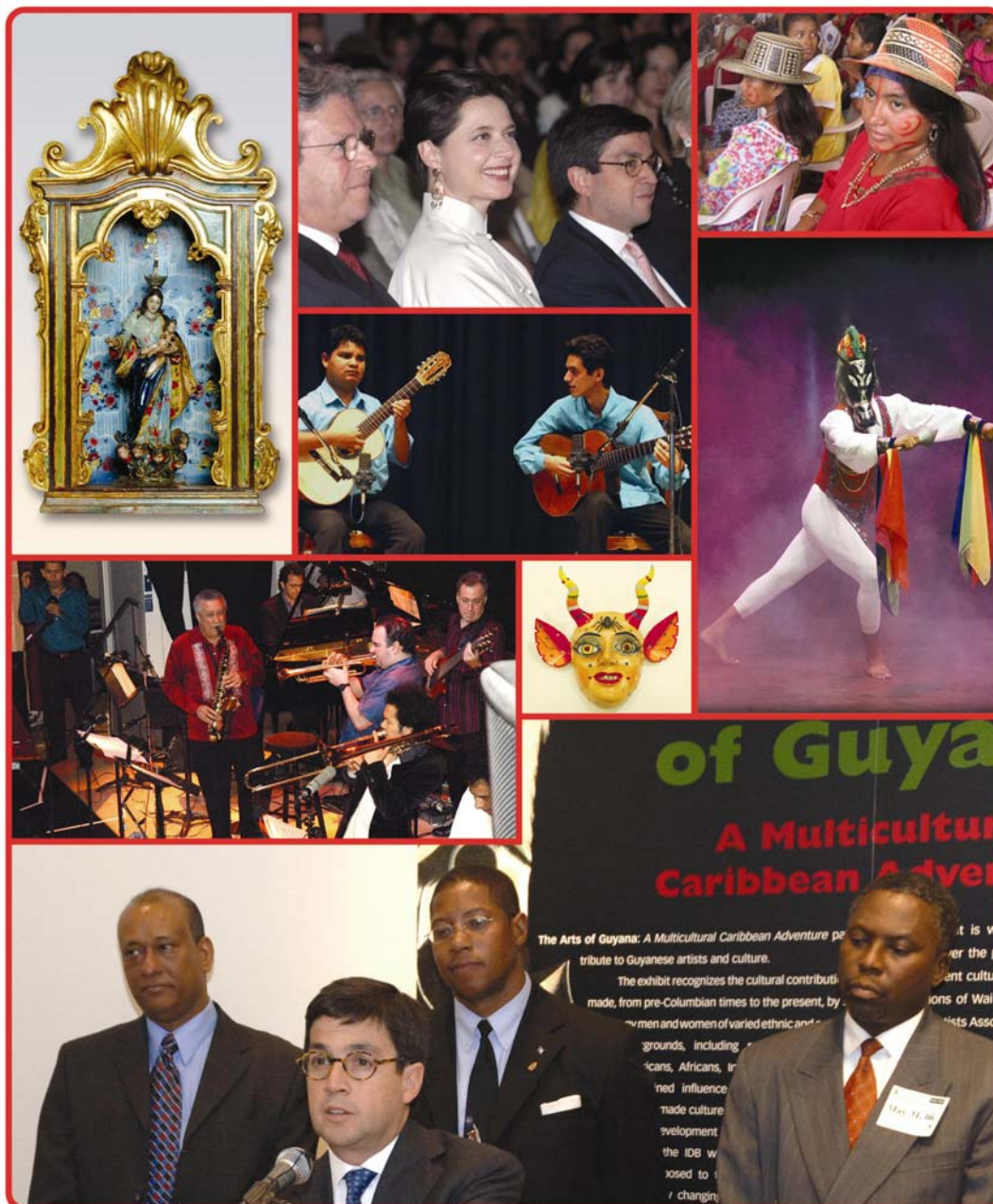




IDB Cultural Center
Inter-American Development Bank
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IDB Cultural Center (EXR/CCN) ***2006 Annual Report***



On the cover, clockwise from top left:

- ***Oratório de Salão*** (Living Room Altar), Minas Gerais, XVIII Century, Nuestra Señora del Rosario, Museu do Oratório Collection, Instituto Cultural Flávio Gutierrez, Ouro Preto, Brazil. Photo: Daniel Mansur.
- IDB President Luis Alberto Moreno with actress Isabella Rossellini and Peruvian film director Luis Llosa at the première of ***The Feast of the Goat***, a movie based on Mario Vargas Llosa's novel of the same name, shown at the IDB. Photo: IDB Photography Unit.
- ***2006 Cultural Development Program*** in Colombia, training school for Wayuu indigenous youths at the Upper and Middle Guajira Reservation, organized by the Kootirrawa Foundation.
- ***El Güegüense*** interpreted by the Folk Ballet of Nicaragua, an adaptation of the literary work declared by UNESCO as "heritage of humanity."
- Inauguration of ***The Arts of Guyana: A Multicultural Caribbean Adventure*** exhibit, with IDB President Luis Alberto Moreno; Bayney Karran, Ambassador of Guyana in Washington; Jerry Christopher Butler, IDB Executive Director for the Bahamas, Barbados, Guyana, Jamaica, and Trinidad and Tobago; and Joshua Sears, Ambassador of the Bahamas in Washington. Photo: IDB Photography Unit.
- ***Paquito D'Rivera*** at the inaugural concert of the Duke Ellington Jazz Festival in Washington, D.C. Photo: Adelina Pérez del Castillo.
- ***Milcíadez Brítez and Carlos Reinoso***, winners of the Cardozo Ocampo Guitar Duo Competition, held in Asunción, Paraguay, during their debut in Washington at the IDB Cultural Center.
- Peruvian Mask of ***la Diablada***, IDB Art Collection.

