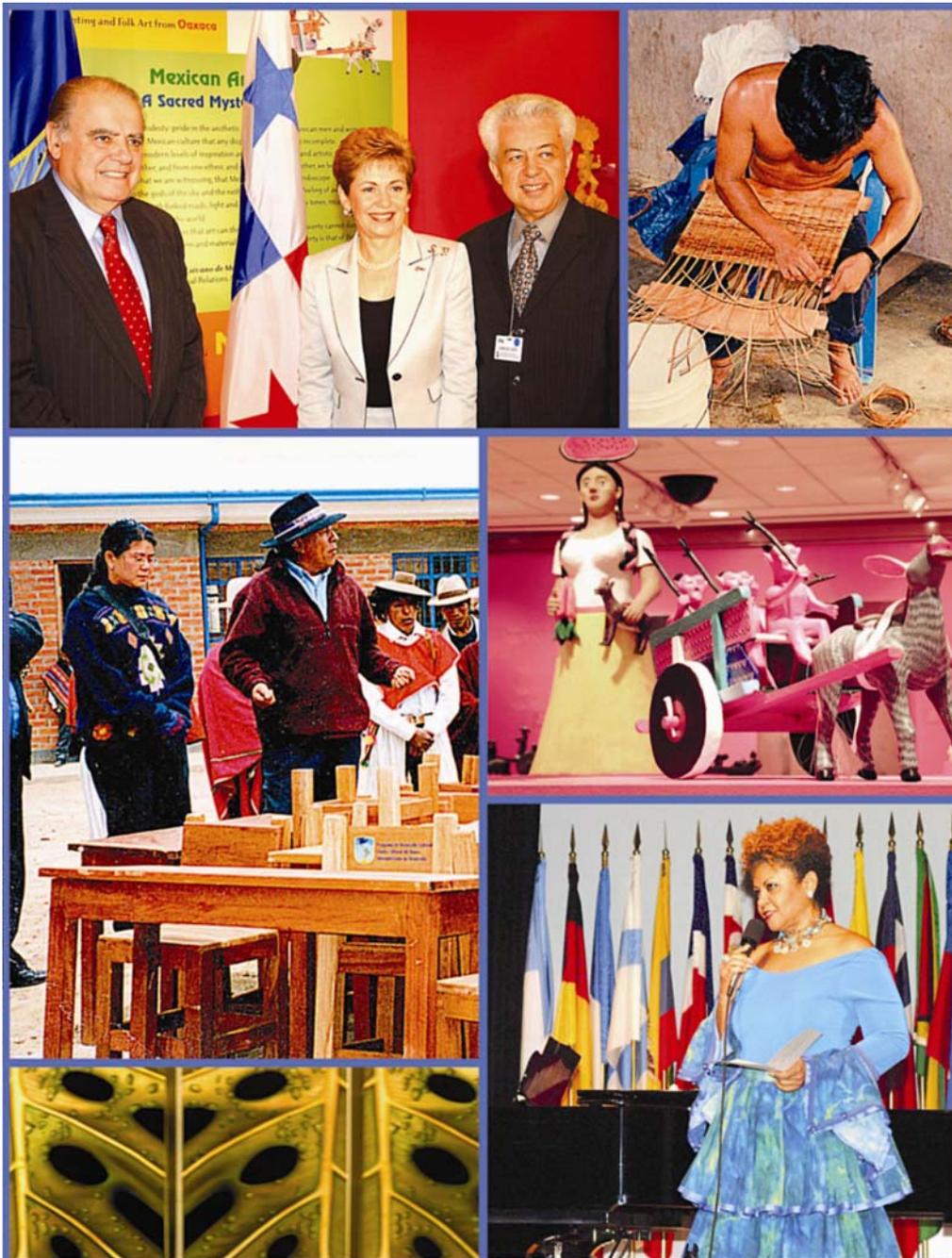


Inter-American Development Bank
1300 New York Avenue NW
Washington DC 20577

***IDB Cultural Center
2003 Annual Report***



Introduction

During 2003, the IDB Cultural Center (CCN) celebrated its 11th Anniversary and expanded outreach and visibility of its activities in Europe and the Region, thanks to its four programs and new partnerships. The CCN and the Bank's Information and Communication Technology for Development Division (SDS/ITC) successfully organized a video art competition for artists from Latin America and the Caribbean; it was inaugurated in Rome, Italy and traveled to 19 museums in 15 Latin American and Caribbean countries. The CCN also organized a creative writing competition for high school-age kids in the English-speaking Caribbean nations.

