

Cultural Center

Inter-American Development Bank

2007 Annual Report



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IDB Cultural Center
 Inter-American Development Bank
 1300 New York Avenue, NW
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IDB Cultural Center Annual Report 2007



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IDB Cultural Center

Annual Report 2007

I. Introduction

Throughout 2007 the IDB Cultural Center steered its efforts towards supporting and consolidating the Bank's strategic concept of "bringing opportunities to the majority," that was launched in June of 2006 by IDB President Luis Alberto Moreno. As a result, all programs and activities of the Cultural Center were realigned with this objective, repositioning the Bank among its audiences, and the clients it serves.

The Center increased the impact of its presence inside and outside the Region, as well as in the City of Washington, DC where the IDB is headquartered.

The Center strengthened its goal to foster cultural development in communities as part of the overall development of the member countries; it stimulated good relationships with official and private entities that participate in the management and administration of cultural resources; supported alliances that help to define development objectives; projected an image of the IDB in and beyond the Region as an organization committed to achieve higher efficiency and service; and the Center promoted the Bank as an entity that understands the role of culture in sustainable development.



Carlos Argüello, founder of Studio ©, S.A. in Guatemala, during the opening ceremony of the exhibit "Guatemala: Past and Future" in Washington, with young technical talent he trained to demonstrate various projects included in this exhibit. Photo: IDB Photo Unit.

All the above was implemented without any increment of funds or personnel. The Cultural Center budget and staff have remained unchanged for the last ten years and, in fact, a proportional reduction in its administrative budget has been in effect to compensate for the costs of inflation and personnel benefits. All of these factors considered, the performance of the Cultural Center in relation to the money invested is highly efficient.

II. Highlights

- **A successful plan of activities aimed at raising the visibility of the IDB Annual Meeting and its host nation, Guatemala.**

On occasion of the 48th Annual Meeting of Governors in Guatemala, the Center put together a plan of activities in each of its programs. The Cultural Development Program sponsored *Civil Society for the Development of Housing - SODEVIP*, contributed to the Committee for the Improvement of the *Calvario Temple of Santa Cruz de Verapaz*, and provided a donation of technological material to Studio C, an organization in Guatemala providing creative education with technological media to youth at risk; some of the children fostered by Studio C came to Washington to attend the opening of *Guatemala: Past and Future*, an exhibit organized by the Exhibitions program. This show had a triple prong approach: pay tribute to the indigenous peoples of Guatemala, explore the use of technology to teach about the cultural past, and highlight the contributions made by the IDB in the development of the Petén Region, called the "Cultural Biosphere of Development." The Lecture Series presented the Minister of Culture of Guatemala in a lecture on the Mayan calendar and cosmology, and a Guatemalan ecologist who advises the government on the Petén forest region. The IDB Art Collection, in its traveling exhibition to Arkansas, included the piece *Ora Pronobis*, by Guatemalan artist Luis González

Palma, one of the most outstanding contemporary artists from that country who, in the previous year, was featured at the Venice Biennial with help from the IDB Cultural Center. Finally, the Center contributed with a grant to sponsor the exhibit *Imagining/Imaginando Guatemala, Photographs from the CIRMA Collection, 1850-2006* held at the OAS museum.

- **20% increase in media coverage of all of the Center's programs, and increased public interest in the IDB as a result.**

The Center was able to register 327 press reviews including 13 TV spots and 7 radio interviews, besides 170 reviews and 131 listings (compared to 266 the year before), and all of them were positive. The geographical location of the reviews included the Washington, DC area, the United States (Arkansas, Miami), Canada (Toronto), Italy, Spain, and all countries of the Region. Some of the most important media included EFE, Reuters, CNN, and France Press agencies; Voice of America, The Washington Post, The Washington Times, The Washington Diplomat (Washington), WPWF Radio (Baltimore); El Tiempo, El Colombiano (Colombia), ABC (Paraguay), La Nación (Argentina), La República, La Nación, Prensa Libre (Costa Rica), La Razón (Bolivia), Prensa Gráfica (El Salvador), Listin Diario (Dominican Republic); Radio Vaticano, Noticias MSN Latino, IGN Italy (Rome), and many others (a detailed press report is available from the Cultural Center upon request).



Opening of the XVIII Washington Latin American Film Festival at the IDB. From left. Murray Horwitz, Director of AFI Silver Theatre; Ada Hernández, Cultural Attaché from the Dominican Republic; Félix Angel, General Coordinator and Curator of the IDB Cultural Center; and Ray Barry, Deputy Director of AFI Silver Theatre.
Photo: IDB Photo Unit.



From rural Nicaragua, the Fabrettino Children's Choir sang in the IDB atrium. Photo: IDB Photo Unit.

- **Reinforcement and increase in the number of collaborations with institutions in Washington, DC and elsewhere, including the IDB Country Offices.**

The Center reinforced alliances with well-established institutions in Washington and elsewhere. Such institutions included the DC FilmFest (the Washington, DC International Film Festival), the III DC Duke Ellington Jazz Festival, the XVIII Washington, DC Latin American Film Festival (American Film Institute and IberoAmerican Cultural Attaché Association), the Cultural Institute of Mexico, the Duke Ellington School for the Arts, DC Cultural Tourism, Pennsylvania Quarter Association, DC Commission of the Arts and Humanities, OAS Art Museum of the Americas, Toronto Latin American Film Festival, Istituto Italo-Latino Americano in Rome, Francisco Narváez Museum in Venezuela, Central Bank of Costa Rica, all Latin American embassies in Washington, and many others.

