



IDB Cultural Center
Inter-American Development Bank
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IDB Cultural Center (EXR/CCN) ***2005 Annual Report***



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I. Introduction

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

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.

During 2005, the Cultural Center (CCN) exceeded its **four** primary objectives, all aligned with the Bank's Communications Strategy, and increased the number of **partners for outreach** of its activities, constituency and press reception. The Center primary objectives are:

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

A. The Center advanced the agenda of the IDB supporting cultural initiatives with social and economic impact

The 2005 Cultural Development Program (CDP), launched its call for proposals in October, 2004; **911** proposals were subsequently received and screened by the **26** Country Offices in cooperation with the CCN. The number of projects submitted represented a 200% increase over 2004. The Cultural Center Selection Committee evaluated 178 of these and selected **44** recipients of one-time-only grants ranging from \$2,000 to \$8,000.

These grants were awarded on the basis of fulfilling a local need, contributing to cultural values, stimulating economic and social activity in new and successful ways, supporting artistic excellence, and enhancing youth and community development.



2005 CDP– Dominican Republic. Before and After: Conversion of an old chocolate factory in Puerto Plata into the Atlántico Cultural Center, to encourage artistic exchange among young people through workshops and performances.

In particular, the proposals were evaluated on their viability, rationale, educational scope, judicious use of resources, and long-term impact on broad sectors of the community. The grant finances up to two-thirds of the cost of a single project, while local organizations are responsible for providing the remainder of the resources and supporting the project on a sustainable basis.

Projects that received grants in 2005 included those that promote community involvement in the protection of cultural and indigenous heritage, the outfitting of theater space for performance and workshops, as well as the training of museum personnel in the management and conservation of art works. The CCN, with the collaboration of the Country Offices, monitored the planning, execution and administration of grant operations; recommended the effective use of resources and payment approval; and supervised the appropriate outcomes of grants.

The CCN helped the IDB to strengthen relations with the DC community by giving small grants to local cultural organizations that support the immigrant population of the region, such as Gala Theater and Teatro de la Luna. **Sixty** requests for cultural programs representing Latin America and the Caribbean in Washington D.C. were received, a 100% increase over 2004. The Cultural Center was able to fund **fourteen** requests.

B. The Center promoted a better image of the Region in Europe, the United States and inter-regionally

The CCN was the main sponsor of the Latin American Pavilion at the **51st Venice Biennial**, the oldest and most important artistic event in the world, making participation possible for **twelve** countries of the Region that do not have regular access to the Biennial. In this endeavor the CCN teamed up with the Istituto Italo-Latino Americano in Rome. The Biennial lasts for five months and is one of the main cultural windows for the Region in Europe and the world.



The Latin American Pavilion at the 51st Venice Biennial at the Palazzo Cavalli Franchetti, Venice.

In cooperation with the IILA, the CCN launched the **II Inter American Biennial of Video Art** in Rome, which, in its second version, represented twelve countries. The video biennial emphasizes the use of new technologies. After Rome the video biennial traveled to Barcelona, (**Spain**), Torino (**Italy**), Bitola (**Macedonia**) and Volgrade (**Russia**), as well as 16 other venues in Latin America.

In cooperation with the Central Bank of Colombia, the CCN organized, and then presented in both Bogotá and Washington, the exhibit entitled **Paradox and Coexistence II** which included 44 art representatives of eighteen regional nations and many artworks from the IDB Art Collection.



From left. New IDB President Luis Alberto Moreno and the artist Fanny Sanin during the exhibition *The Chromatic Structures of Fanny Sanin: 1974-2004*, organized by the Embassy of Colombia with the curatorship of the CCN.

The IDB Art Collection loaned art works for a traveling exhibition in the United States organized by the Museum of Latin American Art of Long Beach, California. In 2005 the exhibit toured Amarillo Museum of Art (**Texas**), Smith College Museum of Art (**Northhampton, MA**), Middlebury College Museum of Art (**Middelbury, VT**), and The Art Gallery of the University of New Hampshire (**Durham, NH**).

All the activities received extensive local, national and international press (see Press coverage, page 5).

C. The Center promoted the countries of the region individually through cultural activities in Washington and elsewhere

The Concerts and Lectures Program received **50** proposals from the Region, and organized **24** events at Headquarters, **5** of them co-presented with embassies, representing **11** borrowing and **6** non-borrowing nations, and attracting over 5,000 visitors to the Bank. In February, the CCN organized three days of inaugural activities for the **Enrique V. Iglesias Conference Center** with DC Mayor **Anthony Williams**, a donated concert by Brazilian **Gilberto Gil**, a panel discussion co-presented with EXR on Culture and Development with Latin American ministers and youth, and the DC premiere of a 35mm film from Argentina with the director, Marcelo Piñeyro, in attendance.



Jamaican novelist and MIT professor **Patricia Powell** discussing Chinese immigration to Jamaica in the 19th century in her book, *The Pagoda*.