The Cultural Center contributed grants to 44 cultural projects with social impact in 22 countries, helping to mobilize twice as much money as it co-financed. Cooperation of the Country Offices was expanded through more projects that focused on social issues.

At headquarters, the Center produced 34 events, including 5 art exhibitions, 9 concerts, 14 lectures and 6 gallery talks. These activities attracted 20,000 visitors, received over 250 reviews in print, TV and radio, and were listed in local newspapers over 300 times. The publicity generated by CCN activities helped to strategically position the Bank among the institutional community as an institution concerned with all aspects of development. The CCN forged a considerable number of new partnerships, advanced the Bank's agenda and improved the IDB's image locally and internationally.

Programs and Results

I. Cultural Development in the Field Program (CDP)

The Cultural Development in the Field Program received 358 proposals from all countries in the Region during 2003. 136 were pre-qualified in the Country Offices and 44 projects from 22 countries received grants. The program directly benefited an estimated 8,500 persons and received about 100 press reviews.

The CDP finances innovative projects in Latin America and the Caribbean to promote community cultural development through technical training, recovering traditions, conservation of cultural heritage, and youth education. The IDB's Country Offices in borrowing member countries promote the program and preselect top proposals for final evaluation by the Selection Committee of the Bank's Cultural Center. Emphasizing the diversity of artistic disciplines, projects are evaluated according to their viability, need, educational and



Paraguay. *Remodeling the San Alfonso Theater* in the City of Pilar located in the department of Neembucú. The project was managed by the School of Fine Arts and Culture of the National University of Pilar. The theater is used as a cultural community center and the revenue obtained will be invested in the School of Fine Arts academic programs.

training scope, care in the use of resources, ability to mobilize local sources of financing, and long-term impact on a broad segment of the community. The IDB Cultural Center and the Country Offices work together to supervise, monitor, and advise the institutions responsible for the projects, to ensure they are implemented in the best possible manner.



Colombia. The Secretariat of Culture of San Vicente de Chucurí organized training workshops for twenty artisans in the use of local materials for crafts production. The photo shows the participation of the artisans in the Feria of Bucaramanga.

The institutions and projects sponsored by the program in 2003 were in: **Argentina**, the Itinerant Cultural Company produced a play of indigenous myths adapted by writer Ernesto Sabato, along with artistic activities and the founding of libraries in five communities in the provinces of Tucumán, Santiago del Estero, and Catamarca; **Barbados**, production of wooden crafts using recycled materials, and multimedia educational materials for art educators; **Belize**, International Belize Film Festival, and art training workshops in Benque Viejo del Carmen; **Bolivia**, professional training for woodcarvers, establishment of a museum and tourist hostel to be managed by the archaeological community of Quehuaya; **Chile**, artistic and cultural carnival for children of the Recoleta and Peñalolén, and a first inter-school painting competition; **Colombia**, workshop on community theater management by theater network association, and training in the use of recycled materials to create employment in the

