

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

***Summary of IDB Cultural Center Activities
in 2001***



Introduction

The IDB Cultural Center ended 2001 with a successful balance of diverse programming. In the Region and throughout the year, the IDB Cultural Center contributed to the implementation of 40 socio-cultural projects in 25 countries. At headquarters, the Center produced 32 events, including 5 art exhibitions, 13 concerts and music workshops, 12 lectures and 2 presentations of "La Cátedra Siglo XXI Lecture Series." These activities attracted an estimated 15,000 visitors to the Bank and 7,000 to traveling exhibitions. As a result, the Center received over 200 local, national and international newspaper, magazine, radio and TV reviews. The publicity generated by the Center's activities enhanced the image of the IDB as an institution concerned with all aspects of development, and promoted a positive view of Latin America and the Caribbean.

In addition, the Cultural Center contributed small donations to support other diverse cultural initiatives. Beneficiaries in Washington, DC included Gala Hispanic Theater, Teatro de la Luna, Heritage Preservation, Shakespeare Theater, Cultural Foundation of the Americas, Educational Theater, DC Commission on the Arts and Humanities, and DC FilmFest ; at the international level, the Center made contributions to Canning House (England), Association Rencontres Cinemas D'Amérique Latine de Toulouse (France), Symphonic Orchestra of Costa Rica, Sinfónica Magazine (Uruguay), II Encuentro para la Difusión del Patrimonio Folclórico de los Países Andinos (Venezuela) and the National Museum of Trinidad and Tobago.

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 an area that traditionally has been excluded from development policies.

Programs and Results

Cultural Development in the Field Program, CDF (Small Grants Program)

In 2001, a total of 300 funding proposals were received in the country offices; 111 were evaluated at headquarters and 40 projects in 25 countries were ultimately selected for small grants.

The Cultural Development in the Field Program, which was established in 1994, provides funding for innovative projects in Latin America and the Caribbean, to foster cultural development at the community level by means of technical training, revival of traditions, conservation of cultural

heritage, and education for young people. The Cultural Center and the Country Offices work together to supervise, monitor, and provide guidance to the institutions that oversee the projects in an effort to ensure their proper progress.

The Bank's Country Offices in its borrowing member countries publicize the program and pre-select proposals for subsequent evaluation by the Cultural Center's Selection Committee. With an emphasis on socio-cultural impact, the proposals are assessed in terms of their diversity, viability, rationale, educational scope, judicious use of resources, ability to mobilize sources of additional financing, and long-term effects on broad sectors

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The 2001 grants were awarded in: **Argentina**, for workshops to revive Andean culture (training, and production in the performing arts) in Tilcara, Jujuy; and to produce a silkscreen portfolio created by female inmates at the Buenos Aires penitentiary; **Bahamas**, to acquire musical instruments for the National Youth Orchestra; **Barbados**, for dance theatre scholarships for twenty-four young dancers; **Belize**, for musical instrument classes as a means of preserving the mestizo-Maya musical heritage and promotion of the traditional steel pan national band; **Bolivia**, for native Aymara and Quechua instruments courses for children from La Paz, and workshops and symposia at the National Festival of Marionette Theater; **Chile**, for training performing arts promoters from low-income communities; **Colombia**, for support to university-level urban musical groups, and to an information and media center on the arts using modern technology; **Costa Rica**, to create the Railroad Museum of Shapes, Spaces and Sounds for disabled people; **Dominican Republic**, to develop an exhibit showing the artistic contribution made by women, and violin and cello interpretation workshops for young talented musicians; **Ecuador**, for interdisciplinary art workshops for creative street children and young people who are working in the informal market, and the publication of a bilingual book in Spanish and Quechua on Andean myths; **El Salvador**, for scholarships and musical instruments for children from low-income families to form the Youth Symphony, and museographic design for the first museum of modern art; **Guatemala**, for a compendium on Holy Week celebrations, and book sales will be used to maintain and expand the programs of the Holy Week Museum; **Guyana**, for training museum technicians on exhibit design; **Haiti**, to acquire audiovisual equipment to develop Haitian-jazz workshops; **Honduras**, for multidisciplinary workshops on theater, music, and dance techniques to revive local traditions as a means of involving the community in art and culture and thus strengthen Comayaguans' identity; also oral



A textile dyer demonstrates traditional techniques for dyeing with natural ingredients in a workshop that gathered forty small-scale textile dyers from across the country in Tlaxcala, Mexico with the goal of reaching manufacturing levels of production.