The IDB was also a first-time presenter and partner in the **Washington Latin American Film Festival**, along with the Association of Ibero-American Cultural Attaches and the American Film Institute. Highlights from the 2005 Lectures Series include two lectures in honor of the 400th anniversary of *Don Quijote* (translator **Edith Grossman**, and **Antonio Muñoz Molina**); a lecture on *Creative Women of Korea* in honor of the Bank's newest member country; two lectures on Asian immigration to the Americas (Chinese to Jamaica and Japanese to Brazil) in honor of the Annual Meeting held in Japan; six book launches; a concert and a lecture to complement the art exhibition on Paraguay; and a first-time theater-in-the-round presentation in the new auditorium.



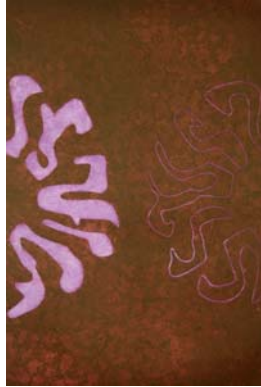
Panel discussion at the IDB: "Between Fact and Fiction: Challenges of Latin American Cinema in a Globalized World" with filmmakers participating in the XVI Washington Latin American Film Festival on September 26, 2005.

The Concerts Series debuted Brazilian guitarist **Aliéksey Vianna**, and presented established artists Enrique Graf (Uruguay), **César Cataldo** (Paraguay), **Millennium Ensemble** (Guatemala), and newcomers **Silver-Garburg Duo** (Israel), and **Robert Belinic** (Croatia). The CCN collaborated closely with PRE and Protocol to produce the Washington Opera Gala concert; and has consulted closely with Building Facilities and SEC on refinements needed in the new Conference Center.

Five lectures were reproduced in the bi-lingual pamphlet series Encuentros, posted on the web, and mailed to 600 libraries in the member countries. An international essay competition was also held, in collaboration with the SDS Women in Development Unit, entitled "Gender Equality-Progress I Have Seen in the Last Ten Years" in honor of Beijing+10. The Concerts & Lectures Program was listed in local news outlets 88 times, and 35 articles on our concerts and lectures appeared locally and in the region.

In addition, the Exhibit Program organized several exhibits at Headquarters, one of which honored Japan, Host country of the Annual Meeting, entitled **Nikkei Latin American Artists of the 20th Century** and **At the Gates of Paradise: Art of the Guaraní of Paraguay** which was inaugurated by Paraguay's Minister of Foreign Affairs, Ambassador Leila Rachid Cowles. The Exhibits attracted 10,000 visitors to the Bank. Although the CCN does not showcase individual artists, the Center received about 200 proposals most of which were forwarded to other venues.

In addition, the IDB Art Collection incorporated 15 new artworks during 2005: 1,000 art rotations were completed (25% more than in the previous year), and 7 reproduction requests were granted to include works from the IDB Art Collection in different publications.



Untitled, 2002, by the artist Tomie Ohtake, born in Kyoto, Japan 1968, engraving 4/90, from the Collection of the IDB which made part of the exhibit **Nikkei – Latin American Artists of the 20th Century**.

D. The Center increased its partners for outreach of its activities and constituency, and press reception

The programs and activities mentioned before were developed with the assistance and partnership of many cultural institutions, individual and local embassies. Nearly **50** institutions partnered with the CCN in the various programs, such as Young Concert Artists, National Endowment for the Arts, Youth Orchestra of the Americas, Smithsonian Center for Latino Initiatives, American Film Institute, Association of Ibero American Cultural Attachés, Instituto Cervantes, Instituto Cultural de Mexico, George Washington University, Washington Post Book World, Washington National Opera, ID Studio, Brazilian Ministry of Culture, Paraguayan Ministry of Foreign Affairs, Olssons Books and Records, and DC FilmFest, along with the Embassies of Paraguay, Spain, Uruguay, Argentina, Peru, Guatemala and Israel.

The users of the CCN Website showed an increase of **25%**, averaging by year's end 590 hits per week in the four languages of the Bank. The number of registrations in the mailing list averages 60 per month.

II. Press Coverage

During 2005, the IDB Cultural Center received over 300 reviews in print, TV, radio and websites locally, regionally and internationally, covering the four programs administered by the Center: Cultural Development, Exhibitions, Concerts and Lectures, and the IDB Art Collection. Such coverage includes:

- **In Washington, DC:** The Washington Post, The Washington Times, The Washington Diplomat, Penn Quarter, Cultural Development Corporation, El Tiempo, Los Tiempos, Northwest Current, Hill Rag, DC North, KANET.com, Embassy Events, MHZ Networks, Cultural Tourism DC, Gazette Entertainment, La Nación USA, La Gaceta Iberoamericana, Washington Hispanic, American University, Peace.org, ChooseMaryland.org, WETA, NPR, UNIVISION, WPFW, Radio Latina and Voice of America.

