



## Presentation

Technology has created endless opportunities for human development, and has extended the boundaries of our perception and understanding of the world in which we live. With each new discovery, mankind encounters challenges that must be overcome in order to advance civilization. Life is never motionless. Customs and behaviors are permanently modified by our actions. Our capacity for change may hold, in the last instance, the key to human happiness and prosperity.

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. 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 were added, only few decades ago, to the centuries-old traditions of painting and printmaking.

## Introduction

It is with great satisfaction that the Cultural Center of the Inter-American Development Bank presents the second Inter-American Biennial of Video Art.

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 our 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.

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. We 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 we

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 of technology continues to be a problem for some countries in the region, especially in the Caribbean.

From this angle the absence of Uruguay was a surprise, since the 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 this time for the entries was VHS NTSC. This new 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 expense occurred in the format conversion of the tapes. Argentina, on the other hand, participated with a much larger and stronger presence this year, winning in fact, one of the awards. Besides receiving videos from the countries of the region, some arrived from Spain, Italy and several locations within the United States and Canada.

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

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. All these considerations are behind the Cultural Center's organization of the Inter-American Biennial of Video Art, already in its second edition. The journey into the future is always possible, and will remain so, but only when the lessons of the past have been learned.

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, with few exceptions, 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.

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 in the selection of works to receive distinctions and be included in the exhibit. They were also unanimous in their decision to split the first and second prizes because, in their view, there were not substantial differences in quality to single out two pieces for the respective awards

As a result the First Prize was 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. Such use of technology also implies that the social groups the videos refer to (directly or indirectly), which are majorities in some nations, deserve better opportunities for development and progress in view of the many disenfranchisements and setbacks imposed by those who have proclaimed themselves to be their leaders. These populations — in some cases still marginalized — are owed the opportunity to advance without renouncing their traditions, something that many see as an impediment for personal or col-

In many ways the Biennial, while reflecting some of the region's shortcomings, also illustrates its obstinate determination to overcome them, which is a conviction shared by the IDB and demonstrated throughout its 46 years of continuous commitment to elevate economic growth for a better quality of life in our hemisphere.

### **Mirna Liévano de Marques**

External Relations Advisor  
Inter-American Development Bank  
Washington, D.C.

lective development in the light of our increasingly globalized economy, and the challenges that cultural penetration bring to all of us through information and communication technology.

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. This outcome has justified the efforts and goals of the IDB Cultural Center mentioned at the beginning of this essay, and encourages us to gear up enthusiastically for the third edition of the Biennial in 2006.

### **Félix Ángel**

Director of the II Inter American Biennial  
of Video Art  
General Coordinator and Curator  
IDB Cultural Center  
Washington, D.C.

## 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).**

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**T**he 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.



Clockwise from top: Rafael Kohan, Jose Pedersen, Flavia Netto, Augusto Netto Sisa.

**Augusto Netto Sisa** was born in Asuncion, the capital of Paraguay, on April 17, 1975. He studied Electronic Engineering for four years at the Catholic University in Asuncion, and then Art Communication at the Paraguayan Institute of Arts Communication (IPAC) in the same city. Between 2000 and 2004 he attended diverse workshops on cinematography at the University of Palermo, in Buenos Aires, and at the International Film and Television School of *San Antonio de los Baños*, Cuba. He has produced a number of short documentaries (*The One*, 2003, and *Génesis*, *Cleo* and *Kuba*, 2004), and he currently produces a radio program about contemporary filmmaking called *Cinefilia*. In 2001 his short film *ASU* was the first from Paraguay to be featured on Argentine television, and it received the People's Choice Award at the Concordia Festival in Spain, and was awarded Second Place at the Asuncion Festival in 2002. Mr. Netto Sisa currently lives in Asunción.

**Flavia Netto Sisa** was born in Asuncion, Paraguay on December 20, 1979. She studies biology at the Nacional University of Paraguay in Asuncion, and has participated in programs associated with the study of mammals. She is currently the producer of the children's TV program, *El Merendero*.



