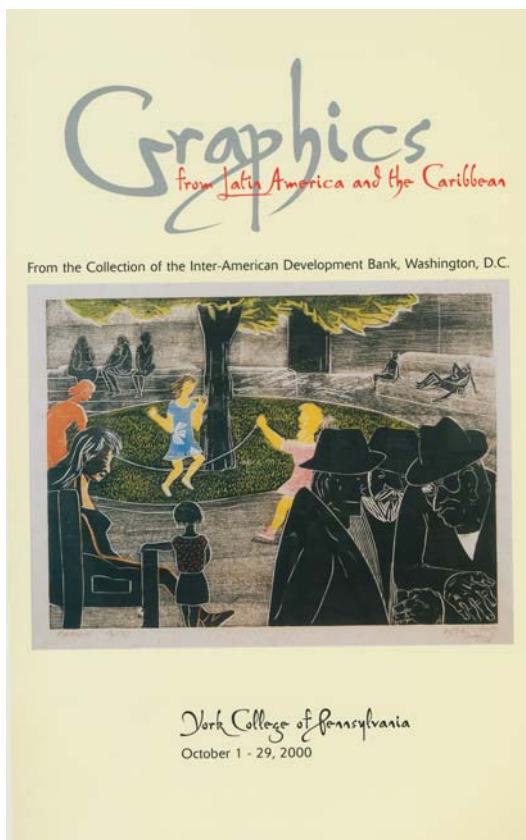


Inter-American Development Bank  
1300 New York Avenue NW  
Washington DC 20577

***Summary of IDB Cultural Center  
Activities in 2000***

**IDB Art Collection**



**Exhibitions**



**Cultural Promotion in the Field**



**Concerts and Lectures**



The IDB Cultural Center ended 2000 with a successful balance of diverse activities. Throughout the year, the IDB Cultural Center produced 32 events, including 5 art exhibitions, 13 concerts and music workshops, 11 lectures and 3 presentations of "La Cátedra Siglo XXI Lecture Series." These activities attracted an estimated 15,000 visitors to the Bank, and received publicity in over 120 local, national and international newspaper, magazine, radio and TV reviews; these included two major feature articles in the bilingual magazine "Cordialidad" (Copa Airlines in Flight Magazine) and the trilingual magazine "Cariforum."

The IDB Cultural Center helps contribute to the understanding of cultural expression as an integral element of economic and social development. By establishing an outstanding reputation for the Bank among cultural audiences and institutions around the world, it has successfully laid the foundation for the Bank's expansion of its financing program into cultural initiatives in the field.

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## ***Cultural Promotion in the Field (CPF)***

The Cultural Promotion in the Field (CPF) supports creative initiatives that promote the cultural development of communities through technical training, recovery of traditions, conservation of cultural patrimony and education.

Every year a call for proposals is done by the IDB Field Offices who preselect for the Cultural Center Selection Committee final review. In order to obtain the most positive outcome for each grant, the Center closely coordinates with the Field Offices to monitor and guide the institutions in charge of the projects. In 2000, of the 300 requests received, 110 were preselected by the Field Offices and studied by the Committee. The CPF funded 27 proposals in 23 countries, which helped to consolidate its presence in the Region. The evaluations requested by the Center estimate that the CPF directly reached 14,000 people and the indirect beneficiaries could be more than 100,000 people.

Grants were awarded for: workshops (dance, puppetry, crafts, guitar and accordion) in remote rural communities in Entre Ríos, and "street children" were trained to perform health prevention theatrical pieces to be presented to students in Buenos Aires (Argentina); an exhibition design specialist advised on the utilization of space and conservation of objects of national collections to improve cultural tourism (Bahamas); workshops by recognized writers to promote interest in reading and creative writing (poetry, story and song writing) among school children (Barbados); creation of harp and marimba musical groups to preserve, stimulate and revive the practice and popularity of Mayan traditional music (Belize); book acquisitions and modernization of the municipal system of libraries (Bolivia); the production of the script for a film in which Santiago's young school students will participate, and a writers gathering to exchange ideas related to their cultural reality via the internet (Chile); poetry recitals by selected international poets throughout the province of Antioquia, and a virtual artistic library specializing in music, theater and visual arts for the community in Envisgado (Colombia); performers and composers of traditional marimba music (Costa