traditions compiled from ethnic groups over eighteen regions were broadcast by radio in an organized series of educational programs; **Jamaica**, to preserve historical documentation on the pantomime art form; **Mexico**, for workshops on the use of natural dyes to turn it into industrial production; **Nicaragua**, to acquire equipment for craft-oriented microenterprises in Zelaya, and readers circle seminars to promote reading among schoolchildren, and a revival of dance and music in Samulalí and Tuma-La Dalia as a complement to nutrition, health, and education programs; **Panama**, for modern and classical dance programs designed by university professors for children from low-income families; **Paraguay**, to acquire musical instruments and create workshops for the youth orchestra; **Peru**, for the first regional traditional dance competition among Central Andes secondary school students, and funding for yearly competitions and workshops on *quena* reed flute, the *zampoña* panpipes, and the ukelele-like *charango* for the Chorrillos community center; **Suriname**, to acquire musical instruments and develop educational programs for the public school orchestra, and music workshops for disabled young people to help build their confidence and community awareness; **Trinidad**

and Tobago, for workshops given by well-known artists to convey techniques and experiences to young artists; **Uruguay**, to create Montevideo's first permanent space for sculpture, temporary exhibitions, and cultural events in an area of ecological and historic interest; **Venezuela**, workshops for 85 music teachers, and an Ibero-American crafts exposition bringing together 100 master craftworkers to exchange techniques and knowledge.

Exhibitions

In 2001, the Cultural Center organized five art exhibitions; four took place in its gallery, and the fifth (*L'Estampe in France: Thirty-four Young Printmakers*) assembled works from the IDB Art Collection which traveled to Salisbury State University, Fulton Hall Gallery, in Maryland.

The exhibitions included: *Tribute to Chile. Violeta Parra (1917-1967): Tapestries and Oil Paintings*, in honor of the 42nd Annual Meeting of the IDB in Santiago de Chile, in March 2001. The Center received support from the Ministry of Finance of Chile to help organize this event.

Art of the Americas: Selections from the IDB Art Collection: 25 pieces by 23 artists were presented, representing Argentina, Bahamas, Canada, Colombia, Cuba, Chile, Ecuador, Guatemala, Honduras, Nicaragua, Peru, Suriname, United States, and Uruguay in May 2001.

In June 2001, *Honduras: Ancient and Modern Trails* displayed 50 pieces comprising three types of works: (1) pre-Hispanic-Mayan reliefs from *Copán*, (2) *Lenca* ceramics, and (3) paintings by three artists and various other objects. The works were chosen from a number of public and private collections in Honduras, including the Honduran Institute of Anthropology and History, the Atlántida Bank, the Honduran Central Bank, and ACTA. Dr. Olga Joya, General Director of the HIHA, acted as Curator for the prehispanic Maya-Copán section and the First Lady of Honduras, Mary Flakes de Flores, inaugurated the exhibition.



View of the Cultural Center Art Gallery showing "Honduras: Ancient and Modern Trails" open from June to August 2001. The central sculpture is a bench with hieroglyphs which belongs to the Late Classical Period (750-900 BC), found in Copán Acropolis, Honduras. It is carved stone (57.8 x 185.8 cm.) from the Collection of Honduran Institute of Anthropology and History, Tegucigalpa, Honduras. Photo: IDB Photo Library

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Mrs. Mary Flakes de Flores, First Lady of Honduras addressed the public during the opening ceremony of the exhibition "Honduras: Ancient and Modern Trails." Photo: IDB Photo Library

In September 2001, *Strictly Swedish: An Exhibition of Contemporary Design* brought together 39 objects—chairs, tables, ceramics and glass works, lamps, and functional home decoration objects—and gave a general view of the latest trends in Swedish design of objects for daily use. The show demonstrated how a society that experienced poverty in the past can develop a very simple, functional and economical life style. The exhibition was organized with support from the Embassy of

Sweden in Washington and The Swedish Institute in Stockholm. Scandinavia House borrowed the exhibit for its New York headquarters to open in January 2002.

Over 12,000 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.

