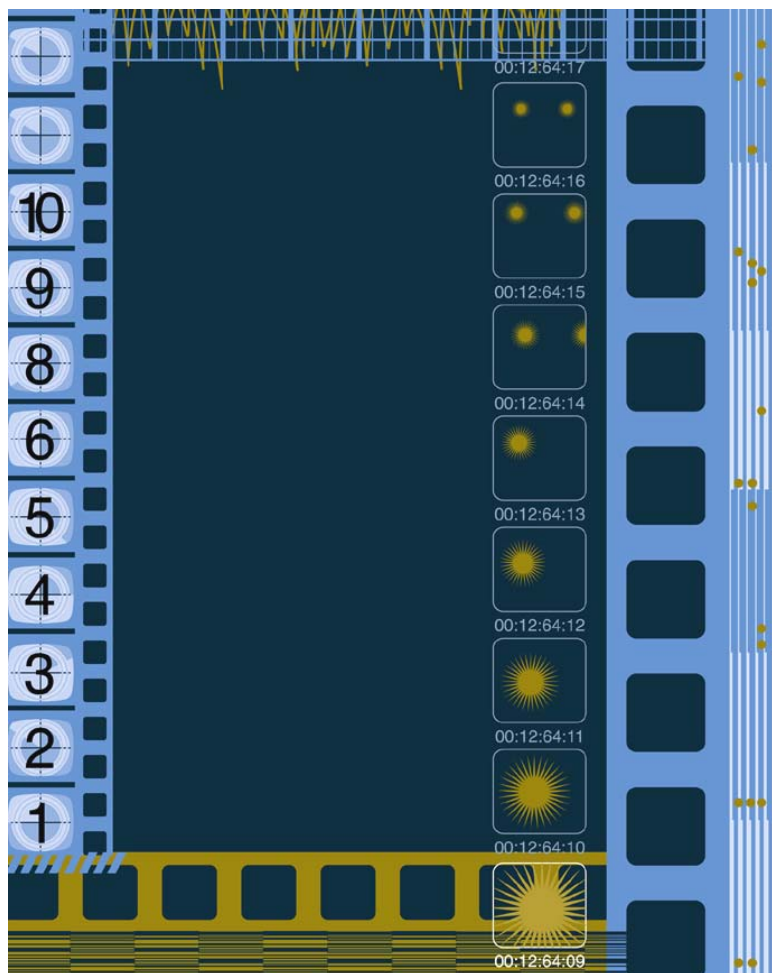




IDB Cultural Center
Inter-American Development Bank
1300 New York Avenue, N. W.
Washington, D.C. 20577

Information Bulletin No. 78

IDB Cultural Center II Inter-American Biennial of **Video Art**



Washington, D.C.
Open December 13, 2004 to January 28, 2005

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

announces the opening of the

**IDB Cultural Center
II Inter-American Biennial
of **Video Art****

Open December 13, 2004 to January 28, 2005

24 videos from 12 countries were selected from among 160 works submitted from 18 countries. The First and Second Prizes were awarded *Ex Aequo* (shared).

The members of the international jury were Alejandro Negrín, Director of Washington's Cultural Institute of Mexico; and Germán Jaramillo, Colombia movie actor and theater director.

Washington, D.C., December 7, 2004

The exhibit of the winning and selected videos of the **IDB Cultural Center II Inter-American Biennial of Video Art** will open to the public on December 13th, at 11:00 a.m., at the IDB Cultural Center Art Gallery, located at 1300 New York Avenue, N.W. The objectives of the competition, as stated in the guidelines, were to: 1) broaden the discussion of economic and social factors that affect Latin America and the Caribbean; 2) encourage those working in the cultural milieu to use their creative abilities to formulate viewpoints that enhance public awareness and understanding of those factors, and 3) establish a benchmark for the advancement of video art as a form of expression in the region. These objectives are similar to

those of the first video competition in 2002 since the IDB Cultural Center's initiative reflects the IDB's social development agenda, and this differentiates it from other international video art competitions.