- **In other areas of the United States:** West Hartford News, The Hartford Courant, Hartford Advocate, Miami News Times, The Monitor (Fraser, MI), Arkansas Times, American Translators Association Magazine, Artdaily.com (art web magazine), Ottawa Advance (Jenison, MI), and Radio Pacífico (Houston, TX).

- **In the Region:** El Comercio, La Prensa, Nuevo Herald, Diario Gestión, 24 Horas Libre, PeruINFORMA.com y Expreso (Lima, **Peru**); De West Nieuws (**Suriname**); La Capital, La Segunda, La Nación, La Nueva Provincia (Buenos Aires, Bahía Blanca, **Argentina**); Prensa Latina (**Cuba**); El País, Búsqueda, El País Digital (Montevideo, **Uruguay**); Listín Diario, Hoy, Hoy Digital, ClaveDigital.com, El Caribe CDN.com (Santo Domingo, **Dominican Republic**); El Mercurio (Santiago, **Chile**); Diario da Amazonía, Porto Velho y Diario do Nordeste (Fortaleza, **Brazil**); La Nación, ABC y Ultima Hora (Asunción, **Paraguay**); El Tiempo, El Colombiano, El Universal, El Espectador, La Perla del Otún, Caracol Radio, Caracol TV, City TV, Vanguardia Liberal, y El País (Bogotá, Medellín, Cali, Pereira, Bucaramanga, **Colombia**); Agencia Bolivariana de Noticias; and El Universal.com (**Venezuela**).

- **Worldwide:** The Tokyo News (Tokyo, **Japan**), Deutsche Press Agentur (**Germany**), TerraNetworks.com, CadenaGlobal.com, OCExcelsior.com, HispanicBusiness.com, Loogie.net News, and ANSA (**Spain**).

Additionally, in 2005 the Cultural Center’s activities generated more than 200 listings in cultural and event guides as a result of the dissemination of English and Spanish press bulletins, which are sent to a list of more than 200 specialized journalists.

III. Programs and Results

A. 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 their implementation in the best possible manner. As a result, the CDP has demonstrated the effect of micro-investments in community-based cultural enterprises leading to job creation, and capacity and identity building.

In 2005, the Cultural Development Program received **911 proposals** from **26 countries** in the Region, 780 were pre-qualified in the Country

Offices and the Cultural Center awarded grants to **44 projects**. The projects directly benefited an estimated **6,000 people** and received approximately



Brazil. Craftspeople process palm fibers at a workshop in Campo Grande, Mato Grosso do Sul state, Brazil, to produce products to be distributed in markets nationwide. The project supported activities to enhance the commercial prospects of local artisans and performers.

100 reviews in the press, helping to mobilize three times more money than it co-financed.

The 44 projects funded by small grants are the following:

Argentina

Santa Rosa Agricultural Research Association in Salta, mobile center for artistic and cultural activities; *Casa de la Siberia-National University of Rosario*, music workshops for the Youth Orchestra of Rosario.

Bahamas

Ringplay Productions Theater Company, drama and theatrical production workshops.

Barbados

The Israel Lovell Foundation, equipment for performing arts space, and workshops for the community.

Belize

Dramatic Force International, construction of an art and drama school studio in Belmopan.

Bolivia

Tomás Katari Technical Institute, artistic and Cultural Center for poor children in Sucre.

Brazil

Union of Show Business Artists and Technicians, cultural management courses in Minas Gerais; *Economic Development Agency of Campo Grande*, promotion of folk-art production in Zé Pereira in Mato Grosso.

Chile

Esperpentia de Batuco Cultural Group, School of Art and Culture in Chacabuco; *Cultural Corporation of Peñaflores 'Valley of the Seven Doors'*, rescue and dissemination of stories, legends and crafts of Peñaflores Community, Talagante.

Colombia

Social Foundation Banacol-CORBANACOL, recovery and promotion of cultural patrimony of the banana-producing populations in Uraba Antioqueño; *Santo Domingo de Guzmán Cultural and Social Foundation*, start-up of cultural radio station, Quibdó, Chocó.

Costa Rica

Kus Kura Civil Company, rescue of native names of Borucan territory; *Nuestras Voces Communication Center*, production and dissemination of radio series on cultural migration.

Dominican Republic

Atlántica Foundation, International Conference on Art Performances CHOCOPOP 05: Toward the Creation of the Arts Center of Atlántica-La Chocolatera.

Ecuador

Ecological Defense Foundation, Esmeralda Cultural Community to help defend coastal natural resources in Muisne; *MARKA-History and Andean Anthropology Institute*, establishment of a network for the recovery of the arts and culture of Montúfar, Carchi.

El Salvador

AP-ARTE Association for the Arts, International Festival of University Theater 2005; *RAIS*, rescue of ancient indigenous patrimony, Kal Tunal School in Santo Tomás, Texacuango.