Rica); creation of Otavalo's community cultural center (Ecuador); a training course on pre-Columbian ceramic conservation and cataloguing techniques for the National Museum of Anthropology personnel (El Salvador); a poetry competition, workshops and first edition of a literary magazine by a young generation of poets (Guatemala); the first multicultural contemporary art forum with participation of Caribbean and Latin American artists (Haiti); partial funding to set up a cultural cinema for the Santa Rosa de Copán community, whose revenue will help finance additional projects, and a painting contest for high school students to portray popular national figures to help preserve Honduran history (Honduras); partial funding for the publication of a commemorative book on occasion of the fiftieth anniversary of the prestigious School of Visual Arts founded by Edna Manley (Jamaica); workshops in printing, serigraphy, photography, jewelry and mask design tailored to youths and children in San Jerónimo Tulijá, Chilón, Chiapas to help them understand and preserve their own cultural identity (Mexico); partial funding for the creation of a museum and library in the Pacific port of Corinto for the preservation of national patrimony (Nicaragua); support for the educational tour of the Children's Symphony Orchestra traveling to the provinces to perform and exchange experiences with other child musicians (Panama); the creation of a rural network to reach the communities in the interior and help train cultural leaders (Paraguay); partial funding to create the first community museum of Písaq, Sacred Valley of the Incas, Cuzco, with the technical assistance of the National Museum of the American Indian of the Smithsonian Institution (Peru); workshops by professional artists to celebrate the new millennium with youth groups and schools across the country (Suriname); a new program to stimulate awareness and interest in art in the local youth through projects designed and led by artists (Trinidad and Tobago); theater pieces performed in the public transportation bus

system of Montevideo as part of an art and anthropology research project (Uruguay); a project to research and recuperate the traditional Afro-Venezuelan music of the communities of Vargas and Barlovento where certain musical pieces will be reproduced in CDs and a textbook will be published for local schools (Venezuela).



In Ecuador the Cultural Center's CPF-2000 helped CIDECA create Otavalo's Community Cultural Center where dance, theater, ceramic and traditional mask workshops were implemented. The photo shows the final products prepared by members of the community in a mask workshop. The sale of those objects will contribute to the sustainability of the Center.

## Exhibitions

In 2000, the Cultural Center organized five major art exhibitions. One traveled to York College in Pennsylvania and four took place in its gallery, including *New Orleans: A Creative Odyssey*, in honor of the 41st Annual Meeting of the IDB in New Orleans, which presented sixty objects and documents from the Historic New Orleans Collection, The Louisiana State Museum, and the New Orleans Museum of Art.

*On the Edge of Time: Contemporary Art from the Bahamas* showed fifty paintings, drawings, sculptures, and popular objects used in the celebration of Junkanoo, primarily from private collections in the Bahamas. The exhibition illustrated the development of Bahamian art since independence in 1973, and featured works by Maxwell Taylor, Stan Burnside, Jackson Burnside III, Brent Malone, Antonious Roberts, John Cox and John Beadle, among others.

*Two Visions of El Salvador* brought 29 paintings and one sculpture by artists from the early to late modern period of the 20th century, and 36 contemporary folk objects; the selection juxtaposed the art of two different sectors of society: the formally trained and the spontaneous, reflecting the circumstances and the social environments of each group, and all part of the national memory. The works came from the National Collection, the Julia Díaz Foundation, the Forma Museum, and the INAR Association.

*Masterpieces of Canadian Inuit Sculpture*, a show of 46 sculptures by male and female indigenous Inuit artists, presented works executed over the last fifteen years. Inuit people, animals and legends, among other themes, made this show the most extensive and complete exhibition of contemporary Canadian Inuit sculpture presented in Washington. All works are from private collections in the United States and

Canada. Dr. John Burdick of Burdick Gallery acted as Associate Curator for this exhibition which was hailed by *The Washington Post* as "sculpture that captures a culture."

Traveling exhibition entitled *Graphics from Latin America and the Caribbean* exhibited 43 lithographs, etchings, linocuts, woodcuts, silkscreens and other works in various graphic techniques from the Collection of the IDB. Forty artists from the Americas were united in this exhibition presented at the art gallery of York College in York, Pennsylvania, on occasion of the College's 2000-2001 academic year, which is dedicated to the culture of Latin America and the Caribbean. Artists included Diego Rivera, Roberto Matta, and Carlos Mérida.