Mirna Liévano de Marques, the IDB External Relations Advisor declares in the catalogue that, "In the arts today, much discussion is taking place about the invasion of technology into our lives, and the new opportunities it seems to offer the contemporary artist. Painting, sculpture and drawing, but also filmmaking and photography for example, are well established mediums for artistic expression, and are within the repertoire of techniques commonly used by artists through the end of the 20th century. These mediums are now enhanced by the incorporation of video and digital technologies, much in the same way that the invention of acrylics or the zinc plate replaced, only few decades ago, the centuries-old traditions of painting and printmaking.

To adapt to an evolving reality is a condition life constantly demands from us, no matter what one may think or wish. To take advantage of new possibilities and to make the best out of them is, however, a different story. One has to be aware of the difference between both concepts if the goal for the individual is to improve its humanity, and for society to thrive collectively."

Although the number of participants in the current version of the Biennial (160 videos from 18 countries) is fewer than those submitted in 2002 (231 videos from 21 countries), the works in the present exhibit more closely follow the established guidelines. Two years ago many artists submitted works that were out of context and, in many cases, appeared oblivious of the regulations; this forced the disqualification of many entries, and was not the case this time. The Cultural Center also wanted to keep the Biennial open to whoever wished to participate in order to offer the opportunity to as many artists as possible, as opposed to other competitions where curators preselect the participants. It is part of the Biennial's philosophy to remain open and give the opportunity to anyone, especially those that are not part of established artistic circles.

This year the Biennial received entries from countries that did not participate at all in the 2002 competition, such as Honduras and Nicaragua, but did not receive any entries from IDB member countries such as Bahamas, Belize, El Salvador, Haiti, Jamaica, Suriname, Trinidad and Tobago, or Uruguay. In fact, Bahamas and Jamaica are so far the only two countries that have not submitted entries in either of the two competitions. Perhaps the political situation in Haiti prevented artists from participating this year (although the Cultural Center was able to include video and digital photography in the exhibit "Vive Haiti! Contemporary Art of the Haitian Diaspora," presented in its art gallery during May-August of this year, in celebration of Haiti's 200th Anniversary of its independence). Also, it is not a secret that the availability, and sometimes incompatibility of technology continues to be a problem for some countries in the region, especially in the Caribbean.

The absence of Uruguay was a surprise, since that country participated with a substantial number of entries in the first competition. A factor that may have contributed to its absence, as well as for the relatively weak representation of Chile this year – one has to assume – is the fact that the video format requested for the entries was VHS NTSC. This format was decided upon

after the first competition when videos from the Southern Cone arrived in VHS PAL, a system not popular in the United States, and extensive delays and other technical complications of all sorts occurred in the format conversion of the tapes. Despite this format change, Argentina participated with a much larger and stronger presence this year, winning one of the awards. Videos also arrived from member countries outside the region, like Spain, Italy and many locations within the United States.

Mexico, a country that boasted the largest participation in 2002, and showed a pleasant degree of sophistication at managing technological media, was surpassed this time by Brazil and Colombia, and was comparable in quality and quantity to smaller Panama and Costa Rica. Again the Brazilians unquestionably demonstrated great ease, familiarity and comfort handling the technological repertoire, exercising as well a wider range in their approaches to the themes, including ingenuity and humor. This last was not as detectable in the entries from the Andean region; in fact, the mood in those from Colombia, Ecuador and Venezuela was pretty grim, while Argentina appeared in general to be more concerned with formal and conceptual elements.

Félix Ángel, the Director of the Biennial and the IDB Cultural Center General Coordinator and Curator, expressed that "The 2004 jurors were particularly demanding and rigorous in order to push the benchmark established in 2002 further. They acted not only as jurors in the selection of the awards and honorable mentions, but also as curators of the resulting exhibition; their verdicts were unanimous. They also decided to split the first and second prizes because, in their view, there were no substantial differences in quality to single out just one piece above the rest."

