

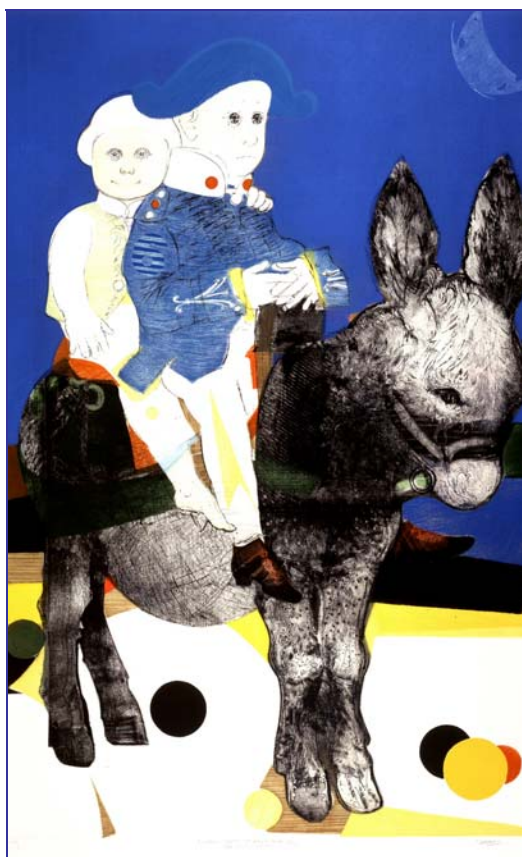


IDB Cultural Center
Inter-American Development Bank
1300 New York Avenue, N. W.
Washington, D.C. 20577

Information Bulletin No. 90

In Celebration of Hispanic Heritage Month 2006

Selections from the IDB Art Collection



Emiliano Zapata and Diego Bolivar, Our Grandchildren, 1997
by **Mauricio Lasansky**, b. Buenos Aires, Argentina, 1914 –
intaglio on paper (60/70), 64 1/2 x 40 inches
Collection of the Inter-American Development Bank (IDB)
Photo: Gregory R. Staley

Washington, D.C.
Open August 28 - November 17, 2006

In Celebration of Hispanic Heritage Month 2006

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

presents the exhibition

Selections from the IDB Art Collection

Open August 28 - November 17, 2006

A selection of works from the
Inter-American Development Bank Art Collection,
representing some of the most outstanding artists from
Latin America and the Caribbean.

Washington, D.C., August 4, 2006

The Cultural Center of the Inter-American Development Bank will salute the Fall 2006 celebration of the United States of Hispanic Heritage Month by displaying between August 28th and November 17th a selection of 40 works from the Inter-American Development Bank (IDB) Art Collection that have been acquired over the last few years. ***Selections from the IDB Art Collection*** includes painting, drawing, sculpture, graphics, and folk art pieces from most countries of the Americas, such as Belize, Guyana, and Brazil. But the bulk of the exhibit displays works of artists from countries with a strong Spanish colonial tradition, acknowledging the contribution made to U.S. culture by peoples of Spanish-Latin American origins.

The IDB works on issues such as immigration, remittances, as cultural assimilation and working rights in the United States have focused attention on the immigrant population in this country, and on Hispanics in particular, which are the largest and fastest growing minority.

Hispanic Heritage Month provides an opportunity to reflect on the enormous potential such a minority represents for the country with the longest tradition of democracy and freedom in the Western Hemisphere. Society cannot forget that many of the behaviors and modes of

expression from those with a Hispanic, Latin American background respond to long standing, strongly rooted customs and practices that cannot disappear overnight in the slow and, at times, difficult process of assimilation. Neither can one dismiss historic events that remain in the collective memory of many groups, despite the controversy that accounts for the defensive, exclusionary or misinformed responses from other segments of the same society.

Many of the artists in this exhibition, such as Argentine-born (before being adopted briefly by Uruguay) **Antonio Frasconi**, as well as his fellow countryman **Mauricio Lasansky**, and Uruguayan-born **Naúl Ojeda**, have spent more than half of their lives in the United States. Ojeda, in fact, lived in Washington, D.C. for almost thirty years and died here; it would be a conspicuous omission to trace the development of graphic art in United States over the last fifty years without them. Others, such as Mexicans **Diego Rivera** and **José Clemente Orozco**, Uruguayan **Joaquín Torres García**, Chilean **Roberto Sebastián Matta**, Guatemalan-born **Rodolfo Abularach**, Peruvian **Fernando de Szyszlo**, and Costa Rican **Francisco Amighetti** worked in the United States during part of their lives, leaving an indelible imprint in the international art scene. The arts of the hemisphere cannot discount their contributions, even if, at times, past history has given that impression.