- **Enhancement of strategic programs and outreach.**

In 2007 the Center expanded its four basic programs. An increased number of Cultural Development grants were monitored with the help of the IDB Country Offices. The Exhibitions Program output increased 30% and speaking engagements increased 15% in relation to 2006. The III Inter-American Video Art Biennial, one of the most successful activities of the Center, was presented in 18 venues in the Region, from

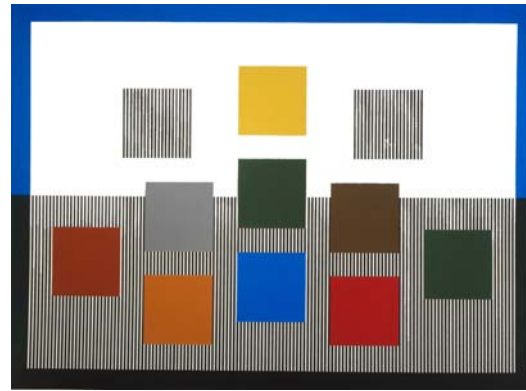
Honduras to Argentina, as well in Rome, Torino, and New York. The Concert and Lecture Series maintained its steady output and improved its quality and scope with the addition of the Inter-American Film Series, which was added with the goal of giving opportunities to filmmakers to expose their work in Washington, and stimulate the nascent film industry in the Region. Within the same spirit, the Center partnered with the Embassy of Colombia, the Colombian Center of Georgetown University and the former IDB Urban Exchange to implement the exhibition, *Bogotá, Anatomy of a Transformation*, which took place in the IDB Atrium and was complemented with a symposium at the Bank attended by IDB President Moreno, Colombian ambassador Carolina Barco, and Jaime Castro, former Mayor of Bogotá. The Center was also invited to participate free of charge at the First DC Art Fair held at the DC Convention Center. The Center extended its support to similar programs carried out by other institutions, such as the OAS Museum, the DC Independent Film Festival, Gala Theatre, Teatro de la Luna, the DC Commission on the Arts and Humanities, the DC Office of the Poet Laureate, The Arkansas Art Center (Little Rock, Arkansas), Pinta Art Fair (New York), The Museum of Art of Lima (MALI, Lima, Peru), and the embassies of Belize, Mexico and Guatemala. The IDB Art Collection traveled to a major art center in the Midwest, the Arkansas Art Center, and Rome.

III. Programs, Activities and Results

A. Cultural Development Grants

Synopsis: The Cultural Development Program finances innovative projects that benefit communities in the member countries. Cultural development is promoted through technical training, recovery of ancestral traditions, preservation of cultural heritage, and youth education. The IDB Country Offices in the borrowing member countries of the region promote the program and preselect proposals for final evaluation by a selection committee of the IDB Cultural Center.

Emphasizing the diversity of artistic disciplines, the program selects projects according to their viability,



Untitled, c. 1990; by Jesús Rafael Soto; Venezuelan (b. Ciudad Bolívar, Venezuela, 1934 -); serigraph on paper 41/99; 22 x 39 ¼ inches. Collection of the Inter-American Development Bank, Washington, DC. Photo: IDB Photo Unit.

need, educational and training potential, care in the use of resources, ability to mobilize local sources of financing, and likely long-term impact on a broad segment of the community. Funded projects must foster cultural values, promote artistic excellence, meet local needs, and stimulate economic and social activity in innovative ways.

Together, the IDB Cultural Center and the Country Offices supervise, monitor, and advise the principals responsible for carrying out the projects. The program has vividly demonstrated the potential of micro-investments in community-based cultural enterprises to create jobs, build capacity, and reaffirm cultural identity.

The IDB Cultural Center advances the IDB development agenda by supporting small cultural initiatives that benefit groups with limited resources and no access to traditional financing. In 2007, the Center supported 38 cultural microenterprises with social and economic impact, as well as 18 Washington, DC-based and regional cultural organizations.

The 2007 Cultural Development Program received **685 proposals**, which were evaluated by the Bank's 26 Country Offices. A selection committee at IDB headquarters chose to help finance 38 projects in 25 countries. The Center's financial assistance enabled recipients to raise approximately double the amount invested by the IDB. These cultural projects directly benefit approximately 1500 people, and have generated 50 press reviews.



In **Chile**, preserving Mapuche cultural identity by promoting the use of traditional medicinal practices and metalworking in the Municipality of San Juan de la Costa in Osorno and Cerro Navia in Santiago, respectively.

Projects (38) sponsored in 2007:

Argentina

Catalinas Sur Mutual Association/The Catalinas Theatre Group, artistic activities for at-risk children in La Boca.

Municipal Commission of Cusi Cusi, musical instruments, electronic equipment, manuals and music classes for the official band of Cusi Cusi in Jujuy.

Bahamas

Saint Matthew's Youth Ministries, musical training for youth and young adults in the Marching Band.

Belize

Yo Creek Cultural Dance Group, sewing and embroidery machines for women entrepreneurs.

Bolivia

National Museum of Ethnography and Folklore, design and construction of an exhibition gallery to illustrate the early stages Bolivian history.

Brazil

Artisans Association of the Leonidas Marques Municipality, machines to recycle wooden residue into crafts for the regional market in Paraná.

GEMA Brazil Cultural Association, modern manufacturing machinery for women to produce artisan textiles in new settlements in Tancredo, Rio Grande do Sul.