## First Prize (*Ex Aequo*):

**POPORO, 2004**

**Colombia**

Original format: Mini DVD

Length: 4'

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

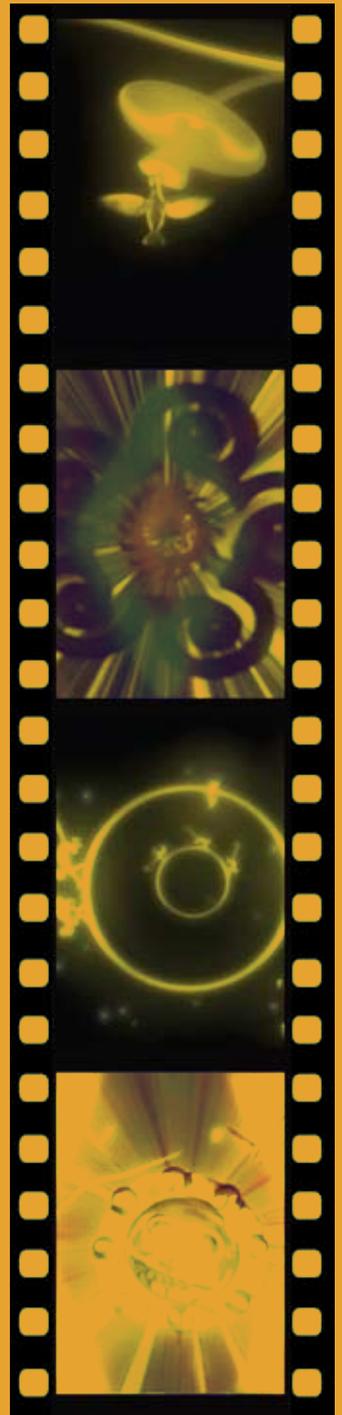
E-mail: [luis@telegrama.org](mailto:luis@telegrama.org)

**P**OPORO 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 fears and mysteries of a humane, earthy vision. Doomed expectations hope to transcend and find answers in the unknown through man's artistic sensibility and imagination.



**Luis Gabriel Cantillo Mojica** was born in Santafé de Bogotá, the capital of Colombia, on February 5, 1976. He graduated from the Fine Arts School of the National University, and then enrolled at St. Martins College of Art, in London. He has exhibited mostly in group exhibitions in his native country, and recently completed his MFA in Computer Art at the School of Visual Arts in New York. He is also the author of the 2001 book *Solo Dibujo- Drawing Only* (*Villegas Editores*, Bogota, 2004), in which he gathers examples of some of the most outstanding contemporary Colombian artists practicing this medium. Mr. Cantillo Mojica currently lives in New York.

**Antonio Arnedo** is one of the best jazz musicians working in Colombia today. He initially studied Geology at the National University but after a few semesters he switched to music. He worked with Francisco Zumaqué in a revolutionary project called *Macumbia* where Zumaqué attempted to fuse jazz, classical and Afro-Colombian folk music from the Caribbean coastline. It was Arnedo's total dedication that led him to overcome the many obstacles of starting late in music. His discography as group leader includes *Travesía* (1996), *Encuentros* (1997), *Origenes* (1998), and *Colombia* (2000).



## 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](mailto:jpribot@hotmail.com)



**A**dapting 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.



**Pablo Ribot** was born in Buenos Aires, Argentina on April 10, 1968. In 1994 he received a Master's Degree in music and fine arts from the National University of La Plata, in Buenos Aires, and in 1999 he was awarded a scholarship to the Xavier Corberó Foundation in Barcelona, Spain. He has participated in several group exhibitions in Buenos Aires and Barcelona, where he currently lives.

**Debbie Grimberg** was born in Santafé de Bogotá, Colombia on January 25, 1974. She graduated from the School of Fine Arts of Los Andes University in Bogota, and in 2000 attended an internship at the *Fundació Antoni Tapies*, in Barcelona, Spain, where she currently lives.

## Second Prize (*Ex Aequo*):

### ***HOW THINGS WORK, 2002***

**Brazil**

Original format: Mini DVD

Length: 5' 32"

**Roberto Bellini Alves Monteiro**

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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.