Over ten thousand art exhibition catalogs produced by the Cultural Center were distributed free of charge to individuals and institutions of learning both locally and internationally. These materials are increasingly being used as didactic tools by teachers and students to learn of the cultural achievements and vast diversity of the Americas.



Mr. Frank J. Maresca, IDB Representative for the Bahamas, formally congratulates the artist John Cox at the inauguration ceremony of the exhibition "On the Edge of Time: Contemporary Art from the Bahamas" in the Cultural Center Art Gallery in June, 2000. As a result of the Center's initiative, the IDB Bahamas is leading the creation of a National Community Council to implement plans to promote cultural expressions to develop local culture and education.

## The Concerts and Lectures Series

The Cultural Center produced thirteen concerts, including several jazz concerts in celebration of the City of New Orleans, site of the IDB Annual Meeting.

The Swedish **Esbjorn Svensson Trio** played works composed by pianist Svensson; the seven-member **Caribbean Art Jazz Ensemble**, lead by Trinidadian keyboardist and composer David Boothman, combined steel pan, percussion and marimba in pieces inspired by Caribbean rhythms; and Venezuelan jazz guitarist and composer, **Aquiles Báez**, brought a quintet to play his works inspired by Venezuelan rhythms.

Classical recitals included the Washington, DC debut of the Dutch Young Concert Artist, harpist **Gwyneth Wentink**, who interpreted works by Fauré, Debussy and Godefried, among others. Peruvian-born protégé of the legendary conductor Sergiu Celibidache, pianist **Juan José Chuquisengo**, played Villa-Lobos, Ginastera, Bach and Ravel. **Double Exposure**, comprising British violinist Thomas Bowes and his Jamaican wife, composer and pianist Eleanor Alberga, performed her compositions, as well as sonatas by English composers Elgar and Gorb. Selections from Messiaen's *Vingt Regards sur l'Enfant Jésus* were presented by Norwegian pianist **Hakon Austbo**. Salvadoran guitarist **Manuel Carcache** played his own compositions, as well as works by Barrios and Phalese.

Brazil's quincennial was celebrated throughout the region, and the Cultural Center collaborated with the Embassy of Brazil to present two outstanding concerts with Brazilian players: classical guitarist **Fabio Zanon's** program included five Brazilian composers; and cellist **Tania Lisboa**, accompanied by pianist

**Miriam Braga**, known for their expert interpretations of Heitor Villa-Lobos, gave the audience an hour-long program of his works. Later in the year, the six-member classical/folk ensemble **ANIMA**, played pieces from the Native Brazilian and Sephardic oral traditions.

The Peruvian folk trio, **Puka Soncco**, presented their original compositions based on traditional Andean rhythms and melodies; and the sixty-member Spanish **Choir of the Prince of Asturias Foundation**, accompanied by the **EntreQuatre** guitar quartet, performed Spanish composers and Asturian folk songs.



CAJE -Caribbean Art Jazz Ensemble, presented an exciting blend of calypso, salsa, samba and reggae in July, 2000, in the Bank's Andrés Bello Auditorium in Washington, D.C.

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The Cultural Center presented fourteen speakers in 2000, including the 1998 Nobel Prize for Literature, Portuguese writer **José Saramago**, who launched his latest book *All the Names*. Other book events brought Dominican novelist **Julia Alvarez**, who presented *In the Name of Salomé*, and Argentine scholar **María Susana Azzi** launched her biography of the famous tango composer entitled *Le Grand Tango: The Life and Times of Astor Piazzolla*. This lecture was followed by a tango music demonstration by Uruguayan bandoneonist Alejandro Muzio and Puerto Rican pianist José Cáceres.

Under the auspices of the office of IDB President Enrique Iglesias, the Cultural Center hosted three lectures in the *Cátedra Siglo XXI Lecture Series*, a series of prominent speakers on the contemporary challenges facing the region: Guyanese statesman **Sir Shridath Ramphal** discussed globalization and the Caribbean; Peruvian writer **Mario Vargas Llosa** talked about globalization and the break down of national boundaries; and the 1987 Nobel Peace Prize laureate, Costa Rican former President **Oscar Arias**, gave his views on the IDB's role in promoting values and leadership in the region.