Guatemala

Espacio Blanco Theater Group, 'Happiness in the Historic Center' - First International Festival of Street Theater; *Association for the Integral Development of Civil Society*, 'Human Steps through Guatemala' Literary Project.

Guyana

Conservation International in Guyana, cultural tourist development to favor the Wai Wai community in Masekenyari.



Guatemala. Street acrobats in the Historic Quarters of Guatemala City, part of the activities of First International Street Performance Festival in Guatemala, to promote the participation of the public in theatrical expressions that convey positive messages for the community

Haiti

National School for the Arts (ENARTS), educational workshops for cultural administrators; *The Haitian National Pantheon Museum*, establishment of a center for art restoration.

Honduras

Alliance Française in Tela, 'Colors for My City,' a collective mural to accompany cultural community activities in the city of Tela; *Association of Professionals of Sangreleya*, 'Wanichigu - Our Culture' in Iriona, Colón.

Mexico

Integral Promotion of Youth Community Services, craft production opportunities in Sierra Negra, Puebla; *Colibrí: Education, Culture, and New Technologies Association*, education campaign for the care of the cultural patrimony.

Nicaragua

Association of Rural Cooperation in Africa and Latin America, Museum of the Archipelago of Solentiname Cultural Outreach Program; *Two Generations: Nicaraguan Center of Promotion of Youth and Infants*, music, theater and dance workshops for children of the Acahualinca neighborhood; *Communications Research Center*, TV documentary on native ethnic groups of the Caribbean coast of Nicaragua.

Panama

Afro-Panamanian Society for Cultural Development, 'Express Yourself,' cultural expression workshops; *Center of Art and Culture, Ministry of Education of*

Panama, arts program for the inclusion of children with disabilities.

Paraguay

Desde el Norte Organization, 'Memories' in the Multicultural Museum of Nueva Germania; *'Expresión' Arts Center*, neighborhood youth leadership through the art program in Altos Municipality.

Peru

Costumbres Corporation, 'Memory and Identity Rescue': traveling photographic exhibition accompanied by community workshops in Huancavelica and Ica; *Solidarity Association of Emerging Countries*, 'Fantastic Renewal' School of Arts and Circus in La Victoria, Lima.

Suriname

Manasse Act Foundation, promotion of young artists; *Stichting Projekten Protestants Christelijke Onderwijs*, alternative educational methods with an emphasis on the culture of Suriname for children in their formative years.

Trinidad & Tobago

Busy Corner Sports & Cultural Club, arts and culture in the community center.

Uruguay

Cultural Historic Institute and Museum of Fine Arts of San José de Mayo, education of cultural workers to protect local patrimony; *University of the Republic, Department of Archaeology*, management of the archaeological cultural patrimony of Tierras Bajas del Este.

Venezuela

Sabana Larga Civic Association, creation of an artistic community center; *CONSETOURS Foundation*, craft development in Revenga.

Additional Small Grants

In addition to the CDP grants, the CCN contributed **nine** small donations to support diverse cultural initiatives in Washington, DC, and **five** for regional activities. In Washington, DC, beneficiaries included: Teatro de la Luna; Gala Hispanic Theater; DC Filmfest; Post-Classical Ensemble; and DC Commission on the Arts and Humanities (Poet

Laureate Poetry Cash Awards). The CCN also made small contributions to the National Museum of Natural History; Youth Orchestra of the Americas; and Fairfax Symphony Orchestra. Beneficiaries in other countries included: Toronto International Latin Film Festival (TILFF); Istituto Italo-Latino Americano (IILA), Rome; International ArtExpo, in Bitola, Macedonia and Russia; Corporación para la Promoción y Difusión de la Cultura (VI Summit of Andean Countries to preserve their patrimony), Bogota, Colombia; and Revista Sinfónica in Montevideo, Uruguay.

B. Exhibits

The CCN organizes and presents exhibitions at the Center's gallery located at IDB headquarters in Washington, D.C. that reflect, in context, cultural history related to development in North, Central and South America, the Caribbean, donor countries in Western Europe, as well as Israel, Japan and Korea, emphasizing the relationships between culture and development.



The exhibition **Nikkei – Latin American Artists of the 20th Century** was shown at the IDB Cultural Center Art Gallery from February to April 2005. Shown from left: *The Journey (El Viaje)*, 2005 installation, 36 origami crabs, paper, digital prints, glass, iron, and video; and *Dos (Two)*, 2003, lithograph; both by Carlos Runcie Tanaka. Collection of the artist and the IDB respectively.

In 2005, the Cultural Center organized **four** art exhibits at headquarters. The **II Inter-American Biennial of Video Art** traveled a circuit of 16 countries including the Region, Italy, Spain, Russia and Macedonia. The circuit started at the Istituto Italo-Latino Americano in Rome; and later was part of the XXII Bogotá Film Festival.