**Roberto Bellini Alves Monteiro** was born on July 20th, 1979 in Brazil. He studied design at the Federal University of Minas Gerais, in Brazil, and has participated in several group exhibitions, including Sao Paulo's Sonar Festival of New Media. He is currently working toward his Master's Degree at the Transmedia Department of the University of Texas, Austin.



## Honorable Mentions:

### **INVASIÓN DOMÉSTICA (Domestic Invasion), 2002**

**Mexico**

Original Format: Mini DVD

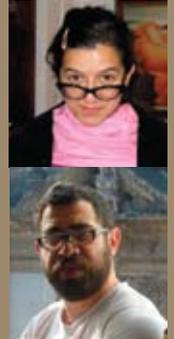
Length: 4"

**Paulina del Paso Gordillo and Pedro González Deister**

E-mail: efimeraescafandra@hotmail.com

**T**he constant bombardment and intrusion of technologically-generated images and sounds invade the unassuming and reserved environment of domestic life, jeopardizing the privacy of a human's most intimate space.

**Paulina del Paso Gordillo** was born in Kent, England, on March 9, 1973. She studied television and video at the University of Guadalajara and later at the Film Training Center (CCC) in Mexico City, where she specialized in film direction. She has received scholarships from the Mexican Government for the periods 1998-1999 and 2001-2002. She also received an Honorable Mention at the 4th Video Biennial of Mexico City. Her body of work includes a dozen films with which she has participated in festivals and exhibitions, among them the 2003 Sehsüchte Festival in Potsdam, Germany, The Creteil Festival for Women in France, the 2002 Latin American Film Festival of London, and the 2001 XVI Latin American Film Festival of Trieste, Italy. She lives in Mexico City.



**Pedro "Zulu" González Deister** was born in Mexico City on April 5,

1975. He is a self-taught video artist who studied music composition at the National School of Music of the UNAM. He has participated in video group exhibits in London (England), San Diego, Los Angeles and Portland (United States), Barcelona and Huesca (Spain), and in 2003 was named "Artist in Residence" at the Banff Centre for the Arts, Canada. To date he has created more than 15 videos and animations. He lives in Mexico City.

### **CUENTOS DEL DESFORTUNIO (Stories of Misfortune), 2003 Ecuador**

Original format: DVD

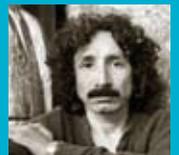
Length: 5'1"

**Diego David Cifuentes Guerra**; photography, music and animation by the author.

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**E**ncapsulating a sense of despair in a sequence of fixed images cropped with calculated premeditation and intertwined with animation and incidental music, the narrative beneath reiterates itself with different characters and circumstances, time and again. The slow motion of the camera and the sordid atmosphere of the images embody a wordless tragedy, a common place for Latin American reality, or for all that is unjust and unfair in our world.

**Diego David Cifuentes Guerra** was born in Quito, Ecuador on February 8, 1964. He studied Sociology and Political Sciences at the Catholic University in Quito. He is a professional photographer and as such has taught at the St. Francis and Catholic Universities in Quito, and collaborated with the newspapers *Diario Hoy* and *El Comercio*, also in Quito. He has participated in several group exhibitions, among them the 2004 Triennial LUMO in Finland. His photographs have been published in Norway, Spain and Ecuador. He lives in San Rafael, Province of Pichincha, in Ecuador.



## **JUEGOS EN EL PARQUE (Playing Games in the Park), 2004** **Costa Rica**

Original format: MiniDVD

Length: 3'40"

**Jorge Alberto Albán Dobles**

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**M**ocking the format of a video game, this piece confronts the hybridization between technology and idle time, and the implicit exploitation of violence as a form of entertainment revealed through the innocent dialogue of two girls who play to kill.



