

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

IDB Cultural Center (CCN/EXR)
2004 Annual Report



Introduction

The IDB Cultural Center (CCN) is a small office with a big purpose. Since its creation in 1992 by Enrique V. Iglesias, President of the IDB, the Cultural Center has advanced the concept of culture as an integral component of development.

The Center has three primary objectives:

- contribute to social development by administering a grants program that sponsors and co-finances small-scale cultural projects that have a positive social impact in the region;
- promote a better image of the IDB and the member countries, with emphasis on Latin America and the Caribbean, and increase understanding between the Region and the rest of the world, particularly the United States; and
- make both development professionals and the public aware of the many intellectual and cultural issues inherent to regional behaviors and social expression.

The four major programs of the Cultural Center are:

- Cultural Development grants for communities in the Region;
- Art Exhibitions at headquarters, and traveling exhibitions;
- Concerts and Lectures at IDB headquarters;
- IDB Art Collection Management.

In May 2004 the IDB Cultural Center (CCN) celebrated its 12th anniversary and expanded outreach and visibility of its activities in Europe and the Region, thanks to extended programs and new partnerships. The activities developed in each program have helped to position the Bank among its constituencies in various ways.

- ▶ In the Region, the CCN co-sponsored and administered **46** cultural projects with social impact in **25** countries, and helped to mobilize over \$700,000 in local philanthropy, three times as much money as it co-financed, directly benefiting **8,500** people. Cooperation with the Country Offices increased since more projects focused on social issues.
- ▶ At headquarters, the Center produced **35** events, including seven art exhibitions, thirteen concerts, eleven lectures and four special events. The CCN partnered with more than **100** other institutions. These activities attracted **16,000** visitors, received over **250** reviews in print, TV and radio, and were listed in local newspapers over **300** times. The CCN awarded **15** grants to institutions in Washington, D.C.; distributed **13,000** publications around the world (art catalogues and Encuentros Series); and the Center's website received **22,600** visits (15,000 from English-speaking and 7,600 from Spanish-speaking visitors). 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 Program (CDP)

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 pre-select 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 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.

In 2004, the Cultural Development Program received **472 proposals** from **25 countries** in the Region. 200 were pre-qualified in the Country Offices and the Cultural Center approved **46 projects** to receive grants. The projects directly benefited an estimated **8,500 persons** and received more than **100 reviews** in the press, helping to mobilize three times as much money as it co-financed.

The 46 projects funded by small grants are the following:

Argentina

Scala of San Telmo Civic Association, help children disseminate social awareness using an Art Bus; *Cervantes National Theater*, establishment of historical archives.

Bahamas

National Gallery of Art of Bahamas, inventory registration of artistic assets.



Argentina. Workshops for San Telmo youth community, and a theater production that included environmental and social concerns, performed for other kids in schools, libraries and hospitals in Buenos Aires.

Barbados

Association of Private Child-Care Operators, literary competition to promote awareness of disabilities.

Belize

George Price Centre for Peace and Development, cultural programs by local artists in Belmopan.

Bolivia

Association for Arts and Culture, 5th international festival of Baroque and Renaissance music; *Luz Universal Integral Programs—LUPI*, intercultural Aymara music workshop; *Episcopal Commission of Education*, artistic campaign to combat domestic violence.

Brazil

Waku'ma Cultural Productions, folklore preservation in Amazonia; *ALUMLAR-Ministry of Evangelization*, folklore preservation in Amazonia; *National Center of Studies and Projects*, folklore preservation in Amazonia.

Chile

Municipality of Valparaiso, trade school to preserve architectural patrimony; *Manuel Rojas Cultural Center*, traveling documentary on Aymara culture.



Bolivia. Workshops with traditional musical instruments for 120 working youths. These young leaders participated in a folk festival in the Viacha community in El Alto.

Colombia

Fund for the Promotion of Culture, art education training for teachers and mothers; *Bucaramanga Modern Art Museum Foundation*, creative workshops for children; *Art Collection of the Bank of the Republic*, pre-Columbian program educational model.

Costa Rica

Aserrí Music School, acquisition of musical instruments.

