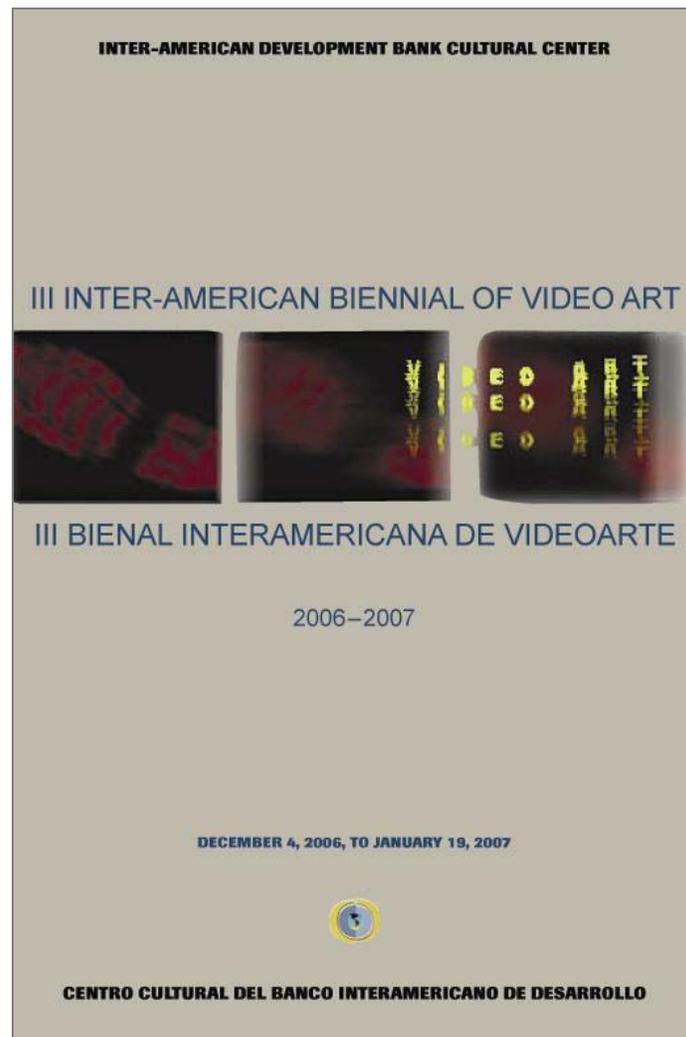




IDB Cultural Center
Inter-American Development Bank
1300 New York Avenue, N. W.
Washington, D.C. 20577

Information Bulletin No. 91

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



Washington, D.C.
Open December 4, 2006 to January 19, 2007

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

announces the opening of the

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

Open December 4, 2006 to January 19, 2007

19 videos from 9 countries were selected from among
211 works submitted from 20 countries and
Puerto Rico to make up the 3rd edition of the Biennial

The members of the international jury were Irma Arestizábal, Cultural Secretary of the Istituto Italo-Latino Americano (IILA) in Rome, Italy; and José Ignacio Roca, Chief of Temporary Exhibits of the Banco de la República in Bogotá, Colombia.

Washington, D.C., December 1, 2006

The Cultural Center of the Inter-American Development Bank celebrates the opening of its **III Inter-American Biennial of Video Art** with a solid and positive balance of talent, even more than in its previous Biennials. The call for the Third Biennial included larger cash awards, an electronic registration system in four languages and, for the first time, the inclusion of Puerto Rico as a good will gesture to the United States, and artists from the Commonwealth who are indeed members of the Latin American and Caribbean family. Artist nationals from twenty countries, including Puerto Rico, submitted a total of 211 videos. In the end, the international jury with Irma Arestizábal, Cultural Secretary of the Istituto Italo-latinoamericano in Rome and Curator of the Latin American Pavilion for the Venice Biennial, and José Roca, Chief of

Temporary Exhibitions at the Museum of Colombia's Central Bank, Luis Angel Arango Library, selected 19 videos from 9 countries for the 2006-07 edition of the Biennial.