In February, the IDB Cultural Center paid tribute to Japan and to more than a century of relations

between this Asian nation and Latin America with the exhibition **Nikkei – Latin American Artists of the 20th Century**, presented on occasion of the IDB's 46th Annual Meeting of Governors, which was held in Okinawa (Japan). The exhibit included a selection of art works by ten artists of Japanese descent from four Latin American countries. The exhibition was organized and curated by the CCN with works chosen from the collections of the IDB, the OAS Art Museum of the Americas, the Mexican Cultural Institute, and several of the artists who are alive and active in their respective countries. They represented Argentina, Brazil, Mexico and Peru, where the migrations of Japanese citizens to Latin America since the end of the 19th century have been more concentrated.



Félix Ángel, IDB Cultural Center General Coordinator and Curator, giving a guided tour to high school students of the exhibit **Paradox and Coexistence II** at the Cultural Center Art Gallery.

In May the IDB Cultural Center hosted the exhibition **Paradox and Coexistence II**, based on Professor Germán Rubiano Caballero's book, *Art of Latin America 1981-2000*, published in 2002 by the Cultural Center. The exhibit was organized by the Cultural Center, along with Colombia's Central Bank (Banco de la República de Colombia) and the Luis Ángel Arango Library in Santafé de Bogotá. The exhibition complemented another exhibit previously staged by the Cultural Center in 2002 and featured works by leading Latin American artists during the period 1981-2000.

In September, as a homage by the IDB to the indigenous communities of Paraguay, the Cultural Center presented the exhibition entitled **At the Gates of Paradise: Art of the Guaraní of Paraguay**, which ran through January 2006. The exhibit united a number of artistic expressions of



Tenemos que soñar azul (We Have to Dream Blue), 1986 by Arnaldo Roche Rabell, oil on canvas, from the Collection of Mr. John T. Belk III and Mrs. Margarita Serapión, San Juan, Puerto Rico, was exhibited in **Paradox and Coexistence II**.

the Guaraní Indians of Paraguay, from the colonial period to the present. The objects, which included sacred and secular statuary, photographs, videos and contemporary art, were chosen from the collections of the National Museum of Fine Arts in Asunción; the Center for Visual Arts/Museo del Barro in Asunción; the Museum of the Jesuit Mission of the Guaraní of the Holy Trinity in Trinidad; the Archaeological and Ethnographic Guido Boggiani Museum in San Lorenzo; Asociación Faro para las Artes in Asunción; the private collection of Ysanne Gayet in Areguá; photographers Juan Aníbal Britos Basualde and Bjarne Fostervold, and contemporary artists Marité Zaldívar and Lucy Yegros. This show will travel to New York in 2006.



From left. Sofia López Garelli, Minister, Embassy of Paraguay, Washington DC; James Spalding, Ambassador of Paraguay to the White House, Washington, DC; former President of the IDB Enrique V. Iglesias; Leila Rachid Cowles, Minister of Foreign Affairs, Asunción, Paraguay; Mrs. Spalding; and Oscar Centurión Frontanilla, Cultural Advisor to the Minister of Foreign Affairs, Asunción, Paraguay during the opening ceremony of **At the Gates of Paradise: Art of the Guaraní of Paraguay**.

In June, the IDB Cultural Center was the main sponsor of the **Latin American Pavilion** at the Venice Biennial along with the IILA. The venue was the Palazzo Cavalli Franchetti on the Grand Canal, one of Venice's most intriguing 15th century

palaces, restored in 1886 by Camillo Boito, and house of the Istituto Veneto di Scienze, Lettere ed Arti.

Thanks to its continuity over time and the large range of aspects it covers, the Venice Biennial is one of the most important contemporary art exhibitions in the world, an event of fundamental importance to measure the advancement of the visual arts in the contemporary world, and a forum of discussion for the various concerns affecting their development.



IDB Cultural Center General Coordinator Félix Ángel with Irma Arestizábal, Vice Secretary of Culture of the IILA at the inauguration of the "II Inter-American Biennial of Video Art" in Rome in June 2005.

Félix Ángel, General Coordinator and Curator of the IDB Cultural Center, joined the Chief Curator of the Pavilion and Cultural Secretary of the IILA, Irma Arestizábal, and other contributing curators at the Biennial. Among the artists included in pavilion were: Joaquín Sánchez and Guiomar Mesa (**Bolivia**); Gonzalo Díaz (**Chile**); Juan Manuel Echavarría, Oswaldo Macià and Oscar Muñoz (**Colombia**); Cecilia Paredes and Jaime David Tischler (**Costa Rica**); Luis Paredes (**El Salvador**); Luis González Palma (**Guatemala**); Maxence Denis (**Haiti**); Donna Conlon (**Panama**); Mónica González (**Paraguay**); Luz María Bedoya (**Peru**); and Polibio Díaz (**Dominican Republic**).

Following the opening of the 51st Venice Biennial, the Cultural Center premiered the winners and selected entries of the **II Inter-American Biennial of Video Art** at the IILA in Rome in June.