Ecuador

Quito Historic Center Corporation, educational city program; *Cactus Azul Scenic Art Foundation*, national conference for children's theater.

El Salvador

Ciudad Delgado Museum, inventory of cultural patrimony for preservation; *Nuevos Tiempos Theater*, drama classes for actors.

Guyana

Ninth Region Indigenous Development Association, workshops for creating a better environment with indigenous culture preservation; *Dayspring Guidance Center*, literacy and drama classes.

Haiti

Institute for Women Entrepreneurs, raw materials to manufacture crafts for Smithsonian Folklife Festival.

Honduras

Honduran Arts Society, forum on culture and education; *Bellota and Alcitron Foundation*, workshops

for preservation of cultural patrimony in Siguatepeque.

Mexico

Theater for the Deaf, artistic workshops on sign language to educate physically challenged youth; *Vientos Culturales Civil Association*, puppet theater in Chiapas for social education programs.

Nicaragua

Cultural Patrimony Office, preservation of prehistoric art from Ometepe Island; *Padre Fabretto Association*, strengthening of youth symphony orchestra.

Panama

Museum of Contemporary Art, art workshops for children; *Matices Foundation*, training youth in crafts production.

Paraguay

Melodía Cultural Center, acquisition of musical instruments in Chaco region; *San Juan Bautista School*, educational theater.

Peru

Artistas Aficionados Association, theater and dance workshops for children who recycle trash; *Tarpunsunchis Association*, cultural identity workshops for young leaders; *Institute for the Conservation of Monuments*, preventative maintenance training for youths; *Yurimaguas Cultural Foundation*, international theater festival.

Suriname

Federation of Private Social Institutions, preservation of Marronage culture; *National Film Foundation of Suriname*, movie production for children.

Trinidad & Tobago

TTARP-Association of Responsible Persons, inter-generational art workshops for seniors and youth; *Trinidad Roxborough Police Youth Club*, youth steel orchestra overhaul.

Uruguay

Association of Rural Women of Uruguay, systematization of craft production; *Art Critics Association of Uruguay*, founding Visual Arts Documents Center.

Venezuela

Panelin Puppet Theater, promotion of puppet theater among teachers; *National Cultural Patrimony Institute*, archaeological site community participation.



Venezuela. Creativity, manual dexterity, and theater production skills were learned through puppetry by 160 students and 25 teachers from eight schools in San Joaquín. New and experienced groups participated in the First School Puppetry Festival organized for the community.

Additional Grants

In addition to the CDP grants, the CCN contributed **13** small donations to support diverse cultural initiatives in Washington, DC., and **2** for regional activities. In Washington, D.C., beneficiaries included: Teatro de la Luna; Gala Hispanic Theater; Uganda Children's Charity Foundation; Filmfest D.C.; Post-Classical Ensemble; National Assembly of State Arts Agencies; DC Commission on the Arts and Humanities; University of Maryland Caribbean Students Association (Carifest); The New York Latin American Cinema Festival (Latinos in USA); R.Y. Ink! LLC (DC Faces of Aids Parallel Lives); Office of D.C.'s Poet Laureate (Program for Senior High School Students); Permanent Mission of Costa Rica to the OAS (Unidos por la Cultura); and French American Cultural Foundation (Uruguayan pianist Nibya Mariño in concert). Beneficiaries in other countries included: Instituto Italo-Latino Americano IILA, Rome; and Revista *Sinfónica* in Montevideo, Uruguay.

II. Exhibitions

The Cultural Center organized **4** art exhibitions at headquarters and **1** virtual exhibition, which was co-

organized and co-sponsored with the Information and Communication Technology for Development Division (SDS). The CCN co-organized and co-sponsored **1** national drawing competition for Uruguayan artists with the Uruguay Cultural Foundation for the Arts (Washington, D.C.); organized a selection of nine artists from Uruguay, Panama, Ecuador and Colombia to participate in the local grass roots exhibit *Artomatic 2004*; and partnered with the *Istituto Italo-Latino Americano* (IILA) to present in Rome an exhibit honoring Peru on occasion of the Annual Meeting of IDB Governors. At Headquarters alone, the 4 gallery exhibitions received 8,500 visitors and distributed more than 10,000 catalogues.