regions of Magdalena Medio and San Vicente de Chucurí; **Costa Rica**, art program for handicapped children; **Dominican Republic**, restructuring of the cultural headquarters of the Santo Domingo Autonomous University, and refurbishment of art workshop of the Canillitas with Don Bosco Center; **Ecuador**, use of films as a teaching tool for public schools in marginal areas of Quito, and physical expression and creativity workshops to revitalize the cultural heritage of young migrants; **El Salvador**, establishment of museum training at El Salvador Technological University, and a radio program on cultural history; **Guatemala**, poetry, prose, and speech workshop by the YUN Q'AX Civil Association in Quetzaltenango, an ecological project to revitalize the cultural heritage of Petén, and workshops on plastic arts and theater by the Neurological Institute of Guatemala; **Guyana**, art workshops for young people in Georgetown; **Honduras**, preparation of public spaces to encourage artistic expression in Tegucigalpa, and workshops on cultural managing resources; **Mexico**, conservation workshops in the City of Santa Catarina Tayata in Oaxaca by the Metropolitan Autonomous University; **Nicaragua**, painting and illustration workshops in Granada, crafts workshops in San Ramón, Matagalpa, and cultural training courses for children in León; **Panama**, didactic workshops for museum docents and students at the Inter-Oceanic Canal Museum, and musical teaching and training courses in Natá; **Paraguay**, remodeling the San Alfonso Theater by the School of Fine Arts of the National University of Pilar, folk art workshops in Itá Corá, and improvements at the art school “Comisario General Amado Rodríguez” in Tobatí; **Peru**, training for cultural tour guides to promote respect for the Afro-Peruvian communities in Huacho, workshops on artistic creativity developed by the “Macedonio de la Torre” School of Fine Arts in Trujillo, and training in conservation techniques and the promotion of the cultural heritage of the community of Mórrope in Chiclayo, as part of the restoration of the 17th century chapel of San Pedro; **Suriname**, compilation of the oral traditions of the Saramaccan ethnic group through radio and television, workshops and an exhibition aimed at recovering traditional “djuka tembe” woodcarving, and classical music education in Nickerie; **Trinidad and Tobago**, drama workshops aimed at encouraging better communication among youth,

and creative outreach programs for rehabilitation centers coordinated by the University of West Indies in San Agustín; **Uruguay**, construction of a vault to preserve the archives of the Uruguayan film library; **Venezuela**, musical identity workshop, and multi-media design training center to be erected by the María Teresa del Castillo House of Culture in Caracas.

Additional Small Grants

In addition, the Cultural Center contributed 15 small donations to support diverse cultural initiatives in Washington, DC. Beneficiaries included: the Embassy of Costa Rica, Latin American Film Festival, Gala Theater, Mexican Cultural Institute, Museum of the Americas Foundation, Pennsylvania Quarter, Post-Classical Ensemble, Teatro de la Luna, Teatro de Danza Contemporánea de El Salvador, and the Washington Opera. Beneficiaries in other countries included: Istituto Italo Latinoamericano in Rome, Italy; Museo de Arte de la Universidad Nacional de Colombia in Bogotá, Colombia; Museo de Arte Moderno in Cartagena, Colombia; Museo de Arte Contemporáneo in Panama City, Panama; and Revista Sinfónica in Montevideo, Uruguay.

II. Exhibitions

In 2003, the Cultural Center organized 4 art exhibitions which took place in its gallery in Washington, DC, and 1 traveling exhibition which went to 16 different countries. In Washington **DigITALYart** was presented on the occasion of the IDB's 44th Annual Meeting of Governors; this exhibition of technological art from Italy honored the City of Milan, Italy, and featured Fabrizio Plessi with a video installation (on loan from the Guggenheim Museum, New York), digitally designed architectural projects by Celestino Soddu, and interactive images by Adriano Abbado. The show was organized by the CCN with support from the IDB Information and Communication Technology for Development Division, and cooperation from the Istituto Italiano di Cultura of Washington, DC.



From left . Mirna Liévano de Marques, EXR Advisor; the participating artists Fabrizio Plessi, Adriano Abbado and Celestino Soddu; and Enrique V. Iglesias President of the IDB, during the opening ceremony of the exhibition "DigITALYart." Photo: IDB Photo Unit.