The Biennial showed the winning and selected videos of the competition launched by the Cultural Center in December 2004. **Twenty-four** videos from twelve countries were chosen from among **160** works submitted from **18** countries. The

competition aimed to broaden the discussion of economic and social factors affecting Latin America and the Caribbean; strengthen the creativity of those working in the cultural milieu in order to formulate viewpoints that enhance public awareness and understanding of those factors; as well as establish a benchmark for the advancement of video art as a form of expression in the Region.

As a result the First Prize was awarded *ex aequo* (shared) between *Emubno* and *Poporo*, two pieces from Paraguay and Colombia respectively. The Second Prize was equally shared between *Strategy to Corrupt One's Shadow* and *How Things Work*, entries from Argentina and Brazil.

After the showing at IILA in Rome, the **II Inter-American Biennial of Video Art** traveled to **Santafé de Bogotá International Film Festival** in Colombia during October 2005; and toured 16 countries including the Region, Spain, Russia and Macedonia.



'XXII International Bogotá Film Festival,' in Bogotá, Colombia.

C. 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 24 concerts and lectures in the IDB auditorium that are free and open to the public. During 2005 over **5,000** people attended **seven concerts, 12 lectures, and five special events** at the IDB Cultural Center in Washington, DC; these events were listed and reviewed in print and electronic media over 150 times.

Three events were held to celebrate the opening of the Enrique V. Iglesias Conference Center Auditorium; two events honored the fourth centennial of *Don Quixote*; a theater-in-the-round piece was presented for the first time; 35mm films were shown at the IDB for the first time and the Cultural Center co-sponsored the XVI Washington Latin American Film Festival (attended by 6,000 at the AFI); two discussion panels were organized with Latin American writers and young filmmakers on marketing their books and films to foreign countries; three events featured Asia in honor of the IDB Annual Meeting held in Japan, which included new IDB member Korea; six books were presented; and a Brazilian guitarist made his Washington, DC debut at the IDB.

In celebration of the 400th anniversary of *Don Quixote* by Miguel de Cervantes (1547-1616), the IDB Cultural Center, in collaboration with the Cultural Office of the Embassy of Spain, was the first Washington institution to present a lecture and book presentation by the distinguished, prize-winning translator **Dr. Edith Grossman**, of her new English translation of *Don Quixote* (HarperCollins, 2003). In May, we again collaborated with the Spanish Embassy to bring the prize-winning Spanish novelist, and current Director of the Cervantes Institute in New York, **Antonio Muñoz Molina** (Planeta Award, and National Literature Prizes in 1988 and 1992) to reflect on *Cervantes and the Art of Storytelling*.

The first concert of the year was performed by Uruguayan pianist **Enrique Graf**, former William Kapell Competition winner and currently Artist-in-Residence at the College of Charleston, who accompanied violinist **Lee-Chin Siow**, originally from Singapore and winner of the Henryk Szeryng Violin Competition. Their program comprised works by Debussy, Strauss, and César Cortinas, and was reviewed by the *Washington Post*.

Continuing the Cultural Center's lecture series on Culture and Technology, the Canadian sociologist **Dr. Derrick de Kerckhove**, Director of the Marshall McLuhan Program in Culture and Technology at the University of Toronto, and presently holding the Papamarkou Chair in Education and Technology at the Library of Congress, advanced his ideas on "Electricity and

Culture in Developing Countries," examining the changeover from analogue to digital technology, and how wireless fidelity will bring further acceleration and implosion of culture the world over.

February 23, 2005, marked the start of three days of cultural events to officially open the IDB's new Conference Center, which was built adjacent to its main building, and subsequently named the **Enrique V. Iglesias Conference Center** when Mr. Iglesias left the Presidency of the IDB in late 2005, after 17 years of service. Mr. Iglesias and the **Mayor of Washington, DC, The Honorable Anthony A. Williams** cut the opening ribbon. A solo musical performance followed on stage by the Brazilian Tropicalia star (and Brazil's Minister of Culture), **Gilberto Gil**, who donated his performance in honor of the inauguration. Also in attendance were the former president of Brazil, Mr. Fernando Henrique Cardoso, and the renowned Spanish tenor, Plácido Domingo.



Brazilian Tropicalia star Gilberto Gil, who is also Brazil's Minister of Culture, donated his solo performance to celebrate the inauguration of the Enrique V. Iglesias Conference Center in February, 2005.

The following day a seminar on **Culture and Development** was chaired by **Mr. Iglesias**, and included panelists **Dr. Nestor García Canclini** (Director of Urban Studies, Metropolitan Autonomous University of Mexico), **Gilberto Gil** (Minister of Culture of Brazil), **Pedro Pablo Kuczynski** (Minister of Finance of Peru, via videoconference), **María Consuelo Araujo** (Minister of Culture of Colombia), **Hilda Ochoa-Brillembourg** (President, Youth Orchestra of the Americas), **Pennie Ojeda** (International Coordinator, National Endowment for the Arts), **Dr. Alice Abreu** (Director of Science and Technology, Organization of American States),

Maria Antonietta de Bonilla (Minister of Finance of Guatemala), and youth leaders **Israel Herrera** (Mexico) and **Marvin George** (Trinidad and Tobago).