Chile

Private Corporation for the Promotion of Science and Technology, construction of the exhibition hall of archaeology and astronomy at the Children's Museum.

Municipality of San Juan de la Costa, promotion of Mapuche cultural identity through traditional medicine practiced in Osorno.

Mapuche Council of Cerro Navia, Santiago, preserving Mapuche cultural identity by teaching traditional precious metalwork.

Colombia

Pezca.Arte Cultural Environmental Corporation, multi-disciplinary workshops for poor habitants of Puerto Colombia in the Atlántico Region.

Aurelio Mosquera Caicedo Foundation, improvement of crafting techniques for mass-production and sales in Popayan.

Costa Rica

Vecino Education Center, silkscreen workshops for youth in Barrios del Sur of San José.

Dominican Republic

Community Development Society of Gualay (SODECOGUA), artistic education for children to improve leadership skills and prevent violence in Gualay.

Ecuador

City Eco-management Consortium, recovery of Andean flora and fauna at the Itchimbia Park of Quito.



Vecino Education Center in **Costa Rica**, where youths attended silkscreen and craft marketing workshops to generate income.



Celebration of culture and tourism week in Alegría, **El Salvador** with community leaders and townspeople participating in theater, music and cultural awareness workshops.

Ibero-American Virtual Unity Foundation (UVIA), cultural program *Kamak Maki* to safeguard the Kichua cultural identity in the Tena Province.

El Salvador

National Foundation for Development (FUNDE), tourism to rescue the traditional cultural features of the town of Alegría, Department of Usulután.

Guatemala

Civil Society for the Development of Housing (SODEVIP), production of historic Mayan figurines to reinstate its commercialization in today's market.

Committee for the Improvement of the Temple, architectural reconstruction of the Templo del Calvario in the City of Santa Cruz Verapaz.

Guyana

Guyana Teachers Union North Branch, workshops for instructors to revive music in the national educational curricula.

Haiti

Organization for Southern Renewal of Haiti, artisanal technique training for the communities in Camp Perrin.

Cooperative for the Rehabilitation of the Environment, agricultural sanitation to protect the cultural heritage of Pétion-Ville.

Honduras

Honduran Institute of Anthropology and History, program to strengthen alliances among local organizations

and ethnic groups to support cultural patrimony protection in Trujillo.

Jamaica

University of Technology, Center for the Arts, university art students educate children and at-risk youth through the program entitled "Tomorrow's Children."

Northern Caribbean University, Resource Citizens' Association, establishment of a cultural center and museum in Resource District, Manchester.

Mexico

Ixtlioyollotl Education Center, recovery of indigenous traditions in Puebla.

Communicators Network of Boca de Polen, arts training to enhance living conditions of indigenous and rural population in Chiapas.

Nicaragua

Casa de los Tres Mundos Foundation, visual artistic exchange to boost the cultural movement in Granada.

Panama

Strategic Alliance for the Conservation and Promotion of Cultural and Historic Tourism, University of Santa María La Antigua, Autonomous University of Chiriquí, protection, conservation and awareness campaign about the importance of prehistoric cave art.

Paraguay

Municipality of Villarrica del Espíritu Santo, upgrade of



In **Honduras**, craft and marketing workshops to generate income for Garifuna and Pech ethnic groups of the Barrio Cristales in Trujillo, Colón were given in a newly remodeled space in historic Fortaleza de Santa Bárbara where their crafts will be offered for sale to tourists.

exhibition halls in the Maestro Fermín López City Museum.

Peru

National Museum of Archeology, Anthropology, and History of Peru, research and assembly of historical materials for educational packets about pre-Columbian cultures, and construction of a multi-functional visitor center.

Señor de la Exaltación Church of Tamburco, acquisition of modern clay oven to produce handmade ceramics in Abancay.

Suriname

Suriname Guitarinsterkring Foundation (SGS), acquisition of musical instruments and training in classical guitar for talented youth in Paramaribo.

Suriname Foundation for the Arts Education, artistic program “Free Like a Bird” for youth in a Paramaribo jail.

Trinidad & Tobago

Greenlight Network, musical awareness campaign for the protection of nature.

The University of West Indies, music competition “MusicNova” to encourage the creation of Caribbean melodies.

Uruguay

Papagayo Azul Association, consolidation of the children’s cultural center *Papagayo Azul* in the Astral Theatre of Montevideo.

Venezuela

The Colibrí Theatre Association Group, acting



The MusicNova composition competition was organized in **Trinidad and Tobago** by the Music Literacy Trust, in collaboration with The University of the West Indies Centre for Creative and Festival Arts and the IDB. Photo shows Paul Massy performing his own composition.



Opening of the exhibition, “Guatemala: Past and Future.” From left: Carlos Argüello, founder of Studio ©, S.A.; Carlos M. Jarque, Public Relations Advisor and Country Representative of the IDB in Paris; Manuel de Jesús Salazar Tetzagüic, Minister of Culture of Guatemala; Ciro De Falco, former Executive Vice President of the IDB; and Federico Linares, President of the Annual Meeting Committee in Guatemala. Photo: IDB Photo Unit.

educational program for children and youth of low-income families of the Baruta.