In April 2003, the Center presented in Rome's Istituto Italo Latinoamericano (IILA) the **First Latin American and Caribbean Video Art Competition and Exhibit**, a show of video art from Latin America, featuring 53 videos under five minutes each, selected by an international jury from among 235 entries from 21 countries. The exhibit then traveled on a circuit of 19 museums in 15 countries, which included: Museo de Arte Moderno de Buenos Aires, Argentina; National Cultural Foundation, Barbados; Image Factory Art Foundation, Belize City, Belize; Fundação Cultural de Curitiba, Curitiba, Brazil; and Galería Bellas Artes and Corporación Cultural MetroArte in Santiago, Chile. In Colombia, the video exhibition was shown at the XX International FilmFest, Bogotá; Museo de Antioquia, Medellín; Museo de Arte Moderno de Bogotá, Museo de Arte Moderno de Bucaramanga, and Museo de Art Moderno de Cartagena. The video exhibition also was shown at the Fundación Museos del Banco Central, San José, Costa Rica; Casa de la Cultura Ecuatoriana Benjamín Carrión, Quito, Ecuador; Museo de Arte Moderno de El Salvador, San Salvador; Fundación Mujeres en las Artes Leticia de Oyuela, Tegucigalpa, Honduras; Cineclub El Pochote, Oaxaca, Mexico; Museo de Arte Contemporáneo de Panama, Panama; Alta Tecnología Andina, Lima, Peru; Museo de Arte Moderno, Santo Domingo, Dominican Republic; and Caribbean Center for the Arts, Port of Spain, Trinidad and Tobago.

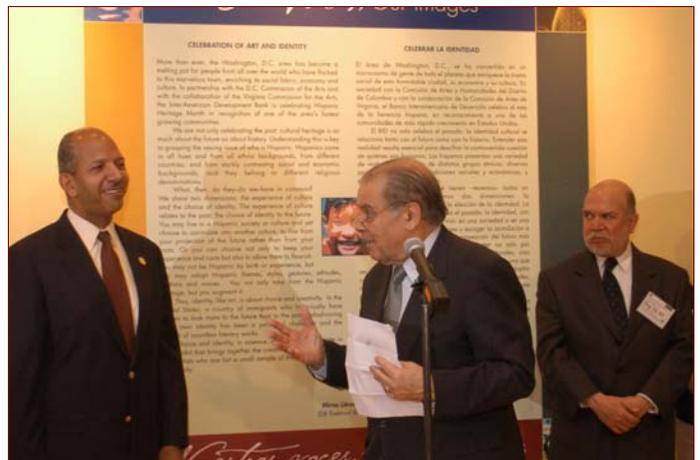


From left. Agustín García López, Executive Director for the Dominican Republic and Mexico; Enrique V. Iglesias, President of the IDB; and Esteban San Juan Maldonado, Project Director of the Rodolfo Morales Cultural Foundation in Oaxaca, Mexico admiring a piece “Untitled” by Rodolfo Morales during the exhibit inauguration. Photo: IDB Photo Unit.

In May 2003, *Dreaming Mexico: Painting and Folk Art from Oaxaca* brought works by masters Rufino Tamayo, Francisco Toledo and Rodolfo Morales, along with *alebrijes* and ceramics. Collaborating offices included the IDB Country Office in Mexico, the Oaxacan Institute of Culture, the Rodolfo Morales Foundation in Oaxaca, the Mexican Cultural Institute in Washington, DC, the Museo de Arte Contemporáneo Internacional Rufino Tamayo in Mexico City, and various private collectors.

In August 2003, *Our Voices, Our Images: A Celebration of Hispanic Heritage Month*, brought together winners of an art and literature competition for Washington DC artists who explore issues and events relevant to Hispanic Americans and the Hispanic experience in the United States. The exhibition was a joint initiative of the IDB Cultural Center and the D.C. Commission on the Arts and Humanities. The Award Ceremony took place in September 2003 at the IDB Cultural Center Art Gallery with the participation of Enrique V. Iglesias, President of the IDB; the Honorable Anthony Williams, Mayor of the District of Columbia; and Dorothy McSweeney, the Chair of the D.C. Commission on the Arts and Humanities. The selected visual artists and poets received IDB Cultural Center grants.