The International Jury met on August 15 and 16, 2006, and after evaluating the works submitted, which cannot be more than five minutes in length, decided unanimously to give the following awards, and selected the videos indicated below for the official III Inter-American Biennial of Video Art:

First Prize of US\$4,000 to the videos "El Avila" (The Avila) and "Las colas" (Traffic Jam), by Zeinab Rebeca Bulhossen Hernández, of Venezuela; the artist takes up again the color photography generally used for tourist pictures, suggesting a symmetry between an obsolete technology and an environment in deterioration due to urban development through fixed pictures activated by means of the use of the video.

Second Prize of US\$2,000 went to the video "¿Quién es José Martí?" (Who is José Martí?), by Benjamín López Alcántara, of Mexico. This video of documentary cutting highlights the contradiction between the ubiquity of the image of José Martí, the original myth of the identity of postcolonial Cuba, and the degree of lack of interest or ignorance that seems to exist in contemporary Cuban society.

Four Honorable Mentions with US \$ 1,000 each went to Vera Marcela Grión Salse, of Argentina, for "No matarás. ¿A quién?" (You Won't Kill-Whom?), a poetic reflection on the invisibility of the deaths provoked by clandestine abortions; Cláudio Roberto Lima Guimarães, of Brazil, for "Os Três Porquinhos" (The Three Little Pigs), a contemporary animated version of the children's story placing it, with humor, in current Brazilian society, with situations of violence, drugs and corruption that are typical of many Latin American societies; Marlon Uberni Vásquez Silva, of Colombia, for "Doña Ana" (Mrs. Ana), for treatment of the animated picture in order to tell, without pity, a daily history of displacement and poverty; and Jonathan Harker Leroux, of Panama, for "Destablising Shots," a visual inventory of the residential Panamanian architecture captured on film, destabilizing the "postal" format by means of the use of symmetry, which arouses visual interest.

The Jury decided to grant an **additional Honorable Mention** with no monetary allocation to Sávio Leite e Silva Sertorio e Nunes of Brazil, for his video "I am like the octopus" (Brazil), which combines the visual and the textual in the form of a very effective self-portrait.

The list of selected videos including those that received awards are:

Argentina

Witness

Jorge Eduardo Castro Rabellini
jorgecastro@manipulatto.com

(You Won't Kill-Whom?)

Vera Marcela Grión Salse
veragrion@hotmail.com

Argentina

No matarás. ¿A quién?

Brazil

Os Três Porquinhos

(The Three Little Pigs)

Cláudio Roberto Lima Guimarães
claudio@quadrovermelho.com.br

Brazil

A Rosa

(The Rose)

Eliane Muniz Gordeeff
gordeeff@quadrovermelho.com.br

Brazil

I am like the octopus

Sávio Leite e Silva Sertório e Nunes
leitefilmes@bol.com.br

Chile

Non Stop

Klaudia Marianne Kemper Soto
artkemper@yahoo.es

Chile

Carta de lluvia

(Rain Letter)

Alexis Michael Moreno Burgos
moreno@cazadores.cl

Colombia

Se los tragó la tierra

(The Earth Swallowed Them)

Rodrigo Echeverri Calero
rodrigoec40@hotmail.com

Colombia

la femme d'ici

(This Woman)

María Fernanda Falla Chamorro
m_falla@hotmail.com

Colombia

Doña Ana

(Mrs. Ana)

Marlon Uberni Vásquez Silva
marlon314@gmail.com

Ecuador

TUDO

(Everything)

María Rosa Jijón Calderón
rosajijon@alice.it

Mexico

El Conquistador

(The Conquistador)

Paulina Alicia del Paso Gordillo
efimeraescafandra@yahoo.com

Mexico

¿Quién es José Martí?

(Who is José Martí?)