The Concerts and Lectures Series

During 2001, the IDB Cultural Center music programming featured 5 member nations in the program for the first time, and lectures reflected several of the IDB's themes of interest, including indigenous peoples, and culture and development. The 2001 Nobel Prize for Literature, Sir V.S. Naipaul read from his work and signed books. There were an unprecedented number of events planned, especially lectures, however many were unexpectedly postponed after the attacks of September 11th. In spite of this adversity, the Center presented 14 lectures and 13 concerts, attracting an interested audience.

The Chilean statesman **Gabriel Valdés** launched the 2001 Cátedra Siglo XXI with a speech on *Globalization, Politics and Ethics*. Several other prominent Chileans appeared in honor of the City of Santiago de Chile, site of the 2001 IDB Board of Governors Annual Meeting: Chilean folk singer **Isabel Parra** presented *Violeta Sinfónica*, an orchestrated version of her mother, Violeta's beloved folk songs, accompanied by her daughter Tita and grandson Antar; and Chilean writer **Jorge Edwards** (1999 Cervantes Award) lectured on *The Novel and Society in Latin America*.

Along with the IDB's tribute to Canada with the Cultural Center's exhibition on Canadian Inuit Sculpture, the young Canadian basso cantante, **Robert Pomakov**, who won third place in Plácido

Domingo's 2000 Operalia Competition, sang songs by Ibert, Brahms, and Finzi, accompanied on piano by David Moody. The National Librarian of Canada, **Roch Carrier**, discussed diversity in the Canadian cultural landscape in *Multiculturalism: Bringing the Rainbow into the House*. Trinidad-born **Dr. Hedy Fry**, who is the Canadian Secretary of State for Multiculturalism and the Status of Women, shared her personal story in *Beyond Tolerance: Two Journeys*. Canadian ethnobotanist **Dr. Wade Davis**, Explorer-in-Residence at the National Geographic Society, surveyed the world's vanishing cultures in *The Light at the Edge of the World*.



View of the IDB Atrium, the 29th of October, 2001, during the reading and book signing of the novel "Half a Life" by Mr. Vidiadhar Surajprasad Naipaul, the 2001 Nobel Prize for Literature winner. Over 900 people attended this event organized in collaboration with Olsson's Books and Records. Photo: IDB Photo Library

Artists from five member countries never presented in the concert series before included Croatian classical pianist **Natasha Dukan**, Artist Diploma scholar at Peabody Conservatory, who played Rachmaninoff, Scriabin and Croatian composer Papandopulo; master Bolivian guitarist **Pirai Vaca**, former Kennedy Center Fellow, performed works by Brouwer, Bolivian composer Domínguez, Barrios Mangoré and Domeniconi; five music students from Honduras on scholarship at Southeastern Louisiana University's School of Music formed the **Ensemble Honduras**, and played works by Milhaud, Granados, and Reinecke, among others; classical pianist **Washington García** from Ecuador, a doctoral

student at Peabody, presented a program of Beethoven, Albéniz, and Debussy. Haiti had a smash debut in the series with *la reine de la chanson Creole*, Haitian popular singer/songwriter **Emeline Michel**.



Pirai Vaca, Bolivian classical guitarist, currently lives in Mettmann, Germany and performs throughout Europe. He won a scholarship to the Art Institute in Havana, Cuba where he won first prize in guitar in 1989, and best interpretation of Cuban music in 1994. Pirai Vaca was invited by the Center to give a concert at the IDB on October 25, 2001. Photo: IDB Photo Library

Argentine film maker **Eliseo Subiela** (*Man Facing Southeast*, 1986) formed part of a panel co-sponsored by FilmFest DC on *Film Production and Marketing in Latin America*; he was joined on the panel, moderated by film historian **Jerry Carlson**, by Spanish film maker **Isabel Gardela**, Mexican producer **Ignacio Durán**, and Mexican soap star **Oswaldo Benavides**.

The Cultural Center's ninth anniversary was celebrated on May 15 with a concert of tango music by the **Bobenrieth Ensemble**, led by Chilean accordionist Manny Bobenrieth. Summer events included hot salsa from New York City by the ten-member Puerto Rican **Grupo Imagen**,

music appreciation workshops on Venezuelan and Argentine music with **Salvador Toro-Moya** and **Marcela Fiorillo**, and a Caribbean literature appreciation workshop titled *Chestnut Women: French Caribbean Women Writers and Singers*, with USA professor **Brenda Berrian**.