In September 2003, the guidelines for the *First Inter-American Competition and Exhibition of Digital Photography*, organized by the IDB Cultural Center and co-sponsored by the IDB Information and Communication Technology for Development Division, were announced on line. As a completely virtual project to be completed in 2004, it is organized to promote regional integration through the use of new information and communication technologies for development; to contribute to clarify the relationships between culture, information and communication technology and development; to encourage the participation of diverse groups in the social development process; to disseminate the work of artists and photographers of Latin America and the Caribbean who work with digital technology, and interpret particular issues that reflect the social and economic realities of their countries; and to strengthen IDB leadership in all development processes in the region. All artists and photographers who work with digital technology, from the 46 IDB member countries, were allowed to participate. There are 13 themes for the contest such as integration, youth and ageing, dialogue, human rights, transparency, community, sustainable growth, equity, environment, competitiveness, traditions, modernity, and technologies that enrich the world.



From left. The Honorable Anthony Williams, Mayor of the District of Columbia; Enrique V. Iglesias, President of the IDB; and Ignacio Durán-Loera, Director of the Mexican Cultural Institute in Washington DC, during the awards ceremony of the exhibition “Our Voices, Our Images.” Photo: IDB Photo Unit.

In November 2003, *A Century of Painting in Panama: An Exhibition that Celebrates the 100th Anniversary of the Republic of Panama* displayed 29 paintings by 25 outstanding artists selected from a survey of a wide-ranging group of art connoisseurs, historians, critics, professors and art dealers in Panama

III. The Concerts and Lectures Series

During 2003 over **5,000** people attended **9** concerts, **14** lectures, and **6** gallery talks at the IDB Cultural Center in Washington; these events were listed and reviewed in print and electronic media over 150 times. An important criterion for 2003 programming was to represent the 9 countries that had not yet been featured in either concerts or lectures. While the Program strives to complement the current art exhibitions, other themes were explored over the course of the year, such as culture and technology, urban heritage, immigration, globalism and cultural survival.

Appearances were made by major international figures, such as the Brazilian tropicalia star **Gilberto Gil** who, as Minister of Culture of Brazil, discussed *Brazilian Culture: Creativity and Development* as part of the Cátedra Siglo XXI Lecture Series. Uruguayan architect **Rafael Viñoly**, runner-up in the new World Trade Center design competition, informed the audience in an illustrated lecture of his plans for the new Kennedy Center expansion project here in Washington. The distinguished Spanish philosopher **Dr. Fernando Savater** offered his views on the critical relationship between *Education and Citizenship in the Global Era*, presented in collaboration with the Embassy of Spain.

Digital technology applied to visual arts was the theme of the “DigItalyart” exhibition in the Cultural Center art gallery, and Italian art critic **Dr. Maria Grazia Mattei** reported on the experimental new audiovisual languages being developed with *Art and New Media in Italy*. Austrian media artist **Gerfried Stocker**, who directs the Ars Electronica Center- Museum of the Future in Linz, Austria gave

an overview of the Center’s ground-breaking work and technology’s impact on the arts and city life in Europe, presented in collaboration with the Embassy of Austria. **Dr. Curtis Roads**, who is a composer and professor of media arts and technology at the University of California, Santa Barbara demonstrated the aesthetics and techniques of composition with sound particles; the musical performance of his *Point Line Cloud* was accompanied by video art by **Brian O’Reilly**.



In October 2003, the Spanish philosopher, Fernando Savater, presented a lecture on “Education and Citizenship in the Global Era” in collaboration with the Embassy of Spain. Photo: IDB Photo Unit.

The conservation of 19th and 20th century Argentine architectural heritage was surveyed by architect **Fabio Grementieri** who works to preserve the palaces and monuments of the City of Buenos Aires, and Dutch urban planner **Ron van Oers** of UNESCO’s World Heritage Center, shared UNESCO’s concerns for other heritage sites in Latin America. The lecture was co-sponsored by the U.S. Department of State Interior and Furnishings Division which is responsible for restoring the Bosch Palace in Buenos Aires.