From left . Jaime A. Pinto Tabini, Alternate Executive Director from Colombia and Peru; and Enrique V. Iglesias, President of the IDB, during the opening ceremony of the exhibition **Tradition and Entrepreneurship: Popular Arts and Crafts from Peru**. Photo: IDB Photo Unit.

The Exhibition Program activities received over **100** reviews in print, TV and radio (locally, in the Region and internationally), and **220** listings locally. Articles were published in newspapers and magazines such as *The Washington Post*, *The Washington Times*, *The Washington Diplomat*, *The Downtowner*, *The Georgetown*, *The Metro Herald*, *Los Tiempos USA*, *La Nación USA*, *El Tiempo Latino*, *Gaceta Iberoamericana*, *American Way* (the inflight American Airlines Magazine), *Cariforum* (a trilingual publication from the Dominican Republic which circulates in Caribbean countries), *El Tiempo* and *El Colombiano* (Colombia), *El Comercio* and *Gestión* (Peru), *Ultima Hora*, *La Nación*, and *ABC Color* (Paraguay), among others. **Vive Haiti! Contemporary Art of the Haitian Diaspora**

exhibit was reviewed and aired by the *PBS WETA's* Around Town.

In Washington, **Tradition and Entrepreneurship: Popular Arts and Crafts from Peru** was presented between February and May on the occasion of the IDB's 45th Annual Meeting of Governors; the exhibition included folk objects and crafts from various regions of Peru, and recent innovations introduced by artisans and entrepreneurs.



Chulucana Vases, by Octavio Paz and Santodio Paz, ceramic, various measurements, Piura, Peru. Photo: IDB Photo Unit.

The exhibition was organized and curated by the CCN with the participation of the Museum of the Central Bank of Peru. The show traveled to Rome, Italy and was presented at the *Istituto Italo-Latinoamericano* (IILA) with the co-sponsorship of the Peruvian Embassy in Rome.



From left, at IILA, Rome, Italy. Two Peruvian dancers; Carlos Manchego, Peruvian Cultural Attaché; Félix Ángel, IDB General Coordinator and Curator; Ambassador Emilio Izquierdo of Ecuador, President of IILA; and Irma Arestizábal, Cultural Secretary of IILA, at the opening of the **Tradizione ed Impresa: L'arte popolare e mestieri di Perú**, on December 9th, 2004. Photo: Félix Ángel.

In February the Center launched the **First Inter-American Competition and Exhibition of Digital Photography** on the Internet, in partnership with the IDB Information and Communication Technology for Development

Division. The contest and exhibition took place electronically, in a virtual format. There were 11 themes for the contest: integration, youth/ageing, dialogue, human rights, transparency, community, sustainable growth, equity, environment, competitiveness, traditions, modernity, and technologies that enrich the world. A jury reviewed 300 entries submitted by 100 photographers from 20 countries; awards were given to artists from Argentina, Bolivia, Colombia, Chile, Guatemala, Mexico, Panama and Peru.



First Prize went to Alejandro Crisóstomo Fernández, of Guatemala, for the work *Campos Guatemaltecos* (Guatemalan Fields), in the category "Traditions" at the **First Inter-American Competition and Exhibition of Digital Photography**.

Also in February, the IDB Cultural Center worked with the Uruguay Cultural Foundation for the Arts, in Washington, D.C., to organize the **First Drawing Contest for Uruguayan Artists**, since Uruguay has an important tradition in drawing. The selected jury chose a total of 25 works out of 170 entries which were displayed at the Embassy of Uruguay's *Sala de las Artes*.



First Drawing Contest for Uruguayan Artists, IDB Cultural Center Acquisition Award: *Retrato de Trompetista* (Portrait of a Trumpet Player) 2003, by Rodrigo José Castrillo Nieves, Uruguay, (San José de Mayo, Uruguay, 1979 -). Photo: IDB Photo Unit.