As a result the First Prize was awarded *ex aequo* (shared) between *Emuhno* and *Poporo*, two pieces from Paraguay and Colombia respectively. The jurors ruled that these two videos reflect fundamental aspects of Amerindian identity – an issue present in many current discussions throughout our continent from politics to economics. This theme was brought to the public's attention with extraordinary dignity and artistry, along with competent use of technological language. In both pieces theme, content and aesthetics appear to be solidly structured, intertwined and resolved. The Second Award was equally shared between *Strategy to Corrupt One's Shadow* and *How Things Work*, entries from Argentina and Brazil respectively, for the effectiveness of relatively uncomplicated visual effects while addressing complicated and unresolved issues affecting the region. The Honorable Mentions were awarded for specific outstanding qualities in each case, and followed the Biennial guidelines closely.

In sum, the II Inter-American Biennial of Video Art and its exhibition as a whole, while smaller by almost half than the first edition, is stronger if not better than the first. The outcome has justified the efforts and goal, and encourages the Center to gear up enthusiastically for the third edition of the Biennial in 2006.

The Jurors

Alejandro Negrín Muñoz



Minister Alejandro Negrín Muñoz is the Director of the *Instituto Cultural de México* (Cultural Institute of Mexico) in Washington D.C. He graduated in Latin American Studies from the National Autonomous University of Mexico (1983), and received a Master's Degree in International Relations from the Ortega y Gasset Institute in Madrid (1998).

Minister Negrín Muñoz is a member of the Mexican Foreign Service. He was born in Mexico City on November 11, 1959. Between 2002-2004 he served as Deputy General Director of the United Nations System at the Ministry of Foreign Affairs in Mexico. From 1998 to 2001 he was part of the Human Rights staff at the Permanent Mission of Mexico to the United Nations and other International Organizations in Geneva. From 1995 to 1998 he served at the Mexican Embassy in Spain as Counselor for Economic Affairs. In 1994 he was Chief of Cabinet of Undersecretary "B" of the Ministry of Foreign Affairs. During 1993 he worked at the Office of Economic and Cooperation Affairs of the Mexican Embassy in Canada. From 1989 to 1993 he worked at the Office of Political and Multilateral Affairs at the Mexican Embassy in Venezuela. From 1986 to 1988 he was a Foreign History Researcher at the "José María Luis Mora" Research Institute in Mexico City. From 1983 to 1986 he headed the General Council for Latin America and the Caribbean.

Since 1998 he has participated as a member of Mexican delegations to numerous conferences and international meetings, including the United Nations General Assembly and the United Nations Social and Economic Council. He has published books and articles on the history of Mexico in the XIX century, and on Mexico's foreign relations for a number of institutional publications, such as the *Instituto de Investigaciones José Luis Mora*, *Foro Internacional* of *El Colegio de México* and *Revista Mexicana de Política Exterior*.

Germán Alberto Jaramillo Gallego



The distinguished career of Jaramillo as a film and theater actor and director came to the attention of international critics after his nomination for Best Actor at the 57th Mostra Internazionale d'Arte Cinematografica in Venice (2000) for his performance as the grief-stricken Fernando, the main character in Barbet Schroeder's *Our Lady of the Assassins* (book and script by Fernando Vallejo); this film received the Festival's *Medaglia d'oro della Presidenza del Senato* (The President of the Italian Senate's Gold Medal). The same year Schroeder's film was awarded Best Foreign Film at the Havana Film Festival, and the following year became an official selection for the Sundance, Telluride, Miami, San Francisco, Seattle and Los Angeles Latino Film Festivals. The Village Voice selected it as one of the best 40 films of

2001. The film *Sin Amparo* (No Shelter), in which Jaramillo also starred, received Colombia's 2000 National Film Award, and is scheduled to debut internationally at the Huelva Film Festival in Spain. His film career includes *The Man Who Killed and Ate the Thing He Loved* directed by Michael Stone (presented at the 2002 Columbia University Film Festival). Currently he is working on a project with producer Rodrigo Guerrero (*Maria Full of Grace*), and director Andy Baiz on two films to be shot in Colombia in 2005.