The last day of opening festivities brought an overflow crowd (more than 450) to the new auditorium for the DC premiere of Argentine director, **Marcelo Piñeyro's** 35mm film, *Kamchatka*, the story of a Buenos Aires family on the run in 1970s Argentina, and the director took questions from the audience after the film.

In 2005 the IDB's annual meeting was held in Japan, and as a complement to the Cultural Center's art exhibition tribute to Latin Americans of Asian descent, the Brazilian-born Japanese filmmaker, **Tizuka Yamasaki**, described her family's story in "Japanese Immigration to Brazil in the 20th Century," illustrated with excerpts from her two films, *Gaijin I* (1980) and *Gaijin II* (2003). In collaboration with the IDB Diversity Group, award-winning Jamaican novelist and MIT Professor of Writing **Patricia Powell**, revealed her personal creative process in "Writing *The Pagoda*: Chinese Immigration to Jamaica in the 19th Century," and signed books afterwards. Also, in March, Korea joined the roster of member nations of the IDB, which now totals 47; and the Cultural Center invited George Washington University linguist and Professor of Korean Language, **Dr. Young-Kee Kim-Renaud** to discuss her book, *Creative Women of Korea: From the 15th Century to the 20th Century* (2003).

"Writing While Living in the Bridge of Cultures" was the topic for two Peruvian writers who live and publish in the United States. Established writer **Eduardo González Viaña** (*American Dreams*, Arte Público Press, 2005), who has won Peru's National Prize for Literature and the Juan Rulfo Award, contrasted with the younger **Daniel Alarcón** (*War by Candlelight*, HarperCollins, 2005), who is a Fulbright Scholar and Whiting Award recipient, in a discussion on national identity and writing in English. Peruvian-born **Marie Arana**, editor of the *Book World* section of the *Washington Post*, moderated the discussion, and the Peruvian Ambassador to the United States, His Excellency Eduardo Ferrero Costa, introduced the event.



From left. Eduardo González Viaña (author of *American Dreams*), Marie Arana (Editor of the *Washington Post's Book World*), and Daniel Alarcón (author of *War by Candlelight*).

Colombian actor and Director of ID Studio, **Germán Jaramillo**, brought six young Latin American actors living in New York to perform a one-act play, in a theater-in-the-round style, based on verses from Walt Whitman's poem, *A Song of Myself* (2005 was the 150th anniversary of Whitman's first edition of *Leaves of Grass*). Mr. Jaramillo directed the performance, entitled "A Clear Midnight" with script by William Ospina, and Colombian artist Fanny Sanín designed the set.

The Embassy of Guatemala collaborated with the Cultural Center to bring the **Millennium Ensemble** to the IDB for a performance of Baroque music from the Guatemalan highlands. Soprano Cristina Altamira, and DC musicians Tina Chancey on viola de gamba and Joseph Gascho on harpsichord joined musicologist and conductor Dr. Dieter Lehnhoff on violin. The Embassy of Israel offered the Israeli piano duo **Sivan Silver and Gil Garburg** who performed works by Mendelssohn and Lecuona, arranged for four hands.

From Young Concert Artists, prize winning classical guitarist **Robert Belinić** from Croatia played compositions by Bach, Dionisio Aguado, Ante Cagalj, and Antonio Lauro. Brazilian classical guitarist **Aliéksey Vianna**, first prize winner over thirteen international competitions, made his Washington, DC debut at the IDB with works by Arthur Kampela, Barrios, Sérgio Assad and Ginastera, among others. In a music appreciation lecture, the Colombian soprano and musicologist, and leading interpreter of the Latin American and Spanish lieder repertory, **Dr. Patricia Caicedo** detailed the history of "Latin American Art Song."

an overlooked genre, with music samples from Argentina and Colombia, and signed copies of her book, *The Latin American Art Song: A Critical Anthology and Interpretive Guide for Singers*.



Guatemalan conductor **Dr. Dieter Lehnhoff** performed Baroque works he found in churches in the Guatemalan highlands arranged for this performance with the Millennium Ensemble at the IDB.

In September, the IDB Cultural Center joined the **American Film Institute** and the **Association of Ibero-American Cultural Attaches** to produce the **XVI Washington Latin American Film Festival**. The opening invitational screening at the IDB was Brazil's *Meo tio matou um cara* (My Uncle Killed a Guy) by Jorge Furtado, and the closing screening, free and open to the public, was Mexico's *festivbercine.ron* by Gabriel Retes and Lourdes Elizarrarás. 28 box office hits and award-winning films from fourteen Latin American and Caribbean nations, with eleven live introductions and Q&A sessions by participating actors and directors, were presented to over 6,000 people at the American Film Institute and Cultural Centre in Silver Spring, MD over the course of ten days. Jury and audience awards for best actor, best film etc. were announced at the closing ceremony.