In July the Cultural Center paid tribute to the Haitian people and the country's bicentennial with an exhibit entitled **Vive Haïti! Contemporary Art of the Haitian Diaspora**. It comprised works by 11 outstanding contemporary Haitian artists, and focused primarily on artists belonging to recent generations who live abroad. They have synthesized inherited traditions, such as *Voodoo*, while living abroad with uncertainty about home, and seeing the future as elusive. The exhibit included the work of a few artists who, although living in Haiti, depend on outside sources such as commercial galleries and collectors interested in Haitian art for professional recognition and their economic livelihood. The exhibit was accompanied by a US\$10,000 grant to Haitian craftspeople to help them participate in the Smithsonian Institution Folklife Festival, which was dedicated to Haiti this year.



From left . Mirna Liévano de Marques, EXR Advisor; Raymond Joseph, Chargé d'Affaires from the Embassy of Haiti in Washington, D.C.; Ericq Pierre, Senior Advisor of the IDB Executive Director's Office for Argentina and Haiti; Enrique V. Iglesias President of the IDB; and Eugenio Díaz-Bonilla, IDB Executive Director for Argentina and Haiti, during the opening ceremony of **Vive Haïti! Contemporary Art of the Haitian Diaspora**. Photo: IDB Photo Unit.

In September the Center featured **The Indigenous Presence in Bolivian Folk Art: A Celebration of Everyday Life**, in honor of Bolivia and the inauguration in Washington D.C. of the new National Museum of the American Indian. The exhibition of more than 50 artistic and utilitarian objects reflected the influence of the indigenous traditions in Bolivian life, such as textiles, basket weaving, wood, silver, and community celebrations. The show was organized with the collaboration of the Quipus Cultural Foundation and the collection of Mr. Antonio Viaña in La Paz. Some of the

objects featured in the exhibit were donated to the collection of the National Museum of the American Indian.



From left. Peter McFarren, President of the Quipus Cultural Foundation in La Paz, Bolivia; Jaime Aparicio, Ambassador of Bolivia; Jorge Crespo Velasco, IDB Executive Director for Bolivia, Paraguay and Uruguay; and Fernando Cajías de la Vega, Vice-Minister of Culture in Bolivia, during the opening ceremony of **Indigenous Presence in Bolivian Folk Art. A Celebration of Everyday Life**. Photo: IDB Photo Unit.

In December the **II Inter-American Biennial of Video Art** was inaugurated at the Art Gallery of the Cultural Center. As with the First Biennial (2002), the objectives of the competition were to: 1) broaden the discussion of economic and social factors that affect Latin America and the Caribbean; 2) encourage those working in the cultural milieu to use their creative abilities to formulate viewpoints that enhance public awareness of those factors, and 3) establish a benchmark for the advancement of video art as a form of expression in the region.

The 24 videos selected, each under five minutes, came from 12 countries (Argentina, Brazil, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, Mexico, Panama, Paraguay, Peru, and Venezuela). They were selected from among 160 submitted from 18 countries in the Region, as well as regional artists working in Spain, Italy, Canada, United States and Holland. The First and Second Prizes were awarded *Ex Aequo* (shared). The members of the international jury were Alejandro Negrín, Director of Washington's Cultural Institute of Mexico; and Germán Jaramillo, an internationally known movie actor and theater director from Colombia.



View of the Cultural Center art gallery in Washington D.C. with II Inter-American Biennial of Video Art. Photo: IDB Photo Unit.

The exhibition has been scheduled at the *Istituto Italo-Latinoamericano* (IILA) in Rome, Italy for June of 2005, and at the 22nd Santafé de Bogotá International Film Festival, in October of 2005. It will also travel to institutions already partnered with the IDB CCN, including the Centro Cultural Eduardo León Jimenes in Santiago de los Caballeros, Dominican Republic; Fundación Mujeres en las Artes Leticia de Oyuela in Tegucigalpa, Honduras; and the 9th International Videoart Festival of Lima (VAE9), Peru, organized by Alta Tecnología Andina (ATA) y Realidad Visual.

