center, has been a long-time supporter of the Art Museum of the Americas, and that relationship is reflected in exhibitions like this. The Inter-American Development Bank Cultural Center takes pride in displaying this exhibit to the public of Washington, D.C., while paying tribute to the countries represented and their artists."

From his part, OAS Secretary General Jose Manuel Insulza, who enthusiastically has endorsed the exhibition, states in the catalogue that the exhibit "provides a unique opportunity to show part of the OAS collection at the IDB, not only because of the cooperation it implies at the institutional level to extend its exposure, but also because it ratifies the support that the IDB has always devoted to culture as a crucial component in the development of our hemisphere."

Mr. Insulza summarizes the historic role played by the OAS in the promotion of Latin American and Caribbean artists in Washington, and the development of such a collection, saying: "Back in the 1940s, the Organization of American States-then the Pan American Union—was a pioneer in opening its doors to artists from Latin America who wanted to exhibit their work. Then, in 1945, the newly appointed Specialist in Art of the Division of Intellectual Cooperation, José Gómez-Sicre, decided to establish a program of temporary art exhibits that consisted of monthly exhibitions by unknown but meritorious artists. Many of these artists came to be internationally renowned and are today considered world masters; for many decades, the OAS was the springboard that launched the international careers of numerous Latin American artists. "

"Furthermore," Mr. Insulza adds, "this show serves as a complement to the workshop 'The Impact of Culture on Development Today: New Opportunities for Cooperation and Growth in the Americas,' to be held October 1-2 by the Inter-American Committee on Culture (CIC), organized by the OAS's Department of Education and Culture with the assistance of the IDB and other partners. This workshop is one of the actions arising from the Third Meeting of Ministers of Culture and Highest Appropriate Authorities under the auspices of the OAS,

reflecting the recognition by Heads of State and Government at the Fourth Summit of the Americas in Mar del Plata (2005) that development is inevitably linked to culture and that culture in its multiple dimensions contributes, among other things, to the preservation and protection of historical heritage, to the enhancement of the dignity and identity of our peoples, to the creation of decent work and overcoming of poverty."

Secretary General Insulza closes his remarks by adding, "I strongly believe that the time has come for Washington, DC, the Nation's Capital, to realize, once and for all, a great Museum of the Americas – an idea that the IDB has constantly supported through concrete actions and for which initiative the OAS's precious art collection lends itself as the perfect cornerstone."

The Curator of the exhibit is Félix Ángel, General Coordinator and Curator of the IDB Cultural Center, assisted by Maria Leyva, Curator of Collections at the OAS Museum. Ms. Leyva is the author of the essay included in the exhibit catalogue, which explains how a group of such significant pieces by Caribbean artists came to be part of the OAS Museum's collection, a process associated with several factors, for example, the intensity of art movements in the various countries, the interest the respective societies have demonstrated toward the arts, and the order in which the countries themselves became active members of the Organization of American States.

"The sampling of Caribbean art from the permanent collection of the Art Museum of the Americas, as presented in this exhibit," Ms. Leyva goes on saying, "highlights a part of the history of art in our hemisphere. The IDB Cultural Center has afforded the Museum a wonderful opportunity to share some important works that the Organization of American States (OAS) has acquired over the years by artists from the Spanish-, English-, French-, and Dutch-speaking Caribbean. All of the artists in the exhibit have made significant contributions to American art in its broadest sense, through their aesthetic achievements and, in many cases, through their teaching and mentoring activities. "

The selection tends toward what might be called quintessential examples of Caribbean art in the OAS Museum's collection. The Caribbean is a region shaped by a complex amalgamation of diverse cultural backgrounds – Amerindian, European, African, Indian, Middle Eastern, and Asian – and this rich cultural diversity is reflected in the work of its visual artists. Differences in colonial and independence histories, economic conditions, and institutional art infrastructures (the San Alejandro Academy of Havana [founded 1818] is the oldest art school in the Caribbean) give rise to distinctions between the art histories of individual countries. Like artists throughout Latin America, many Caribbean artists have studied and lived outside of their home countries – in Paris, Madrid, New York, and Mexico City – and experimented with the vanguard artistic languages of their times to construct an art meaningful to their communities. Because of its history, this search for a visual language to define national or regional cultural identity takes on its own distinctive character in the modern and contemporary art of the Caribbean.

Selection of works in the exhibition



Clinton Brown

Jamaican (b. Kingston, Jamaica, 1954 –)
A Son Is Born (Un hijo nace), 1978
oil on canvas mounted on wood panel
36 x 18 inches

Photo: The Art Museum of the Americas,
Organization of American States (OAS)



Castera Bazile

Haitian (b. Jacmel, Haiti, 1923 – d. Haiti, 1965)
Vol (Flight, Vuelo), c. 1948
woodcut, 10 x 8 inches (sheet)

Photo: IDB Photo Library



Víctor Vázquez

Puerto Rican (b. San Juan, Puerto Rico,
1950 –)
Untitled, c. 1987
photograph, 11 3/4 x 17 1/4 inches (image)
Photo: IDB Photo Library)



Carlos Alfonzo

Cuban-American (b. Havana, Cuba, 1950 – d. Miami,
Florida, 1991)
Untitled, 1989

steel, paint and concrete, 43 x 25 x 14 inches
Photo: The Art Museum of the Americas,
Organization of American States (OAS)

Exhibition

The exhibition will run from August 27, to October 26, 2007. 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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