Benjamín López Alcántara
benjaminalcantara@via69.com.mx

Mexico

Couples Nature

Francisco Javier Ventura Reyes
javart03@hotmail.com

Panama

Destablising Shots

Jonathan Harker Leroux
ochoblowers@gmail.com

Peru

Escuela militar

(Military School)

Cristian Alarcón Ismodes
ixalita@yahoo.com

Peru

Vicepresidente

(Vice-president)

Humberto Polar Pin
ydaleu65@yahoo.com

Venezuela

El Avila (The Avila) and

Las colas (Traffic Jam)

Zeinab Rebeca Bulhossen Hernández
rezeinita@yahoo.com

Félix Ángel, General Coordinator and Curator of the IDB Cultural Center and Director of the Video Biennial says in the catalogue that "The IDB Cultural Center Video Art Biennial remains one of the few completely open events (if not the only one) dedicated to video art and artists who are nationals of the regional member countries of the Inter-American Development Bank. The number of artists that registered for this edition of the Biennial was 227, of which 211 submitted their work, meaning that 95% honored their commitment to compete. The Biennial received entries from artists representing 20 Latin American and Caribbean countries, and Puerto Rico and Cuba. Some of the entries came from artists residing in Germany, Finland, Holland, Spain and Italy. These numbers match the number of countries that participated in the First Biennial, and represent an increase of more than 30 percent in the number of works submitted compared with the Second Biennial. Furthermore, the quality of the videos appeared to be more professional, and the themes more focused on the objectives of the competition, which are: (1) to broaden the discussion of economic and social factors that affect Latin America and the Caribbean; (2) to encourage those artists working in the cultural milieu to use their creative abilities to formulate viewpoints that enhance public awareness and understanding of those factors; and (3) to establish a benchmark for the advancement of video art as a form of expression in the region."

Many artists participated in this Biennial for the first time, but also several who had presented their work in the two previous Biennials decided to participate again. This is satisfying because the Biennial aims to inspire artists in the Americas who are working steadily with video art technology. The IDB Cultural Center is especially pleased that first-timers and veterans alike made it to the final selection, a distinction in itself. Both new and repeat competitors picked up awards and honorable mentions, which suggests that the Biennial continues to awaken interest among artists of the younger generation, as well as among those more experienced.

The IDB Cultural Center values opportunity, now that the agenda of the IDB has shifted to "building opportunity for the majority," as Luis Alberto Moreno, President of the IDB, expressed so eloquently in June 2006. Here lies the fundamental difference between the IDB Cultural Center's Biennial of Video Art and others similar in intent: it is important that in a time when the technological divide still exists in Latin America and the Caribbean, hampering opportunity for many people, the IDB Cultural Center shows that it is as inclusive as it can be.

Irma Arestizábal, one of the members of the jury said of the Biennial: "After evaluating the works presented in this third Biennial, I think that it is going to be remembered as an outstanding exhibition. José Roca and I were very demanding in the pre-selection process, and we will be even more so in the final selection. From among all the videos received, we chose those that met the requirements of the IDB Cultural Center, and from among them, those that we regarded as the best. As I have already said, I think that this is an interesting collection of works, which offers different visions of important contemporary issues in the region: there is humor; there is good technique, some are almost documentaries, while others are highly creative; all of them comprise a wide range of possibilities for understanding our culture.

Finally, it should be noted that events like this Biennial open doors; they provide opportunities that would otherwise be difficult to access today. For my part, I think that there are too many artists, too many curators, too many exhibitions with conditions and requirements. That is not bad in itself, but it makes it difficult for lesser known artists to find a place where they can exhibit their work. It is a feature of this initiative of the Inter-American Development Bank and its Cultural Center that it is open to all those who want to submit as many videos as they wish. Ultimately, one of the principal objectives of cultural producers is to make art known, and from that standpoint the IDB Cultural Center is doing a superb job.”

For his part, José Ignacio Roca, the other member of the Jury expressed: “The Inter-American Biennial of Video Art, organized by the IDB Cultural Center, has a special character, because participation takes place by open invitation, and the selection is made by a jury. Personally I tend to prefer curated events, which guarantee control over the quality and coherence of what is selected. But—it has to be acknowledged—if it is a curated event, the selection is likely to incline toward better known names with longer track records as video artists. But since this is an open invitation event, it is very inclusive, and offers possibilities for young artists and the discovery of new creators. Time and continuity will be essential factors for determining whether it has served as a space for the emergence of new talent, as is hoped.