A panel of prominent Washington-area Latinos examined how multiculturalism is affecting culture in the U.S. and Latin America. Colombian-born Washington Post journalist **Marcela Sanchez**; **Eugenio Arene**, born in El Salvador and currently Executive Director of the Council of Latino Agencies; Texas-born theater director **Abel Lopez**;

and from El Salvador, **Walter Tejada**, member of the Arlington, Virginia County Board, all participated in the panel that was moderated by **Félix Ángel** of the IDB Cultural Center.

Panamanian art historian **Dr. Monica Kupfer** presented *Breaking Barriers: Panamanian Art Since 1990* as a complement to the Cultural Center art exhibition *A Century of Painting in Panama*; and **Dr. Michael Chibnik**, anthropologist from the University of Iowa, appraised the economics of Mexican wood carving in *Crafting Tradition: The Making and Marketing of Oaxacan Wood Carving*, which illustrated the Center's exhibition *Dreaming Mexico: Painting and Folk Art from Oaxaca*. Six gallery talks by participating artists were organized around three of the Center's art exhibitions as well.

Chilean novelist **Alberto Fuguet**, a leading member of the Latin American literary movement "McOndo," which seeks to supplant magic-realist imaginings with urban, pop-inflected globalism, submitted his latest book, *Movies of My Life* (HarperCollins, 2003), presented in collaboration with Olssons Books. Jamaican poet **Lorna Goodison**, winner of the Commonwealth and Musgrave Prizes, read from her works and reflected on her dedication to creating praise songs for those regarded as dwellers on the margins. A lecture by musicologist **Saul Lilienstein** entitled *Ties that Bind: Gypsy Cultural Survival in a Changing World* dealt with the cultural survival of one of the most marginalized populations in the world: gypsies.

Spanish historian **Dr. Luis Martin**, Professor Emeritus at Southern Methodist University, shared his views on the clash of cultures when Europeans invaded the Americas in *Globalism and the Transformation of Cultures: A Historical Perspective*, presented in collaboration with the OAS. Costa-Rican born biologist, **Dr. Cristián Samper**, who now directs the Smithsonian Institution's National Museum of Natural History, presented *The Cultural Ecology of the Americas*, with his views on science-based environmental policy and sustainable development.

The Concert Series was focused primarily on representing countries that had not yet appeared in

the series. Representing Switzerland for the first time, the progressive Swiss jazz and classical music composer and horn player, **Daniel Schnyder** gathered pianist Kenny Drew Jr. and trombonist David Taylor to perform his works, as well as Gershwin and Weill. **Arturo Tappin**, the best jazz saxophonist from Barbados, played calypso and roots jazz with local musicians. *Music from Nicaragua* was the working title of **Mario Sacasa**'s show of traditional Nicaraguan songs performed with six other musicians.



Barbadian saxophonist Arturo Tappin, known for his roots/reggae/jazz fusion, gave a concert of "Calypso jazz" in June 2003, at the Andrés Bello Auditorium. Photo: IDB Photo Unit.

From Guyana, the Indo-Guyanese calypsonian **Slingshot** (aka John DrePaul) played original songs with his band Tropical Waves, led by keyboardist-arranger Frankie McIntosh. Art songs from the Bahamas were interpreted by Bahamian soprano **JoAnn Deveaux-Callender**, who was accompanied by her husband, pianist-arranger **Lee Callender**. And also, for the first time, Slovenia was represented by the 8-member Slovenian female vocal ensemble, **Katice**, who danced and sang modern arrangements to traditional Slovenian folk songs, presented in collaboration with the Embassy of Slovenia.

The year began with a recital of songs by Puccini with six members of **The Washington Opera's**

Young Artist of the Americas Program; the program was curated and narrated by opera scholar Michael Kaye, author of *The Unknown Puccini*. A demonstration of dances (milonga, candombe and tango) was offered by Colombian dancers **Dora Ramírez** and **Jhony Blandón**, and a first-time presentation of Portuguese **Tuna** from the Porto School of Medicine had to be cancelled at the last minute because of Hurricane Isabel.