B. Exhibitions

Exhibits at Headquarters, Cultural Center Art Gallery

• Feb 7 to May 4. **Guatemala: Past and Future.** This exhibit honored Guatemala and its capital city, site of the 48th Annual Meeting of the IDB Board of Governors. The exhibit was an opportunity for the IDB to pay tribute to the Maya Nation, recognizing its significant cultural legacy, and encourage young Guatemalans to take up their country's hopes and goals, and meet their expectations. The **Past** refers to the Mayan traditions. The **Future** is represented by digital renderings of ancient Mayan cities, the Central Corridor Project and the Center for Art and Technology, as conceived by Oscar-nominated digital artist Carlos Argüello (*The Chronicles of Narnia*), who endeavors to shorten the technological divide in his nation, and provide opportunities for youth at risk. It was also an opportunity to highlight the role of the IDB and its efforts in the preservation and sustainable development of the Petén Region. The exhibition opening was attended by Hugo Beteta, IDB Governor and Minister of Finance from Guatemala; Manuel Salazar, Minister of Culture of Guatemala; Eduardo Cofiño, Special Advisor to the President of Guatemala on the Sustainable Development of the Petén Region; Carlos Argüello,



IDB President Luis Alberto Moreno (front) during the opening ceremony of the exhibit, "Young Costa Rican Artists: Nine Proposals." Javier Sancho Bonilla, Ambassador, Permanent Mission of Costa Rica to the OAS (left); and Carolina Guillermet Dejuk, one of the participating artists (right) were part of the Costa Rican delegation. Photo: IDB Photo Unit.

Studio ©, S.A. and ten children trained to use this technology who demonstrated how these interactive projects work for the reception guests. From the IDB, Nelly Lacayo-Anderson, Alternate Executive Director for Belize, Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua attended; as well as Luis Alberto Moreno, President of the IDB, who presided the opening, along with members of the Guatemala Diaspora and representatives of the cultural institutions of the City of Washington.

- May 24 to Aug 10. ***Young Costa Rican Artists: Nine Proposals.*** This exhibit was a joint project with the Costa Rican Central Bank Museums Foundation. The exhibit focused on the work of young artists concerned with socio-economic issues, and united **nine** proposals from **nine** artists, for a total of 29 works in a variety of media and technique, from installations and interactive digital art, digital graphics and conventional photography to ceramics, painting, wire drawing and design objects manufactured with recycled materials. The nine artists, all living in Costa Rica, were selected out of 34 who responded to an open call launched in July of 2006 by the IDB Cultural Center and the Central Bank Museums Foundation. The criteria adopted included artists forty years of age or younger, and the only conditions were to have had at least one individual show, and have participated in a minimum of three group exhibitions. Some of the artists traveled from Costa Rica to be present at the opening. The exhibit was designed with the intention of becoming a traveling exhibit, and the Central

Bank Museums Foundation will be in charge of circulating it among various institutions in Central America, as well as inside Costa Rica. The exhibit also served in part to celebrate the IDB Cultural Center's 15th anniversary.

- Aug 27 to Oct 26. ***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.*** This exhibit was conceived to highlight the Caribbean and its multicultural legacy. 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, were on loan to the IDB Cultural Center for this exhibition.

The OAS Art Museum of the Americas, inaugurated in 1976, houses the most comprehensive twentieth-century art collection from Latin America and the Caribbean on public display in Washington, DC. 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.

"With this exhibit," IDB President Luis Alberto Moreno said, "the IDB reaffirms its support and appreciation for the cultural diversity of the Caribbean as well as the IDB's respect for culture



The art gallery of the IDB Cultural Center showing "Highlights from the Collection of the Art Museum of the Americas of the Organization of American States (OAS)." Photo: IDB Photo Unit.

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 IDB Cultural Center takes pride in displaying this exhibit to the public of Washington, DC, while paying tribute to the countries represented and their artists.”

OAS Secretary General José Manuel Insulza enthusiastically endorsed the exhibition, and stated 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.”

- Nov 14 to Jan 30. ***Artful Diplomacy. Art as Latin America’s Ambassador in Washington, DC.*** An exhibition of 59 artworks drawn from Latin American embassies, official residences and delegations in the City of Washington, uniting painting, sculpture, drawing, engraving, and folk art in various materials, from different historical periods. When introducing the exhibition, IDB President Moreno said, “One of the most rewarding



The Cultural Center offers guided visits in English and Spanish to schools, universities and other institutions and groups that are interested in exhibits offered at the gallery. Photo: IDB Photo Unit.

aspects of working as a diplomat is the chance to learn about other cultures and traditions. This is especially true in Washington, DC, where official and informal gatherings at embassies, diplomatic residences and international organizations offer an unparalleled opportunity to sample the cultural riches of many nations. Most of these buildings hold valuable collections of visual art, and together they comprise a sort of virtual museum. Visiting these buildings, one is exposed to distinctive works that speak volumes about the people, their history, idiosyncrasies and cultural identities.”

For a city that boasts such a wealth of artistic institutions on the National Mall, representing art from all corners of the world (the National Museum of African Art, the Freer and Sackler Galleries for Asian arts, and the National Gallery of Art with its impressive collection of European art from the Middle Ages to the present, to name a few), the absence (for whatever reason) of a major institution in the nation's capital representing the arts of Latin America is, in itself, a rather sad state of affairs.

- 2007–2008. A call for proposals for the ***IV Inter-American Biennial of Video Art*** was launched.

Exhibits in Collaboration with Other Institutions

IILA in Venice and Rome, Italy

Jun 07. ***52nd International Venice Biennial*** in Venice and ***III Inter-American Biennial of Video Art*** in Rome, Italy.