III. The Concerts and Lectures Series

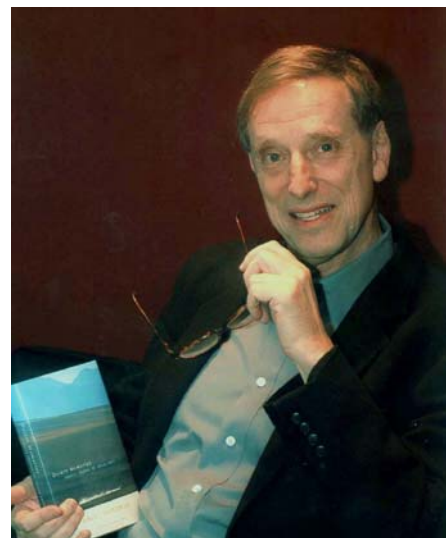
The Concerts and Lectures Series is a forum for ideas and a showcase for the most outstanding talent from the member countries, hosting both prestigious and emerging figures in the arts, sciences and humanities. Every year the Cultural Center presents approximately twelve concerts and twelve lectures in the IDB auditorium that are free and open to the local public.

During 2004 over **6,000** people attended **thirteen concerts, eleven lectures** and **four special events** at the IDB Cultural Center in Washington, DC; these events were listed and reviewed in print and electronic media over **180** times. Four events honored indigenous peoples, five events featured Peru in honor of the IDB Annual Meeting held there in March; two books were presented; three young musicians made their Washington, DC

debut at the IDB with two of them reviewed in *The Washington Post*; and three lectures were organized around the theme of culture and ethics.

Portugal was featured for the first time in the concert series with two performances co-sponsored with the Embassy of Portugal: Portugal's premier violinist, **Gerardo Ribeiro** performed works by Franck, Rodrigues and Grieg, accompanied by Ukrainian pianist Tatyana Stepanova; and rising star **Cristina Branco** and her band, including the brilliant composer-arranger Custódio Castelo on Portuguese guitar, rendered a heartfelt show of traditional fado songs.

2004 marked the 100th anniversary of the birth of Chilean poet **Pablo Neruda**, and the IDB was the first institution in Washington to celebrate with his friend and translator, British writer **Alastair Reid**, who presented a new book of Neruda's poems about the sea entitled *On the Blue Shore of Silence* (HarperCollins, 2004), sold by Olssons Books. In collaboration with the National Geographic Society, the distinguished Argentine-Chilean playwright, **Ariel Dorfman** lectured and signed his new book, *Desert Memories: Journeys through the Chilean North* (National Geographic Directions, 2004).



Argentine-Chilean playwright Ariel Dorfman (*Death and the Maiden*) presented his latest book, *Desert Memories: Journeys through the Chilean North* (National Geographic Directions, 2004). Photo: IDB Photo Unit.

To complement the Center's exhibition of Peruvian art, *Popular Arts and Crafts from Peru*, the Peruvian art critic and Director of the Museum of the Central

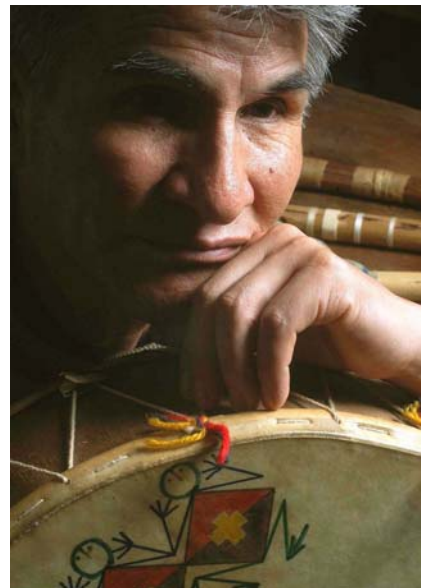
Bank of Peru, **Dr. Cecilia Bákula**, gave a slide lecture on *Indigenous Painting in 20th Century Peru*. Best-known Peruvian poet, **Antonio Cisneros** appeared in a bi-lingual reading of his works with *Washington Post Book World* editor **Marie Arana**, who translated his remarks to English. Mr. Cisneros also greeted a class of 4th graders from the local Bell Multicultural School in the Center's art gallery where several children prepared and recited their own original poems for Mr. Cisneros.