In February, a literary competition for high school students aged 15-19 years old was announced to over 150 high schools in the English-speaking Caribbean. A total of 44 stories were submitted from seven Caribbean nations, resulting in four top prize winners and five honorable mentions. The main objectives of the **Creative Writing in the Caribbean Literary Competition** were to enhance awareness and broaden the discussion of the economic and social factors that affect the Caribbean; the stories submitted dealt with issues such as the abuse of women, the consequences of poverty, the ills of the ghetto, and social injustice.



Prizes awarded by the IDB Cultural Center in a short story competition, entitled "Creative Writing in the Caribbean" went to: (top left) First Prize to Ms. Chimere Jodi Gibson of Trinidad and Tobago with the short story *Deception*; Second Prize to Ms. Laelia Gitanjali Ajodhia of Guyana (top right); and Third Prize was split between Ms. Jhoemae A. Walker of Bahamas and Ms. Vanessa Alicia Chee of Trinidad and Tobago.

The **Encuentros** bi-lingual pamphlet series selected four speakers for publication in 2003: Maria Grazia Mattei, Rafael Viñoly, Michael Chibnik, and Fernando Savater. These editions will be distributed to 600 libraries in the IDB member countries.

IV. IDB Art Collection

During 2003 the IDB Art Collection acquired 25 works, loaned 7 artworks to museums, and reproduced 16 artworks in 7 publications in the United States. The Center also provided assistance for 900 rotations of artworks around the IDB offices, suites, and public areas due to office transfers and relocations. Improvements were also made in the electronic dissemination of information about the art collection on the webpage.



Nicolás Shi's *Rodrigo* (b. El Salvador, 1958) acrylic on canvas. Mr. Shi, a long-time Washington, DC resident, was born in El Salvador from Chinese parents. In 1980, he came to the United States to attend college, receiving a Masters degree in Architectural Engineering from Oklahoma State University in 1986. He practiced Architecture and Engineering for more than ten years before dedicating himself to painting. He mixes the bright colors of Central America with the harmony and simplicity of traditional Chinese painting and the boldness found in contemporary American art. Mr. Shi is one of the winners of the Hispanic Heritage Month exhibit *Our Voices, Our Images* that was presented at the Inter-American Development Bank's Cultural Center Art Gallery, with the collaboration of the D.C. Commission of the Arts and Humanities. Photo: IDB Photo Unit.

The 25 new acquisitions by artists José Luis Cuevas, Carlomagno Pedro Martínez, Antonio Seguí, Carlos Cruz-Diez, David Manzur, Nicolás Shi, and Clever Lara among others, improve the holdings from Argentina, Colombia, El Salvador, Mexico, United States, Uruguay, and Venezuela. Also added to the Bank's gift collection was a donation of nine carved wooden fish from the Government of the Republic of Paraguay. His Excellency Nicanor Duarte Frutos, President of Paraguay, inaugurated the display.

Seven graphics from the Collection were included in the Long Beach California's Museum of Latin American Art exhibit *Latin American Graphics: The Evolution of Identity from the Mythical to the Personal* which traveled to the following venues: Rutgers-Camden Center for the Arts, New Jersey, where it received favorable reviews in *The New York Times*; Grand Rapids Art Museum, Michigan; St. Joseph College Art Gallery, West Hartford, Connecticut; The Museum of Art and History, McPherson Center, Santa Cruz, California; Lowe Museum of Art, Coral Gables, Florida, and the Historic Arkansas Museum in Little Rock.

Artworks from the Bank's Collection were also reproduced in a joint publication with the World Bank, in a textbook in Spanish by McDougal Littell, A Houghton Mifflin Company, and in the IDB's Sustainable Development Department's publication

Los Objetivos de desarrollo del milenio en América Latina y el Caribe: Retos y compromisos. The graphic *Mother and Child* by Andy Warhol from the Collection was also featured on the cover of the Washington community newspaper *D.C North*.

Throughout the year, progress was made in the digitization of the entire facilities collection and 75% of the decorative collection. The labeling of pieces in public areas with artist and object information in both Spanish and English was begun with 65 permanent labels installed. One hundred pieces and fifteen artist biographies from the collection have been added to the website.

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