Less known, however, are the pieces produced in small villages and regions of our many Americas, such as those from the valleys of Oaxaca, Mexico, the mountains of Peru or the forest of northwest Brazil. Their relative obscurity does not diminish their powerful syncretism with the mixture of traditions they contain, many of which have helped to build whatever identity anyone wishes to assign to Latin America and the Caribbean. As complex as such a definition may be, the sample represented by this exhibit is a reason for pride and celebration in the bank for the Americas, that is the Inter-American Development Bank.

Collecting art is not, and has never been, one of the fundamental missions of the IDB. It is appropriate, however, for the Bank to maintain an open window onto the hemisphere by displaying the creativity of its artists, and to embellish the IDB work place for staff and visitors alike, especially when there is no formal artistic representation of the region on Washington's National Mall.

The IDB Art Collection comprises more than 1,700 works of art in all techniques (sculpture, painting, drawing, graphics, photography, fiber art, popular arts and crafts, and others), and is displayed throughout the three buildings that form the IDB block on New York Avenue, between 13th and 14th Streets, N.W. Since its inception in the life of the Bank in 1992, the IDB Cultural Center has developed an art collection management system in accordance with the standards established in the field of corporate collecting.

The Cultural Center takes the job of overseeing the IDB Art Collection very seriously. Proper practice for new acquisitions includes approval by an Acquisitions Committee composed of three expert art scholars in Washington, D.C.; they are not associated with the Bank in order to guarantee the transparency and independence of their evaluations, and receive no monetary compensation for their advice. The Curator of the Collection is the official channel for the submission of art works to be considered for acquisition; the Curator has a voice in the

deliberations, but no vote in the final decisions. The Committee Members are: Dr. Virginia M. Mecklenburg, Senior Curator at the Smithsonian American Art Museum; Dr. Susan Fisher Sterling, Deputy Director for Art and Programs/Chief Curator at the National Museum of Women in the Arts; and Annick Sanjurjo de Casciero, the Paraguayan author, critic and art historian. The committee members are in charge of evaluating all works proposed for inclusion in the collection, including gifts. They have lived and worked in Washington for a long time and are well acquainted with the strict standards of museum and art collection management, an example that the IDB follows.

The Bank wishes to express its gratitude to them for their generosity and dedication in providing time and valuable advice over the past decade, and for ensuring that our new acquisitions fulfill the historic, artistic and professional requirements of a collection such as that of IDB, a mirror for creativity of the Inter-American family in the Nation's Capital.

List of works

Indoamérica, sol y tierra
(Indo-America, Sun and Earth), 1938
by **Joaquín Torres García**
b. Montevideo, Uruguay, 1874 – d. 1949
graphite on paper
7 3/4 x 5 3/8 inches

Volcán (Volcano), ca. 1930
by Dr. Alt, aka **Gerardo Murillo**
b. Guadalajara, Mexico, 1875 – d. 1964
graphite stencil on paper
8 3/4 x 9 3/4 inches

Zapatistas (Zapata's Followers), 1936
by **José Clemente Orozco**
b. Ciudad Guzmán, Jalisco, Mexico, 1883 – d. 1949
lithograph (20/31)
13 x 16 inches

Self-Portrait, 1930
by **Diego Rivera**
b. Guanajuato, Mexico, 1886 – d. 1957
lithograph (51/100)
17 x 12 inches

Figura (Figure), 1930
by **Carlos Mérida**
b. Guatemala City, Guatemala, 1891 – d. 1984
gouache and watercolor
7 1/2 x 7 inches

Cuadernos de música (Music Notebooks), 1919
by **Emilio Pettoruti**
b. La Plata, Argentina, 1891 – d. 1971
brush and ink on paper
7 1/2 x 9 1/2 inches

Composición de la suite "Mujeres" (Composition from "Women" Suite), 1969
by **Rufino Tamayo**
b. Oaxaca, Mexico, 1899 – d. 1991
color lithograph (66/150)
20 1/2 x 27 1/2 inches