Two lectures in the Center's *Great Cities of the World* series took place: Argentine architect **Pablo Guiraldes** traced the urban development of Buenos Aires around 1900, and USA architectural historian **Robert J. Cangelosi Jr.** lectured on the history of New Orleans, site of the 2000 IDB Annual Meeting.

As complementary events surrounding the Cultural Center's summer exhibition of Bahamian art, two speakers from the Bahamas traveled to Washington: Professor **Ian Gregory Strachan** detailed the effects of tourism on Bahamian art and national identity; and educator **Patricia Glington-Meicholas** explored the linguistic links in the oral traditions of the Caribbean region.

**Eliot Weinberger**, acclaimed USA translator of Octavio Paz and Borges, lectured on the anonymity of translators and the nature of their craft. Several art and music appreciation lectures were held, included two lectures on Gothic and renaissance Portugal by USA art historian, **Barbara von Barghahn**; USA musicologist **Saul Lilienstein** traced the early roots of jazz in New Orleans; and **Dr. Chalon Rodríguez** presented his research on pre-Columbian music from the Inca, Maya and Aztec territories.

The annual publication of the *Encuentros* pamphlet series of outstanding Cultural Center lectures included five new issues from the 1999 speakers, and seven previous editions were translated to English or Spanish. The 2000 distribution of 5,000 pamphlets reached over 600 libraries in the member countries.



Peruvian writer, Mario Vargas Llosa, discussed the positive and negative aspects of globalization in "Culture and Freedom in a World Without Frontiers" at the IDB's Andrés Bello Auditorium in September, 2000.

## **IDB Art Collection**

The Cultural Center reinitiated the process of incorporating new works into the Bank's art collection, in accordance with the acquisitions guidelines. The new additions improved the representation of countries that so far had not been properly represented in the decoration of the IDB building, such as Honduras, El Salvador, Panama, Suriname, Guatemala and Bahamas. Other works reinforced the presence of other countries such as Mexico, Chile and Peru, with works by artists such as Diego Rivera, Roberto Matta and Fernando de Szyszlo. In trying to maintain a geopolitical balance, the Center has also incorporated works on paper and stone by outstanding U.S. and Canadian Inuit artists, such as Robert Motherwell, Andy Warhol, Roy Lichtenstein, Axangayu Shaa and Oviloo Tunntlie.

Some of these newly acquired works come as donations from artists, collectors and persons interested in Inter-American affairs. Such was the case with the Surinamese artist Anand Binda, and Mr. Mario Navarro, who donated an etching by Chilean master Roberto Matta in the name of the Nicanor Parra Foundation. All works were presented to the Acquisitions Committee for approval; the Acquisitions Committee is composed of three experts in the field not associated with the IDB.

A selection of graphics from the IDB Collection representing Latin America and the Caribbean traveled to York College in Pennsylvania, and were displayed at the University Galleries in October. All costs related to the exhibition, including the bilingual color catalogue, were covered by York College.

The Center also advanced the conservation of some thirty artworks in the IDB Collection that due to their quality needed intervention. The

Center also updated storage facilities, and acquired Embark, one of the most advanced data systems specialized in art inventories used to keep up with the collection's cultural and institutional demands.



In September 2000, Mr. Mario J. Navarro, in the name of the Nicanor Parra Foundation, donated an etching entitled *Verbo América* (The Eloquent Poetry of Latin America) 1997, by the Chilean artist Roberto Sebastián Matta (b. Santiago de Chile, 1911), 29 15/16 x 43 15/16", etching 16/75.

The IDB Cultural Center's success depends on the many people who help plan and produce the events. The Center would like to especially thank IDB staff members for their many contributions in support of our activities, especially the volunteers for the Concerts and Lectures Program. We also thank the general public that enthusiastically attends the Center's varied activities. The Center also takes this opportunity to thank all members of the press who have reported on the IDB Cultural Center during 2000.

For more information, please direct your inquiries to the IDB Cultural Center, Félix Angel, General Coordinator, 1300 New York Avenue NW, Washington DC 20577, or call (202) 623-3774, fax (202) 623-3192, e-mail: IDBCC@iadb.org, home page: <http://www.iadb.org/exr/cultural/center1.htm>.

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