Jaramillo was born in the city of Manizales, Colombia, in 1952. He moved to Santafé de Bogotá, the capital of Colombia where, in 1973, he co-founded the *Teatro Libre de Bogotá*, the first repertory theater company-owned playhouse and actor's training center in that country, which opened its doors to the public in September of 1980. His extensive theater repertoire includes works by Shakespeare, Ramón del Valle-Inclán, Bertolt Brecht, Murray Schisgall, Jairo Anibal Niño, Esteban Navajas, Reynolds Andújar, and Jorge Plata's award-winning play *La Agonía del Difunto* (The Agony of the Deceased); Jaramillo gave 3,000 performances in the leading role of *Agonía's* Agustino Landazábal, besides starring in two different Colombia TV productions of the same play (1980 and 1986). He now lives in New York City where he directs the ID Studio Theater and works for Alianza Dominicana Theater Company, Inc.



The II Inter-American Biennial of Video Art will be exhibited at the Istituto Italo-Latinoamericano (IILA) in Rome, Italy in June of 2005, and at the Santafé de Bogotá International Film Festival during October of 2005. A brochure in full color with the list of selected entries will be available in English at the exhibition in Washington. A catalogue in full color, in both Spanish and Italian, will be printed with additional material for the exhibition in Rome and Latin America. Awards will be delivered to the winners through the IDB Offices in the respective countries.

Throughout 2005, and after the presentation in Rome, the Biennial will be exhibited in several countries of Latin America and the Caribbean, including the Centro Cultural Eduardo León Jimenes in Santiago de los Caballeros, Dominican Republic; Fundación Mujeres en las Artes Leticia de Oyuela in Tegucigalpa, Honduras; and the Lima Biennial organized by Alta Tecnología Andina, Lima, Peru. Other institutions are expected to join in the concerted exhibition of the Biennial. Please contact the IDB Cultural Center for further information.

The IDB Cultural Center thanks all 26 Representatives in the IDB Country Offices, and the staff under their supervision, for their valuable support in disseminating the information about the Biennial among artists who specialize in the medium.

Selection of works in the exhibition

FIRST PRIZE (*ex aequo*):



EMUHNO (The Creation of the World), 2004

Paraguay

Original format: DVD Pal Animation

Length: 3' 20"

Augusto Netto Sisa, with the collaboration of Flavia Netto, Rafael Kohan and Jose Pedersen (SEVOI Films).

E.mail: agu_ns@hotmail.com



The creation of the world is explained with drawings by a shaman of the Tomaraho community, in the Northern part of the Chaco region, Paraguay. The video captures a limpid and unspoiled vision of the indigenous universe, and views the origins of life as a gift from the cosmic forces that granted man and everything else on earth the gift of existence, and made humans accountable for their destiny.



POPORO, 2004

Colombia

Original format: Mini DVD

Length: 4'

Luis Cantillo; Music by Antonio Arnedo; Story by Lina Dorado.

E-mail: luis@telegrama.org



POPORO is a pre-Columbian ceremonial vessel from Colombia. The video explores the complex cosmology of Colombia's indigenous cultures in a visual journey filled with mythological beings and spirits, whose existence overlap in a multidimensional, interconnected universe where there is neither past nor future. This advanced state of being hinges on a continuous present that converges upon the mysteries of a humane, earthy vision. Doomed expectations hope to transcend and find answers in the unknown through man's artistic sensibility and imagination.