Cultural Center activities associated with the Venice Biennial included the production of the ***Territorios*** catalogue by the IILA. The Latin American Pavilion in Venice represented artists from Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, and Peru.

The Center also supported the publication of the Italian version of the IDB Cultural Center catalogue that accompanied the Video Art Biennial. **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



From left. Flavio Darío Espinal, Dominican Republic Ambassador; Juan García de Oteyza, Mexican Cultural Institute; Luis Alberto Moreno, President of the IDB; George Firmeza, Press and Cultural Affairs Officer of the Embassy of Brazil; Roberto Saladín, Alternate Executive Director for Dominican Republic and Mexico; and Félix Angel, General Coordinator and Curator of the Cultural Center during the opening ceremony of the exhibit “Artful Diplomacy.” Photo: IDB Photo Unit.

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. The International Jury decided unanimously to give the following awards: First Prize “El Avila” (The Avila) and “Las colas” (Traffic Jam) by Zeinab Rebeca Bulhossen Hernández of Venezuela; Second Prize “¿Quién es José Martí?” (Who is José Martí?) by Benjamín López Alcántara of Mexico; four Honorable Mentions went to Vera Marcela Grión Salse of Argentina for “No matarás. ¿A quién?” (You Won’t Kill—Whom?); Cláudio Roberto Lima Guimarães of Brazil for “Os Três Porquinhos” (The Three Little Pigs); Marlon Uberni Vásquez Silva of Colombia for “Doña Ana” (Mrs. Ana); and Jonathan Harker Leroux of Panama for “Destablising Shots.” 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).

Dec 4. 07 to Jan 11. 08. *The Chromatic Structures of Fanny Sanín, 1974-2007*, a show curated by Félix Angel, displayed art works by that artist that belong to the collections of the IDB and the OAS at the IILA in Rome, Italy.

At the Arkansas Arts Center, Little Rock, Arkansas

- Jul 6 to Aug 19. *Selections from the Inter-American Development Bank Art Collection.* An exhibition organized by the IDB Cultural Center and the Arkansas Arts Center, Little Rock, Arkansas www.arkarts.com

“Through its Cultural Center, the IDB recognizes and celebrates culture as an integral component of development in Latin America and the Caribbean. That is why I have proudly accepted the invitation of Anne Plummer, the Director of the Arkansas Art Center, to share a selection of 65 artworks owned by the IDB, a fraction of the 1,700 pieces collected over more than 48 years, to be exhibited in Little Rock between July 6th and August 19th. It is a gesture that not only symbolizes my desire to allow everyone to enjoy this extraordinary asset of the Bank, but also reaffirms my commitment to bring to everyone, especially those at the base of the pyramid, the inspirational achievements of so many distinguished artists whose personal talent and determination illustrate better than anyone, perhaps, the dream of achieving our goals,” wrote IDB President Moreno.

Other Exhibitions

Feb 07. In collaboration with the Country Office of Brazil, a photography installation in the IDB atrium entitled *Faces of Development - A Journey through the Daily Routine of IDB Supported Programs in Brazil.*

Apr 27-30. *ArtDC Fair*, at the DC Convention Center, where the IDB Cultural Center was invited to participate with an information booth.



View of the Arkansas Arts Center, in Little Rock, Arkansas during the opening night of the exhibit “Selections from the Inter-American Development Bank Art Collection.”



The IDB Cultural Center celebrated its 15th anniversary with a performance by the Duke Ellington School of the Arts Jazz Orchestra. Photo: IDB Photo Unit.

May 07. Provided logistical support for the Televisa Foundation's IDB atrium exhibition, *Superhéroes*.

Jun 07. **Bogotá. The Proud Revival of a City.** A photography exhibition organized in cooperation with the IDB Urban Exchange, the Colombia Program at the Center for Latin American Studies (CLAS) at Georgetown University, and the Ministry of Foreign Affairs of Colombia.

Oct 07. Provided support for the *IX Bienial de Escultura Francisco Narváez*, Isla Margarita, Venezuela.

Nov 15-16. Provided support for the New York *PINTA* International Art Fair.

C. Inter-American Concert, Lecture and Film Series

Synopsis: In 2007 the Inter-American Concert, Lecture and Film Series presented 12 concerts, 12 lectures and 3 DC film premieres, attracting over 5,000 visitors to the Bank, and generating over 120 print, radio and television reviews and special listings. The program was enlarged with the addition of the Inter-American Film Series, which specializes in Washington premieres of films by Inter-American filmmakers. The Series proved to be a success from the beginning and, moreover, provides a venue in Washington, a city with several film festivals, to the emerging Latin American and Caribbean film industry.

Partnerships were established and enhanced with the embassies of Israel and Spain, Artomatic Inc., Washington DC Economic Partnership, DC Commission on the Arts and Humanities, American Film Institute, Association of Ibero-American Cultural Attaches, Lionsgate Films, National Museum of Women in the Arts, IDB Urban Program, Colombia Program at the Center for Latin American Studies at Georgetown University, Ministry of Foreign Affairs of Colombia, Duke Ellington Jazz Festival, Duke Ellington School for the Arts, and the Permanent Mission of Guatemala to the OAS.

Concerts

Feb 21 The US-based **Poulenc Trio** (piano, oboe and bassoon) formed a sextet called **Trio x 2** with Germany's **Jacques Thibaud String Trio** to perform works by Devienne, Mozart, Villa-Lobos, Poulenc and Dohnanyi.