This third Biennial displays a great deal of diversity, and the response is naturally quite varied, ranging from political shorts to more formal works. The most interesting, in my view, are those that do not take things too seriously, those in which a certain critical and ironic distance dominates—with considerable humor, if you will—in order to reflect problems that are endemic throughout the region. The ironic gaze works very well for focusing on problems as complicated as ours.”

The Jurors



Irma Arestizábal was born in Bahía Blanca, Argentina, on April 10, 1940. She studied History at the Universidad del Sur, in her hometown, and later graduated Summa Cum Laude in Art History at the Università degli Studi of Florence and Rome. She holds a Ph.D. in Art History from the Catholic University of Rio de Janeiro, and undertook postdoctorate studies in Museography at the Faculty of Architecture of the Polytechnic of Milan. She is a member of the Board of the Executive Directors of the Committee of Modern Art Museums of the International Council of Museums (ICOM), of UNESCO.

She has held a number of curatorial positions, among them, at the Collection of the Ministry of Foreign Affairs of the Government of Argentina, the Chase Manhattan Bank in Brazil and Argentina, the Museo Poldi Pezzoli in Milan, and the Modern Art Museum of Rio de Janeiro. She has been Director of the Art Department and the Cultural Center of the Catholic University of Rio de Janeiro, the Brazilian-Argentine Cultural Institute in Rio de Janeiro, and the collections of the Casa Rosada (Argentina's Presidential Palace) in Buenos Aires. She has been decorated by the French Government as Chevalier des Lettres et des Arts and received an Honoris Causa degree from the Brazilian Museums. Ms. Arestizábal is currently the Cultural Secretary at the Istituto Italo-Latino Americano (IILA), in Rome; as such, she is in charge of the Latin American Pavilion at the Venice Biennial.



José Ignacio Roca was born in Barranquilla, Colombia, in September 1962. He graduated with a degree in architecture from the National University of Colombia in 1987. He received a master's degree from the École d'Architecture Paris-Villemin, Paris, in 1993, in Design and Management of Cultural Buildings. In 1998 he attended the Latin American Museum Professionals Workshop at the Museum of Modern Art, New York, and in 2001-02 the Whitney Independent Study Program, New York, as a Critical Studies Fellow. He currently heads the traveling exhibitions program at the Luis Ángel Arango Cultural Center, a division of the Central Bank of

Colombia, in Santafé de Bogotá. Recent curatorial projects include: *Botánica política*, Sala Montcada, Fundación La Caixa, Barcelona (2004); *Traces of Friday*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2003); *TransHistories: Survey of the Work of José Alejandro Restrepo*, Luis Ángel Arango Cultural Center, Bogotá (2001); *Define Context*, APEX Art Curatorial Program, New York (2000); and *La Ruina; La Utopía* (The Ruin, The Utopia), a survey of Cuban artist Carlos Garaicoa, Luis Ángel Arango Cultural Center, Bogotá; Bronx Museum for the Arts, New York, and Museo Alejandro Otero, Caracas (2000-2001). He co-curated the Polygraphic Triennial of San Juan, Puerto Rico, in 2004, and currently is part of the curatorial team for the 27th São Paulo Biennial. He edits *Columna de Arena* (Column of Sand), an online art space on art and contemporary culture (www.universes-in-universe.de/columna/index.htm).

A full color, 62 page, bilingual catalogue will be available to the public at the gallery of the IDB Cultural Center during the time the exhibit is on display in Washington. After closing in the Nation's Capital, the Biennial will be presented at the Art Americas Fair in Miami through the stand of Arte al Día magazine. In June will be launched at the Istituto Italo-Latino Americano in Rome in the week following the opening of the Venice Biennial, and then will circulate to more than 15 institutions in Latin America, the Caribbean and Europe.



The III Inter-American Biennial of Video Art will be exhibited at the Istituto Italo-Latino Americano (IILA) in Rome, Italy in June of 2007. A brochure in full color with the list of selected entries will be available in English and Spanish at the exhibition in Washington. A catalogue in full color in Italian will be printed for the exhibition in Rome. Awards were delivered to the winners through the IDB Offices in the respective countries.