In the midst of the Festival, the Cultural Center organized a panel discussion with young filmmakers on the economics of filmmaking in their countries, and the artistic challenges they face as they try to market to international audiences; it was entitled "Between Fact and Fiction: Challenges of Latin American Cinema in a Globalized World." The Chilean filmmaker and Cultural Attaché **Lydia Bendersky** moderated the panel, and the Director of the DCFilmfest, **Anthony Gittens**, gave an opening statement. Participants included **Vera Fogwill** (Argentina), **Matias Ovalle** (Chile),

Esteban Ramírez (Costa Rica), **Félix Gérman** (Dominican Republic), **Gabriel Travesari** (Nicaragua), **Luis Balibarrera** (El Salvador) and **Rafael Kohan** (Paraguay).

As a complement to the Cultural Center's autumn exhibition "At the Gates of Paradise: Art of the Guaraní of Paraguay," Canadian art historian and specialist in Jesuit missions in Asia and Latin America, **Dr. Gauvin Alexander Bailey** of Clark University, MA, offered a slide lecture on "Guaraní Sculpture and the Jesuit Legacy in Paraguay." The Concerts Series ended the year with a concert of traditional Paraguayan folk compositions arranged and performed by the wood harpist, **César Cataldo**, from Paraguay. The final lecture of 2005 was by **Dr. Moisés Naím**, Venezuelan-born Editor-in-Chief of *Foreign Policy* magazine, who presented his latest book, *Illicit: How Smugglers, Traffickers, and Copycats are Hijacking the Global Economy* (Doubleday, 2005).

And finally, to honor the tenth anniversary of the Beijing Platform for Action, coordinated by the UN Division for the Advancement of Women, the Cultural Center collaborated with the IDB's Gender Equity in Development office and launched an essay competition in the region for young adults under the title "**Beijing+10: Progress I Have Seen.**" Essays from young writers in twelve countries were submitted via the Country Offices, and resulted in three cash prizes and three honorable mentions for winners from Uruguay (1st), Peru (2nd), Guyana (3rd), Chile, Ecuador and Colombia.

D. IDB Art Collection

During 2005 the IDB Art Collection acquired sixteen artworks by artists such as Enrique Sánchez (**Colombia**), Carlos Cruz-Díez (**Venezuela**), Eduardo Mac Entyre (**Argentina**), Enrique Arnal (**Bolivia**), Rimer Cardillo (**Uruguay**), Kwang-Young Chun (**Korea**), Tomie Ohtake (**Brazil**), Carlos Runcie Tanaka (**Peru**), Jesús Rafael Soto (**Venezuela**) and Julio Zachrisson (**Panama**), among others. Two pieces out of the sixteen were donations to the Collection: one from the Export-Import Bank of Korea, and one from the Secretaría General SEDESOL (Secretary of Social

Development, Mexico). All works were reviewed and their incorporation to the Collection recommended by the Center's Acquisition Committee.

The IDB loaned four artworks to other organizations: one painting to the Embassy of Colombia for the exhibition *The Chromatic Structures of Fanny Sanin: 1974-2004*, which was open from April 28 to August 31, 2005 at the residence of the Colombian Ambassador, and three artworks to the OAS Art Museum of the Americas for the exhibition *The Art of the Print*, which was open from February 15 through May 29, 2005. 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.

Permission was granted to reproduce six artworks from the IDB Art Collection in various educational publications.

The Cultural Center provided assistance for over 1,000 rotations of artworks (25% more rotations than 2004) around the IDB offices, suites and public areas due to the change in the IDB's administration, office transfers and relocations. Each art move was properly recorded in the Art Collection database.

Highlight of the IDB Art Collection



Former IDB President Enrique Iglesias and Mr. Dong-Kyu Shin, Chairman and President of the Export-Import Bank of Korea, examining the artwork by Korean artist Kwang-Young Chun. The piece by Mr. Chun was selected among three strong proposals presented by the Bank of Korea to the Cultural Center, and was officially inaugurated on February 8, 2005. The artwork is installed on the second floor of the newly inaugurated IDB EVI Conference Center in Washington, DC. Artist Kwang-Young Chun's work reflects the influence of both minimalist art and the cultural history of his homeland. In the mid-1990s, Chun began a series of mixed media paintings and sculptural objects fashioned from paper. Formulated around the basic structural unit of the triangle, each work incorporates hundreds of such units wrapped in mulberry paper and arranged into larger compositions. The resulting pieces evoke rich associations from the cultural uses of hand-made mulberry paper in Korea. Traditionally, Korean homes have relied upon it as a covering for walls, doors and windowpanes --and it has even served as a material for utensils and decorative objects. Mulberry paper has been used for the written word, painting, and fine calligraphy.

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