Mar 9 **The Contemporary Quartet of Guatemala**, a string quartet devoted to four centuries of Guatemalan music, played works from the Baroque era, the early 19th century Guatemala school, the early 20th century Romantic Nationalism school, and contemporary popular pieces, including a Creole waltz by Joaquín Orellana. Presented in honor of the Guatemala art exhibition, in collaboration with the Permanent Mission of Guatemala to the OAS.

May 15 To celebrate the IDB Cultural Center's Fifteenth Anniversary, the 25-member **Duke Ellington School for the Arts New Washingtonians Jazz Orchestra**, conducted by Davey S. Yarborough, offered Ellington classics, and works by Billy Staryhorn, Juan Tizol and Moises Simons.

Jun 12 Renowned Israeli jazz bassist **Avishai Cohen**, with Mark Guiliana on drums and Shai Maestro on piano, played works from his '06 CD *Continuo*; presented with the Embassy of Israel.

Jun 25 **The Fabrettino Children's Choir**, comprising 33 dedicated members ages 11-21, is from the rural mountains of northern Nicaragua where they participate in the education, nutrition and community health programs at the Fabretto



Colombian singer Marta Gómez accompanied Ecuadorean folk-rocker Alex Alvear and his band for the launch of his CD *Ecuatorial*. Photo: IDB Photo Unit.

Children's Center in San José de Cusmapa. The choir tells stories through traditional songs and dances, which they performed in the IDB's atrium.

Jul 26 Costa Rican sisters **Sara Nelia and Gertrudis Feterman**, both Associate Professors of Music at the University of Costa Rica, performed works for four hands by Mozart, Grieg, Debussy, de Falla, Vargas Calvo, Esclante Macaya and Héctor Zúñiga. Organized to complement the Cultural Center's exhibition of Costa Rican art.

Aug 3 Jamaican pianist **Paul Shaw**, prize-winner of the 1986 Young Concert Artists International Auditions, and the 1988 William Kapell International Piano Competition, offered the program, *Caribbean Crossings: A New World Beyond Borders*, with works by Beethoven, Lecuona, Ludovic Lamothe (Haiti), Chopin, Hector Campos-Parsi (Puerto Rico) and Oswald Russell (Jamaica).

Aug 23 **La Catrina Quartet** from Mexico, featured recently at Carnegie Hall as part of the "next generation of classical stars" is devoted to Latin American composers and new music for the string quartet; they premiered a Zae Munn piece written for them, as well as works by Javier Alvarez, Emmanuel Arias y Luna and Edvard Grieg.

Sep 10 Once again the IDB Cultural Center hosted the opening gala of the week-long **Duke Ellington Jazz Festival** in Washington, DC, starring **Paquito D'Rivera and his Jazz Trio, Nnenna Freelon, and Davey Yarborough and The New Washingtonians**. The evening was hosted by local

news anchor Leon Harris, and was widely covered by local radio and television.

Oct 2 Brazilian classical guitarist **Marcos Díaz** has studied guitar in Spain for the past twenty years, and with support from the Embassy of Spain, performed works by Scarlatti, Rodrigo, Albéniz, Bach, Moreno-Torroba and Regino Sainz de la Maza.

Nov 13 Ecuadorean bassist, composer and arranger **Alex Alvear** and his 12-piece band, played folk-inspired Andean music from his latest CD, *Ecuatorial*.

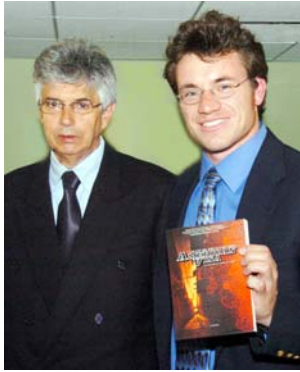
Nov 14 In collaboration with the OAS Ambassador of Spain, the IDB Cultural Center helped produce a concert by the Washington, DC-based **Post-Classical Ensemble** that served as a prelude to a book launch.

Lectures

Feb 7 To complement the Cultural Center exhibition, *Guatemala-Past and Future*, Minister of Culture **Manuel Salazar** from the Pueblo Maya Kaqchikel in Chimaltenango, detailed *Mayan Cosmivision*, illustrating the principles and values of the Mayan culture (heart-centered energetic wisdom), and the organization of the pre-Columbian Mayan lunar or ritual calendar (three different modes of time operating simultaneously).

Feb 8 Also included in the exhibition was a section on the northern Guatemala territory known as Petén, home of tropical rain forests, indigenous peoples and Mayan ruins. Sustainable development specialist and government advisor **Eduardo Cofiño** examined *Petén: Problems and Opportunities*, balancing issues of jungle protection with eco-tourism and economic growth in the fragile and irreplaceable region.

Apr 13 To launch the English translation of his novel *American Visa*, Bolivian author **Juan de Recacoechea** (National Book Award winner and founder of Bolivia's first state-run television network) and US translator **Adrian Althoff** shared their views on the common story of trying to apply for a U.S. visa overseas, and showed film clips from the newly released motion picture *American Visa*, winner of Mexico's Ariel Award.



Bolivian novelist Juan de Recacoechea, with US translator Adrian Althoff with his recent publication of *American Visa*, which has also been made into a feature-length film. Photo: IDB Photo Unit.

Apr 18 Distinguished British historian, and author of nineteen books and popular works of history, **Dr. Felipe Fernández-Armesto**, currently the Principe de Asturias Chair in Spanish Culture and Civilization at Tufts University, surveyed his research on the Florentine adventurer *Amerigo Vespucci* whose name was given to the newly discovered Western Hemisphere by mapmakers five hundred years ago in April 1507.