Que l'on présente son coeur au soleil (Presenting their Heart to the Sun), 1982
by **Wifredo Lam**
French, b. Sagua la Grande, Cuba, 1902 – d. 1982
color etching and aquatint (70/125)
19 1/4 x 25 1/2 inches

Untitled from the portfolio "Le Regard Vertical" (*Sin título* de la serie "La Mirada Vertical), 1973
by **Wifredo Lam**
French, b. Sagua la Grande, Cuba, 1902 – d. 1982
lithograph (64/99)
25 5/8 x 19 3/4 inches

Parque (Park), 1986
by **Francisco Amighetti**
b. San José, Costa Rica, 1907 – d. 1998
color woodcut (16/51)
17 1/2 x 23 1/4 inches

Verbo América, 1997
by **Roberto Sebastián Matta**
b. Santiago, Chile, 1912 – d. 2002
etching (16/75)
29 15/16 x 43 11/16 inches

Emiliano Zapata and Diego Bolívar, Our Grandchildren, 1997
by **Mauricio Lasansky**
American, b. Buenos Aires, Argentina, 1914 –
intaglio on paper (60/70)
64 1/2 x 40 inches

Obrero petrolero (Oil Worker), 1948
by **Antonio Frasconi**
Uruguayan, b. Buenos Aires, Argentina, 1919 –
xylography 3/5
25 3/4 x 18 inches

Untitled, ca.1973
by **Alejandro Obregón**
Colombian, b. Barcelona, Spain, 1920 – d. 1993
color etching (75/120)
17 1/4 x 13 inches

Untitled, n/a
by **Jesús Rafael Soto**
b. Ciudad Bolívar, Venezuela, 1923 – d. 2005
serigraph (49/150)
30 x 22 inches

Untitled, 1970
by **Carlos Cruz-Diez**
b. Caracas, Venezuela, 1923 –
serigraph on paper 197/200
29 1/2 x 29 1/2 inches

Untitled, 1995
by **Fernando de Szyszlo**
b. Barranco, Lima, Peru, 1925 –
lithograph 25/100
60 x 40 inches

Power of the Fang Ancestor, 2000
by **Eduardo Mac Entyre**
b. Buenos Aires, Argentina, 1929 –
serigraph (73/100)
28 x 22 inches

Silent Landscape, 1989
by **Fernando Montes**
b. La Paz, Bolivia, 1930 –
egg tempera on linen
27 15/16 x 36 1/4 inches

Sueño (Dream), 1969
by **Rodolfo Abularach**
b. Guatemala City, Guatemala, 1933 –
lithograph (35/100)
22 1/4 x 29 inches

Roadrunner, 1976
by **Naúl Ojeda**
b. Durazno, Uruguay, 1939 – d. 2002
woodcut (2/25)
14 x 23 inches

American Woman, 1994
by **Winston Strick**
b. New Amsterdam, Berbice, Guyana, 1942 –
leather, P.V.C. and wood
33 1/16 x 11 13/16 x 1 15/16 inches

De la Serie *Paisaje interior*, número 2 (Interior Landscape Series, Number 2), 2002

by **Alvaro Marín Vieco**

b. Medellín, Colombia, 1946 –
graphite on paper
27 9/16 x 27 9/16 inches

Serie Raíces, Número. 2 (Root Series, Number 2), 2004

by **Enrique Sánchez**

b. Cali, Colombia, 1947 –
oil on canvas
48 x 36 inches

Untitled, 2005

Da Série Gaveta dos Recuerdos (From the Memory Drawer Series)

by **Thaís Salgado Helft**

b. Juiz de Fora, Minas Gerais, Brazil, 1948 –
mixed media on paper
33 7/16 x 45 11/16 inches

Smile of Dreams II, 2000

by **Eduardo Medici**

b. Buenos Aires, Argentina, 1949 –
photograph and mixed media on paper
46 7/16 x 37 inches

Sotavento, 1998

by **Ronny Vayda Adler**

b. Medellín, Colombia, 1954 –
rusted steel
4 5/8 x 24 5/8 x 5 inches

Ora Pronobis, 1998

by **Luis González Palma**

b. Guatemala City, Guatemala, 1957 –
photograph and mixed media on paper
31 1/8 x 93 11/16 inches