On September 21, 2004 the Smithsonian's new National Museum of the American Indian opened to nation-wide celebrations. In honor of the Indigenous Peoples of the Americas, that evening the IDB hosted Bolivian flutist **Juan Lázaro Méndolas** and his quartet in a program of original jazz works using Andean wind instruments. Earlier in the year, Native American flutist **Ron Warren** and his quartet performed works from his *Heartbeats of the Forest World* CD, and Lumbee Nation dancer Keith Cox, appeared in full ceremonial regalia to dance several pieces.

As a complement to the Cultural Center's art exhibition on the *Indigenous Presence in Bolivian Popular Art*, the Bolivian historian and Minister of Culture, **Fernando Cajías de la Vega**, offered his views on *Intangible Patrimony and Development*. Bolivian scholar and indigenous leader, **Dr. Waskar T. Ari**, the first Aymara Ph.D., from that country, disclosed the role of ethnicity in shaping democracy in *Aymara Participation in Bolivian Politics and Current Democracy*, co-sponsored by the IDB Indigenous Peoples and Community Development Program. University of Pennsylvania Museum anthropologist and internationally recognized expert on ancient Maya civilization, **Dr. Robert J. Sharer**, discussed *Transforming Past and Present: Recent Archaeology at Copan, Honduras*, co-sponsored with the Honduran Embassy as part of Honduras Cultural Week celebrations in October. Colombian writer **William Ospina** (Casa de las Américas Prize, 2003) examined the coincidence of 19th century European romanticism and the indigenous reverence for nature in *Hölderlin y los U'was- A Reflection on Nature, Culture and Development*.

In keeping with the Bank's agenda, a new lecture series on Ethics and Development was inaugurated by the Center in 2004. In collaboration with the

IDB's Inter-American Initiative on Social Capital, Ethics and Development, the Center presented the Peruvian philosopher and Rector of the Pontifical Catholic University of Peru, **Dr. Salomón Lerner Febres**, who examined *The Essential Role of Ethics in the Development of Peru and Latin America*; Dr. Lerner also headed Peru's Truth and Reconciliation Commission in the 1990s. The Argentine writer and critic, **Dr. Marcos Aguinis**, advanced his ideas on *Convictions that Sabotage Progress*, a discourse on cultural relativism and anti-modernism; and the distinguished Colombian writer and critic, **Darío Ruiz Gómez**, disclosed the strategy of freezing culture in nostalgic time for misguided political purposes in *The Difficulty of Telling the Truth*.



Bolivian flutist Juan Lázaro Méndolas and his band performed original jazz on traditional Andean wind instruments, in a program to honor the opening of the National Museum of the American Indian on September 21, 2004.

Young musicians **Donald Vega** (Nicaraguan jazz pianist), Brazilian concert pianist **Sergio Monteiro** (first prize winner of the 2003 Martha Argerich International Competition), and Brazilian countertenor **José Lemos** all made their Washington debuts in the IDB auditorium. Other concerts included Haitian singer-composer **Beethova Obas** and his band, who performed in honor of Haiti's 200th anniversary, in collaboration with the SOGEBANK of Haiti, and the Smithsonian Center for Folklife and Cultural Heritage; as well as Peruvian classical guitarist **Jorge**

Caballero, and Ecuador's **Trio Colonial** in a program of traditional romantic songs.



Haitian singer-songwriter Beethova Obas performed with his band in a concert celebrating the 200th anniversary of Haiti's independence.

In collaboration with the Embassy of Israel, pianist **Shai Vosner**, clarinetist **Alexander Fiterstein**, and cellist **Ingal Segev** interpreted works by Poulenc, Ben-Haim, Stutchewsky, John Williams and Brahms. Chilean cellist **Jorge Espinoza** was accompanied by Russian pianist Irina Lande in a lecture/recital called *Experimentation: Violoncello Sounds in South America*.

Special events included the **Children of Uganda Tour of Light** song and dance performance in the Bank's atrium with twenty Ugandan children ages 8-18 orphaned by HIV/AIDS; and, as a partner with the D.C. Commission on the Arts and Humanities, the Cultural Center presented the D.C.-based salsa band, **Latin Jazz All Stars**, in a lunch-time concert on the sidewalk in front of the Bank as part of the city-wide summer festival, Fête de la Musique. The Cultural Center also gave its name and support to the **D.C. Youth Orchestra Program** concert held at the OAS, and the Uruguayan pianist **Nibya Mariño**'s recital at the French Embassy, that was also reviewed by *The Washington Post*.