**Jorge Alberto Albán Dobles** was born in San Jose, Costa Rica on December 13, 1967. He studied fine arts at the Cooper Union in New York, photography at the Hadassa Institute in Jerusalem, cinematography at the Metropolis Center in Madrid, and artistic photography at the University of Costa Rica. He is currently enrolled in post-graduate studies at the University of Costa Rica. He has participated in group exhibitions in Medellín (Colombia, 1997), the *Noorderlicht Photofestival* (Netherlands, 2002), and the OAS Art Museum (Washington, D.C., 2003).



## **LOOP ANÁLOGO (Analogue Loop), 2004** **Colombia**

Original Format: Mini DVD

Length: 3'34"

**Carlos Fernando Osuna**

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**I**n the process of working with some mentally challenged people, the author ran into an old woman who repeatedly covered her face with her hands, staging an unrehearsed performance that deeply magnifies the impotence and helplessness of the viewer. Intervening the image and creating a cyclic action with the gesture, the character becomes a pathetic metaphor of life in general and the situation of the region in particular.



**Carlos Fernando Osuna Sarmiento** was born in Santafé de Bogotá, Colombia on September 20, 1980. He graduated from the Fine Arts School of the Javeriana University in Bogotá. He has participated in numerous exhibitions and festivals, among them the Cartagena and Santafé de Bogotá International Film Festivals (2002), and the Berlinale Talent Campus at the Berlin Film Festival (2004). His video *Mira la tele* (Watch TV, 2001) received a Golden pre-Columbian Circle award at the 2002 Bogotá Film Festival, and an Honorable Mention at the First Latin American and Caribbean Video Art Competition and Exhibition of the IDB Cultural Center (Washington, D.C.). His film production includes more than a dozen works, and a score of multimedia presentations. He was awarded an Honorable Mention for Academic Excellence at the Javeriana University in 2003.



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

### Argentina

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

*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

*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 Balthazar

### Chile

*El despiche* (The Burst)  
Alexis Moreno Burgos

### Colombia

*Poporo* •  
Luis Cantillo

*El entierro* (The Burial)  
Sebastián Coral Pouliquen

*Loop análogo* (Analogous Loop) •••  
Carlos Fernando Osuna

*Automóvil* (The Automobile)  
Rolando Vargas and Catherine Cely

*Virgelina*  
Luigi Baquero

### Costa Rica

*Juegos en el parque* (Games in the Park) •••  
Jorge Alban

*MYTERC3MUNDO* (MYTH3RDWORLD)  
Roy Carvajal

*El chicle negro* (The Black Chidlet)  
Sandra Frech Ayub

### Dominican Republic

*Cosas del corazón* (Matters of the Heart)  
Pascal Meccariello

### Ecuador

*Cuentos del desfortunio* (Stories of Misfortune) •••  
Diego Cifuentes

### Mexico

*Instrucciones para olvidar* (Instructions to Forget)  
Bruno Bresani

*Invasión doméstica* (Domestic Invasion) •••  
Paulina Del Paso

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

### Panama

*El concurso* (The Contest)  
Brooke Alfaro

### Paraguay

*Emunho* (The Creation of the World) •  
Augusto Netto

### Peru

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

### Venezuela

*Ranchos* (Shacks)  
Zeinab Bulhossen

## 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 Institute of Investigations "José María Luis Mora" 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 about the regional history of Mexico in the XIX century, and about Mexico's foreign relations for a number of institutional publications such as the *Instituto de Investigaciones José Luis Mora, Foro Internacional de 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 it 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 (*María 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 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 Schisgal, Jairo Anibal Niño, Esteban Navajas, Reynolds Andujar, 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 Inter-American Development Bank

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Executive Vice President

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Vice President for Planning and Administration

Mirna Liévano de Marques  
External Relations Advisor

## The Cultural Center

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Florencia Sader  
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\* \* \*

Andréa Leonelli  
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Ariel Zimerman  
Video Editor

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. 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, 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 Office of External Relations would also like to thank 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.

The IDB Cultural Center would also like to thank the Latin American and Caribbean institutions already associated with the exhibition circuit; the artists who enthusiastically responded to the open call to submit their work for consideration by the jury, and the members of the jury who put so much time into making conscientious decisions.