Video Circuit by country

Throughout 2007, and after the presentation in Rome, the Biennial will be exhibited in several countries of Latin America and the Caribbean, including the Video Brazil Cultural Association, Brazil; International Film Corporation, Bogotá, Colombia; Bogotá Film Festival; Fundación Cine a la Calle, Colombia; Museum of Modern Art, Colombia; College of Fine Arts of Cartagena, Colombia; Museums of the Central Bank of San José Foundation, San José, Costa Rica; Octaedro Foundation, Quito, Ecuador; MECAD/Media Center of Art and Design of the College of Design, Barcelona, Spain; Center of Contemporary Visual Arts for Women in the Arts and the "Leticia de Oyuela" Association of Women in the Arts, Tegucigalpa, Honduras; Museum of Contemporary Art, Panama City, Panama; Alta Tecnología Andina, ATA Cultural, Lima, Peru; Eduardo León Jimenes Cultural Center, Santiago de los Caballeros, Dominican Republic; El Museo del Barrio, New York, United States; and, American Art Corporation, Arte al Día Internacional, ARTEAMERICAS, Florida, United States of America and Argentina.

The IDB Office of External Relations would 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 Video Art 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 the Jury's consideration; and the members of the Jury, who put so much time into making their conscientious decisions.

Selection of works in the exhibition

FIRST PRIZE (two videos):



El Avila (The Avila), 2004

Venezuela

Length: 3' 25"

Original Format: MDV

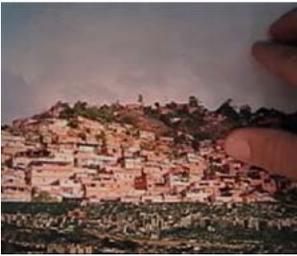
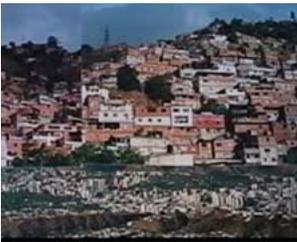
Musical Score: Song by Federico Mompou

Sound: Classic guitar performed by Alejandro Vázquez

Editing: TITI

Zeinab Rebeca Bulhossen Hernández

E-mail: rezeinita@yahoo.com



Synopsis: The Avila is the emblematic national park of the City of Caracas. As a result of faulty social policies, lack of urban planning and environmental control, shantytowns have invaded the natural sanctuary turning it into an ecological disaster against which a new profile of the city has emerged. The video invites reflection on the destiny of the mountain that should be preserved for all Venezuelans, and takes a stand against the foreseeable future. The nostalgia implicit in the soundtrack typifies the progressive loss of the most important natural resource around the capital city.

Las colas (Traffic Jam), 2004

Length: 4' 45"

Original format: MDV

Musical Score: Rainfall and Rankan Kan by Tito Puente

Editing: Erin Vargas

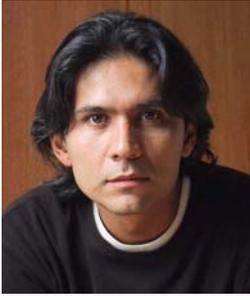
Zeinab Rebeca Bulhossen Hernández

E-mail: rezeinita@yahoo.com



Synopsis: "A tail is a roll" according to an old saying in Caracas, in reference to the annoyance of enduring any kind of line or *cola*, either at the bank or on the road. The action of rolling a band of photographs assembled in the same manner of a traffic line, an everyday aggravation in most Latin American cities but with particularly chaotic effects in Caracas at any time, creates a metaphor with the simultaneous use of the video, while the soundtrack magnifies the effect.

SECOND PRIZE:



Quién es José Martí? (Who is José Martí?), 2005

Mexico

Original Format: MDV

Length: 4' 49"

Story: Benjamín López Alcántara

Direction: Benjamín López Alcántara

Benjamín López Alcántara

E-mail: alcantara_benja@hotmail.com and

benjaminalcantara@via69.com.mx



Synopsis: This documentary filmed in Havana, Cuba, shows how José Martí is perceived at various levels of Cuban society.

Exhibition

The exhibition will run from December 4, 2006 to January 19, 2007. A free, full-color brochure in English and Spanish will be available to the public. Photographs of the videos 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

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