The final concert of the year featured US Grammy-nominated gospel singer and choir director **Myrna Summers**, with her "praise team" of twenty singers from the Lanham, Maryland Reid Temple AME Mass Choir.

The **Encuentros** educational pamphlet series selected five speakers for publication in 2004:

Cristián Samper (December 2003); Salomón Lerner, Marcos Aguinis and Dario Ruíz in a single edition on "Culture and Ethics," and William Ospina. These editions were translated to English and Spanish, distributed to 600 university and municipal libraries in the IDB member countries. In 2005, they will be posted on the Center's webpage, www.iadb.org/cultural.

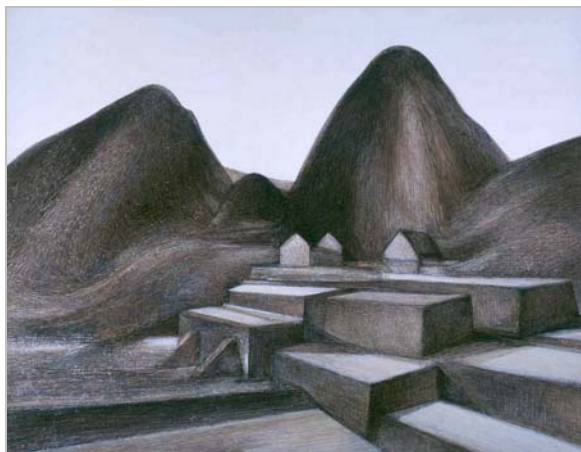
IV. IDB Art Collection

During 2004 the IDB Art Collection acquired 28 artworks by artists such as Fernando Montes (Bolivia), Yves Telemak (Haiti), Francisco Zúñiga (Costa Rica), Gunther Gerzso (Mexico), Eduardo Medici (Argentina), Luis González Palma (Guatemala), Ana Eckell (Argentina) and Venancio Shinki (Peru), among others. Two pieces out of the 28 were donations to the Collection: one from the Quipus Foundation (Bolivia), and one from the renowned Bolivian artist, Fernando Montes, who lives in London, England. Five pieces were transferred into the Collection from the Inter-American Investment Corporation. All works were reviewed and their incorporation recommended by the Center's Acquisition Committee.

The IDB loaned 25 artworks to other organizations: eighteen to the Museo del Banco de la República in Bogota, Colombia for the exhibition *Contradicciones y Convivencias: Arte de América Latina*, which opened February 14, 2005; and seven works were loaned to the Organization of American States in Washington, D.C. for the exhibition *Artists of the Americas: An Inaugural Celebration*. The touring exhibition *Latin American Graphics: The Evolution of Identity from the Mythical to the Personal*, organized by the Museum of Latin American Art of Long Beach California, continued to travel with five pieces from the IDB Art Collection and received press coverage within the United States in publications from Connecticut, California, Florida and Michigan.

The Cultural Center provided assistance for over 800 rotations of artworks around the IDB offices, suites and public areas due to office transfers and relocations. Each art move was properly recorded in the Art Collection database.

Highlight of the IDB Art Collection



Silent Landscape, 1989 by the Bolivian artist Fernando Montes. He was born in La Paz, Bolivia in 1930, and lives and works in London. In 1959, the Spanish government awarded him a scholarship to study at the San Fernando Royal Academy in Madrid. That year he also represented Bolivia at the 5th Sao Paulo Biennale. In 1960, he arrived in London and studied in the Saint Martin's School of Art. In 1977, he won the award in Painting at IMBO Biennial in La Paz. In 1993, he was elected academician of the year of the "Accademia Archeologica Italiana," Rome. In 1999, he represented Bolivia at the 48th Venice Biennale. He also had a retrospective exhibition at the National Museum of Art in La Paz, Bolivia. Montes has exhibited widely in Europe, the Americas and Japan. His work is represented in public collections in Bolivia, England, Portugal and the United States. He has been widely reviewed in the international press and on television and radio. The book "Fernando Montes –Obra 1957-1999" was published by Santillana in 1999.

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