Dos (Two), 2003

by **Carlos Runcie Tanaka**

b. Lima, Peru, 1958 –
lithograph (21/39)
19 3/4 x 27 1/2 inches

Cabacal Band, n/a

by **Francisco Cardoso Graciano**

b. Juazeiro do Norte, Brazil, 1962 –
polychrome wood
10 5/8 x 11 x 41 3/4 inches each figure

Principio interior (Inner Principle), 1996

by **Javier Bassi**

b. Montevideo, Uruguay, 1964 –
mixed media on canvas
24 7/16 x 76 3/4 inches

Ascendente geométrico (Geometric Ascendant), 2002

by **Diego Masi**

b. Montevideo, Uruguay, 1965 –
acrylic on canvas
55 x 67 inches

Blue Sunshine, 2001

by **Gilvano Swasey**

b. Belize City, Belize, 1975 –
linoleum print
20 x 16 inches

Espacios interiores (Interiors), 2000

by **Byron Lombardo Mejía**

b. Tegucigalpa, Honduras, 1978 –
oil on canvas
diptych, 33 1/4 x 41 5/8 inches

Untitled, 2003

by **Pablo Gastón Reyes**

b. Montevideo, Uruguay, 1981 –
pastel chalk on paper
diptych, 39 x 26 1/4 inches

Santa Marta (Saint Martha), n/a

by **Agustín Cruz Prudencio**

b. San Agustín de las Juntas, Oaxaca, Mexico,
n/a
polychrome wood
16 x 21 x 6 inches

Máscara de chanco (Pig's Mask), n/a
by **Juana Mendivil**
b. Cuzco, Peru, n/a
mixed media
8 1/2 x 9 x 6 inches

Máscara de la diablada (Devil's Dance Mask),
n/a
by **Juana Mendivil**
b. Cuzco, Peru, n/a
mixed media
7 1/2 x 9 1/4 x 5 inches

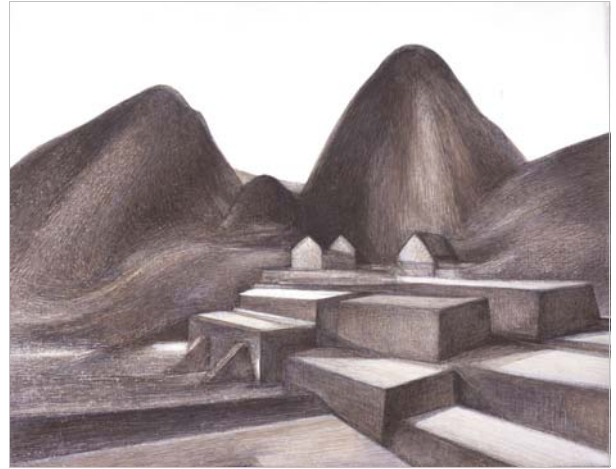
Árbol con girasoles (Tree with Sunflowers), n/a
by **HEMAFER** Crafts Cooperative
Oaxaca de Juárez, Oaxaca, Mexico
polychrome ceramics
32 x 24 x 4 1/2 inches

Sirena voladora con dragón (Flying Mermaid
with Dragon), n/a
by **HEMAFER** Crafts Cooperative
Oaxaca de Juárez, Oaxaca, Mexico
polychrome wood
14 x 25 1/2 x 18 inches

Selection of works in the exhibition



Máscara de la diablada (Devil's Dance Mask), n/a
by **Juana Mendivil**
b. Cuzco, Peru, n/a
mixed media
7 1/2 x 9 1/4 x 5 inches
Photo: Willie Heinz, IDB



Silent Landscape, 1989
by **Fernando Montes**
b. La Paz, Bolivia, 1930 –
egg tempera on linen
27 15/16 x 36 1/4 inches
Photo: Gregory R. Staley



Cuadernos de música
(Music Notebooks), 1919
by **Emilio Pettoruti**
b. La Plata, Argentina, 1891 – d. 1971
brush and ink on paper
7 1/2 x 9 1/2 inches
Photo: Willie Heinz, IDB



Self-Portrait, 1930
by **Diego Rivera**
b. Guanajuato, Mexico, 1886 – d. 1957
lithograph (51/100)
17 x 12 inches
Photo: Willie Heinz, IDB

Exhibition

The exhibition will be open from August 28 to November 17, 2006. A free, full-color bilingual catalogue in English and Spanish will be available to the public at the gallery. Photographs of the artworks on exhibit are available upon request. For photographs, please call 202 623 1213.

The IDB Cultural Center 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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