A new lecture series on Culture and Development was inaugurated by Colombian sociologist **Camilo Herrera**, Director of the Center for Cultural Studies in Bogota, who lectured on *Cultural Capital and Its Impact on Development*. Also, a series on indigenous peoples was inaugurated by the Guatemalan Maya educator **Tereso Joj**, Director of the Universidad del Valle in Guatemala Altiplano, who shared his experiences in rural school administration in *Culture and Bi-lingual Education in Guatemala: the Meeting of Mayan and Western Cultures*. British economist **Rosemary Thorp**, Reader in the Economics of Latin America at Oxford University, appeared as part of the Cátedra Siglo XXI and shared her views in *The Past as Future: Is Latin America Returning to the Role of Primary Product Exporter?*

Complementing the Center's Honduran exhibition, several archeologists who are experts on Copan discussed the history and several of the newest discoveries on display. The slide lecture *Copan: Past and Present* was given by **Dr. William Fash**, Chair of the Anthropology Department at Harvard University; **Dr. Olga Joya**, Director of the Honduran Institute of Anthropology and History; and Japanese researcher, **Dr. Seiiche Nakamura**. Later in the year, the Cultural Center exhibition on contemporary Swedish design was illustrated by USA design historian **Judith Gura**, who examined *Modern Design in Sweden: More Beautiful Things for Everyday Use*.

At the nearby Church of the Epiphany, the Cultural Center co-hosted the Argentine duo from the **Ostinato Foundation**, pianist Alejandro Cremaschi and baritone Guillermo Anzorena who performed works by Argentine composers Castro and Guastavino. The final concert in 2001 was co-sponsored with the Italian Cultural Institute who brought the **Ensemble Aurora** quartet, with master violinist Enrico Gatti, in a program of works by Italian Baroque composers.

The 2001 Lecture Series ended with two book signing events in the Bank's atrium that brought record crowds to the IDB: Trinidad-born British writer **V.S. Naipaul**, who had just won the 2001 Nobel Prize for Literature, read from his latest book, *Half a Life*; and Peruvian writer **Mario Vargas Llosa** read from his latest novel translated to English, *The Feast of the Goat*.

In 2001, the *Encuentros* pamphlet series, which reproduces selected lectures delivered in the IDB Cultural Center Lecture series, grew by sixteen new editions. In August, six thousand new pamphlets were mailed to six hundred municipal and university libraries in the member countries. The *Encuentros* series, which began in 1993, now totals forty lectures in English and Spanish.

IDB Art Collection

In accordance with the acquisitions guidelines, 15 new works added to the Collection improved the representation of countries that so far had not been adequately represented in the decoration of the IDB building, such as Ecuador, United States and Spain. New art works reinforced the presence of other countries such as Mexico, Cuba, Chile, Peru and Venezuela by artists such as Rufino Tamayo, Wifredo Lam, Roberto Sebastián Matta, Fernando de Szyszlo, and Jesús Rafael Soto. Some of these newly acquired works came as donations from artists, collectors and persons interested in Inter-American affairs, such was the case with the Colombian artist Fanny Sanín who, after a consultation with the Center's Acquisition Committee, donated to the Center an acrylic entitled "Acrylic No. 7."

In January 2001, an exhibition was organized with artworks from the IDB Collection: *L'Estampe in France: Thirty-four Young Printmakers*, and traveled to Salisbury State University in Maryland. A second show of the IDB art works: *Art of the Americas: Selections from the IDB Art Collection*, was presented at headquarters in May 2001.

Throughout the year, the Center provided assistance for the rotation of artworks due to office transfers and relocations.



The IDB Cultural Center received a donation from the independent artist Fanny Sanín, entitled *Acrylic No. 7*, 1993, (b. Bogota, Colombia), 40 x 26 in., acrylic. She earned a degree in Fine Arts at the University of the Andes, Bogota in 1960, and graduated in printmaking and art history from the University of Illinois, Urbana, and the Chelsea School of Art and Central School of Art, London. She has resided in Bogota, Mexico, London, and in New York since 1971.

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>.

Contacts:

- ◆ Félix Angel, General Coordinator and Curator (202) 623-3325
- ◆ Soledad Guerra, Assistant General Coordinator (202) 623-1213
- ◆ Anne Vena, Concerts and Lectures Coordinator (202) 623-3558
- ◆ Elba Agusti, Cultural Development in the Field
Program and Administrative Assistant (202) 623-3774
- ◆ Gabriela Moragas, IDB Art Collection
Managing and Conservation Assistant (202) 623-3870