May 31 As a complement to the Cultural Center exhibition, *Young Costa Rican Artists: Nine Proposals*, and in honor of National Caribbean American Heritage Month in June, Syracuse University Visiting Professor of African American Studies **Dr. Kwame Dixon** reflected on *Gender and Identity in the Caribbean: Afro-Costa Rican Women*.

Jun 14 Honduran poet **Waldina Mejía Medina**, Professor of Spanish at the Universidad Nacional Autónoma de Honduras, read and discussed her most recent works.

Sep 14 In collaboration with the IDB Cultural Center, the National Museum of Women in the Arts organized a special *Legacies of Women in the Performing Arts* tribute to **Diahann Carroll, Jane Curtin, Della Reese, Loretta Swit and Julie Taymor**, who were interviewed on stage at the IDB's Enrique V. Iglesias Conference Center by former local television anchor Kathleen Matthews.

Oct 3 As part of the Washington Latin American Film Festival, a panel discussion was held on *The*

Problem of Inter-American Integration in the Latin American Film Industry, with **Ada Hernández**, Cultural Attaché of the Embassy of the Dominican Republic; **Carol Bidault**, President of MediaFusion; Ecuadorean film producer **Verónica Andrade**, and Chilean screenwriter **Roberto Brodsky**.

Oct 16 As part of the Bank's atrium exhibition and tribute to urban renovation in the City of Bogotá, Colombia, a panel discussion titled *Bogotá: The Proud Revival of a City* included the Colombian ambassador, **Carolina Barco**; the former Mayor of Bogotá, **Jaime Castro**; **Gerard Martin**, Director of the Colombia Program at Georgetown University, the IDB's **Eduardo Rojas** as moderator, and IDB President **Luis Alberto Moreno** introduced the event.

Nov 6 Distinguished British historian, **Sir John H. Elliott**, Regius Chair of Modern History at Oxford University (1990-1997) and prize-winning author of *Empires of the Atlantic World. Britain and Spain in America, 1492-1830*, discussed his book by contrasting the British and Spanish influences in America.

Nov 8 Peruvian-born Professor of Spanish and Portuguese, Comparative Literature and Latin American Studies at Rutgers University, **Dr. Jorge Marcone** shared his views on the integration of environmental themes in Latin American literature in *Jungle Fever: The Ecology of Disillusion in Latin American Literature*.



Global historian from the UK, Felipe Fernández-Armesto conveyed research from his upcoming book on the ignominious life of Amerigo Vespucci and how America got its name. Photo: IDB Photo Unit

Dec 6 In cooperation with Artomatic, Inc., the Washington DC Economic Partnership, and the DC Commission on the Arts and Humanities, US entrepreneur **Bill Strickland** examined *The Art of Leadership*. At the heart of their unique interrelationship, Manchester Craftsmen's Guild and Bidwell Training Center, Inc. share a dedication to helping disadvantaged residents of the Pittsburgh area by offering them exceptional quality educational and cultural opportunities in a pristine environment.

Film

Jul 16 DC premiere of the Lionsgate Film, *Ladrón que roba a ladrón/To Rob a Thief*, starring Fernando Colunga, and Colombian actor **Miguel Varoni** who attended the screening, and an Inter-American cast; this is an action adventure/comedy in the style of *Ocean's Eleven*.

Sep 18 Opening Gala and film of the **XVIII Washington Latin American Film Festival**, reunited the IDB Cultural Center with its festival partners, the American Film Institute and the Ibero-American Cultural Attaches Association for the DC premiere of Brazilian director Carlos Diegues' 2006 *The Greatest Love of All/O Maior Amor do Mundo* about a dying man's return to the neighborhood of his youth in search of answers.

Dec 5 DC premiere of *Los Andes no creen en Dios/The Andes Don't Believe in God*, directed and presented in



From left: Gerard Martin from Georgetown University; Jaime Castro, former Mayor of the City of Bogotá; Luis Alberto Moreno, President of the IDB; and Eduardo Rojas, IDB Urban Exchange, during the exhibition and book launch of "Bogotá: The Proud Revival of a City." Photo: IDB Photo Unit.

person by Bolivian director **Antonio Eguino**, starring Carla Ortiz and Diego Bertie. Opportunists in a provincial mining town in 1920s Bolivia struggle to define their boundaries amidst beautifully photographed scenes of the Bolivian highlands.



Publicity poster for the new film *To Rob a Thief* (*Ladrón que roba a ladrón*) which had its DC premiere at the IDB Cultural Center

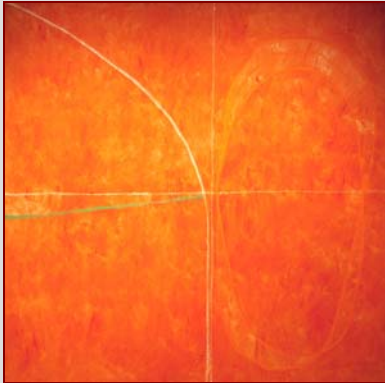
Encuentros

In 2007 four new editions of the Encuentros series were published in English and Spanish, and sent to over 600 university and municipal libraries in the IDB member countries: No. 52 *Translating Cervantes* by US translator of *Don Quixote* **Edith Grossman**; No. 53 *Panel on Cultural and Development- Inauguration of the Enrique V. Iglesias Conference Center*, with outgoing IDB President **Enrique V. Iglesias**, Brazilian tropicalia star and Minister of Culture **Gilberto Gil**, and Argentine sociologist **Néstor García Canclini**; No. 54 Spanish novelist **Antonio Muñoz Molina** on *Cervantes and the Art of Storytelling*, in honor of the 400th anniversary of the publication of *Don Quixote*; and No. 55 *Foreign Policy* magazine Editor-in-Chief **Moisés Naím** on his latest book, *Illicit – How Smugglers, Traffickers and Copycats Are Hijacking the Global Economy*.