SECOND PRIZE (*ex aequo*):



ESTRATEGIA PARA CORROMPER LA SOMBRA

(Strategy to Corrupt One's Shadow), 2004

Argentina

Original format: DVD

Length: 5' 25"

Debbie Grimberg and Pablo Ribot; Music by Pablo Ribot

E-mail: jpribot@hotmail.com



Adapting a figure's dance-like contortions to a graphic field, this video explores the issue of crossing boundaries in search of territorial alternatives. Through the language of the body and shadows projected against various planes, we experience the need to transgress the limits so often imposed on human freedom, and which are contrary to basic human instinct.



HOW THINGS WORK, 2002

Brazil

Original format: Mini DVD

Length: 5' 32"

Roberto Bellini Alves Monteiro

E-mail: bellini@mail.utexas.edu



The shocking sounds and visual tensions imposed on the viewer, as if one were witnessing a surgical procedure, serve to exemplify the antagonistic relationship between the two worlds of flesh and money that, ironically, have come together as a priority in contemporary society. In a disparate dialogue, void of humanity, these realities reflect the technological and financial culture of our time.

Works selected for exhibition in the II Inter-American Biennial of Video Art

First prize (*ex aequo*), second prize (*ex aequo*), honorable mentions and selected videos
Alphabetically by country

Argentina

Estrategia para corromper la sombra
(Strategy to Corrupt One's Shadow)
Debbie Grimberg and Pablo Ribot
Second Prize (*Ex Aequo*)

Estudio para horizonte en plano general
(Study for a General View of The Horizon)
Federico Falco

En camino (On the Road)
Mirta Kupferminc and Mariana Sosnowski

Brazil

Se estou certou, porque meu coração bate do lado errado
(If I Am Right, How Come My Heart is on the Wrong Side)
Joacélio Batista da Silva

How Things Work
Roberto Bellini Alves Monteiro
Second Prize (*Ex Aequo*)

Montage 11
César Augusto Meneghetti

Frigideira (Frigid and Fried)
Juliana Nery Batista

Estado de Atividade Funcional
(State of Functional Activity)
Teresa Cristina P. R. Velho Baltasar

Chile

El despiche (The Burst)
Alexis Moreno Burgos

Colombia

Poporo
Luis Cantillo
First Prize (*Ex Aequo*)

El entierro (The Burial)
Sebastián Coral Pouliquen

Loop análogo (Analogue Loop)
Carlos Fernando Osuna
Honorable Mention

Automóvil (The Automobile)
Rolando Vargas and Catherine Cely

Virgelina
Luigi Baquero

Costa Rica

Juegos en el parque (Games in the Park)
Jorge Alban
Honorable Mention

MYTERC3MUNDO
(MYTH3RDWORLD)
Roy Carvajal

El chicle negro (The Black Chiclet)
Sandra Frech Ayub

Dominican Republic

Cosas del corazón (Matters of the Heart)
Pascal Meccariello

Ecuador

Cuentos del desfortunio
(Stories of Misfortune)
Diego Cifuentes
Honorable Mention

Mexico

Instrucciones para olvidar
 (Instructions to Forget)
 Bruno Bresani

Invasión doméstica (Domestic Invasion)
 Paulina Del Paso

Honorable Mention

En forma de 3
 (In the Shape of Number 3)
 Esteban Martínez

Panama

El concurso (The Contest)
 Brooke Alfaro

Paraguay

Emuhno (The Creation of the World)
 Augusto Netto, Flavia Netto, Rafael Kohan,
 and José Pedersen
First Prize (*Ex Aequo*)

Peru

Desplazados, aproximación primera: Pucayacu
 (Displaced People, First Approach:
 Pucayacu)
 Cristian Alarcón Ismodes

Venezuela

Ranchos (Shacks)
 Zeinab Bulhossen

Exhibition

The exhibition will run from December 13, 2004 to January 28, 2005. A free, full-color brochure in English 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 guided tours of groups of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

The IDB Cultural Center is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All the events are free of charge.

The Cultural Center home page is located at: www.iadb.org/cultural/
 E-mail address: IDBCC@iadb.org

IDB Cultural Center contacts:

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