D. The IDB Art Collection

- **New acquisitions:** 28 new pieces were added to the collection through the Center's Acquisitions Fund, increasing the number of artworks owned by the IDB to **1,765** works. The new acquisitions include works by Eduardo Mac Entyre (**Argentina**), Kazuo Wakabayashi (**Brazil**), John Barkley (**Canada**), Mario Vélez (**Colombia**), Luis Alberto Solari (**Uruguay**) and Jesús Rafael Soto (**Venezuela**).

Spotlight on *Possessions #55*



Possessions No. 55, 2006
by Mario Vélez; Colombian, (b. 1968, Medellín, Colombia); acrylic and oil on canvas; 43 5/16 x 43 5/16 inches. Collection of the Inter-American Development Bank, Washington, DC. Photo: IDB Photo Unit

In October, the Cultural Center acquired *Possessions #55* by Colombian artist Mario Vélez. Born in Medellín in 1968, educated in Colombia, Europe and the USA, Vélez has been a professor at the Universidad de Antioquia in Medellín, Colombia. This contemporary artist, entering the peak years of his brilliance, delights the eye and challenges the mind with his paintings that are both graceful and intellectual. The furious color resonates with the viewer and calls to mind the painting of Mark Rothko, yet without Rothko's somber mood. Vélez' works instead remind the viewer of clean spaces and orderly balance while striking contrasts of shape using counterbalance compositions.

• **Services provided by the IDB Cultural Center:**

The Cultural Center provided assistance for **2,000** rotations of artworks in offices, executive suites, and public areas, and processed **174** verifications of return of artworks from staff leaving the IDB. Each movement was recorded in the collection's database. The rotations increased 100% over last year due to the Bank's internal realignment process and office restructuring. The Center also granted two authorizations to reproduce artworks from the collection in educational publications.

• **Inventory and deaccession:** The Art Collection is dispersed throughout headquarters in the Bank's three buildings on New York Avenue. Every two years an inventory of both the Institutional and Decorative Collections is conducted. In March, the Cultural Center conducted a complete inventory of

the collection and found that all pieces of the Collection were accounted for. As a result of the inventory, the Acquisitions Committee judiciously selected **28** works for the Bank's second deaccession; these will be donated to charity through the IDB's Community Relations Special Program, in 2008.

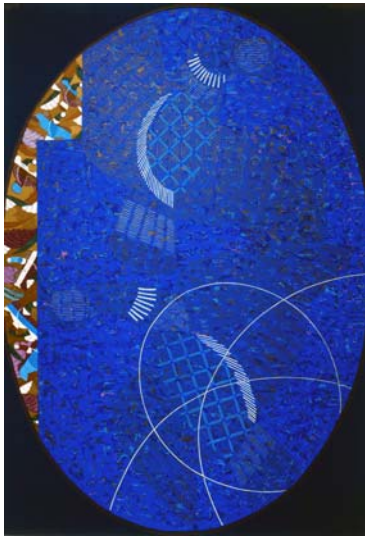
• **Outreach:** As part of the outreach activities to promote the Bank and the member countries through the IDB Art Collection, as well as to strengthen partnerships with other cultural institutions in the United States, the Cultural Center sent an exhibition of **65** artworks to the Arkansas Art Center in Little Rock from July 6th to August 19th. With more than **30** press reviews and listings to its credit, the Arkansas exhibition, "Selections from the Inter-American Development Bank Art Collection," spotlighted a range of artists and served to disseminate the role of the IDB in the Region. The presentation in Little Rock was sponsored in part by the Honorable Thomas F. "Mack" McLarty III and his wife, Donna Cochran McLarty.

In December, the Cultural Center director, Félix Ángel curated a major exhibition of Colombian artist Fanny Sanín's works in Rome, Italy, at the request of the Colombian Government and the Istituto Italo-Latino Americano (IILA), the main sponsors of the exhibition. *La struttura cromatica di Fanny Sanín* included a piece from the OAS Art Collection (which the Center helped to include in the exhibit covering the transportation expenses for the OAS Museum), and *Acrylic No. 7* which is part of the IDB Art Collection. The exhibit received rave reviews in the Rome newspapers and was covered by all major



View of the exhibit "*La struttura cromatica di Fanny Sanín*" presented at the Istituto Italo-Latino Americano (IILA), Rome, Italy

news agencies including Radio Vaticano, EFE, Reuters and France Press. In an AFP press review posted to *Yahoo! España Noticias*, the Colombian ambassador, Sabas Pretelt de la Vega, commented that “the work of Fanny Sanín brings into focus fine art by Colombian artists other than Fernando Botero.”



Composição I (Composition I), 2006
by Kazuo Wakabayashi; Brazilian (b. 1931, Kobe, Japan -); serigraph on paper 73/120; 35 1/2 x 25 inches. Collection of the Inter-American Development Bank, Washington, DC.
Photo: IDB Photo Unit

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