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IDB Cultural Center (EXR/CCN)

2006 Annual Report

I. Introduction

The IDB Cultural Center was created in 1992 to embody the idea that culture is an integral part of economic and social development.

During 2006, the Center promoted the IDB's role as a regional multilateral organization concerned with the development of Latin America and the Caribbean. Its activities were performed by four broad programs:

- **Cultural Development.** The Center provided financial support for cultural microenterprises with social and economic impact.
- **Exhibits.** Exhibits at IDB headquarters and traveling exhibitions present the socio-cultural reality of IDB member countries and project a positive image of the region.
- **Concerts and Lectures.** The region's talent and wide range of ideas in the arts, sciences, and humanities are highlighted in the Center's Concerts and Lectures.
- **IDB Art Collection.** The creativity found in IDB member countries is evident in the Bank's Art Collection, an asset with a significant economic, historic, and cultural value.

Through its activities, the Center maintained a solid presence in the region and in Washington, reaffirming its image as the leader in the promotion of Latin American and Caribbean culture. The Center's strength was reflected in:

- a) The range of beneficiary organizations, groups, and individuals
- b) A growing number of cooperative partnerships with other institutions
- c) The strength of the Center's commitments to work with other organizations, and the wide acceptance of its programs, both in Washington, D.C., in the region, and around the world.

d) Media coverage, which in 2006 greatly exceeded that of previous years.

Toward the end of the year, the Center began to bring its programs into alignment with the "Opportunities for the Majority" initiative launched by IDB President Luis Alberto Moreno in June 2006.

II. Objectives

The objectives of the IDB Cultural Center, like those of the Bank's communications strategy, are to increase the number of IDB beneficiaries, both direct and indirect, and to position the Bank positively in the public eye through concrete achievements and results. The image of the IDB shaped by the quality of the Center's programs is closely tied to public perceptions of the effectiveness of the Bank's development agenda.

During 2006, the Center's objectives were:

1. To foster the cultural development of communities as part of the comprehensive development of countries by cofunding cultural microenterprises that benefit groups with limited access to financing.
2. To encourage good relations with official and private organizations engaged in the management, promotion, and mobilization of cultural resources, as an expression of social and economic openness and based on alliances that advance the IDB's purposes as well as those of the Center.
3. To project the IDB's image within the region and around the world as an organization that offers opportunities to the majority.
4. To promote the Bank as an institution that understands the role culture plays in sustainable development through activities that highlight

positive sociocultural features of each country, thus counteracting the negative publicity that the region receives in many media reports.



2006 CDP–Brazil. The Novo Curupiras Ecological Action Group visited communities in the Mangrove Swamps of the State of Pará, promoting environmental protection by emphasizing folk traditions in educational sessions and puppet shows.

III. The IDB Cultural Center's Benefits to the Region

- **The IDB Cultural Center advances the IDB's agenda by supporting small cultural initiatives that benefit groups with limited resources and no access to traditional financing. In 2006, the Center supported 37 cultural microenterprises with social and economic influence, as well as 18 local and regional organizations.**

The 2006 Cultural Development Program received **951** proposals, the highest in its history. Proposals were evaluated by the Bank's **26** country offices. The record number of submissions demonstrates the need for an increase in the funds allocated to the program. After reviewing **234** proposals recommended by the country offices, a selection committee at the IDB headquarters chose **37** projects in **24** countries. The financial awards ranged between US\$3,000 and US\$9,000. The Center's awards enabled recipients to raise an additional **US\$430,000**, approximately double the amount invested by the Center. Funded projects must foster cultural values, promote artistic excellence, meet local needs, and stimulate economic and social activity in innovative ways.

Noteworthy among the projects receiving support in 2006 were those benefiting the Argentinean Library for the Blind in Buenos Aires, **Argentina**; radio programming in the Garifuna language in **Belize**; artisanal stone carving in the municipality of Collpajahua, **Bolivia**; the Indigenous Work Center, the Joaquín Tabuco Foundation, and the Mangrove Cultural Center in Pará, **Brazil**; establishment of an art school in the municipality of Punta Arenas and the Balmaceda sociocultural development program in Valparaíso, **Chile**; the arts school in the municipality of Manaure, La Guajira, a Wayuu indigenous reservation, and crafts production in Puerto Asís, **Colombia**; education through puppets to raise awareness about the preservation of flora and fauna along the Costa Rica and Nicaragua border, and programs of the Ministry of Culture, Youth, and Sports in **Costa Rica**; the Cuenca International Biennial in **Ecuador**; the recovery of oral traditions for the benefit of children in **El Salvador**; promotion of theater at the Center for Maya Studies and social development through reading, by the municipality of Guatemala City, **Guatemala**; Arts Forum Inc., in **Guyana**; youth-oriented sociocultural activities involving dance, visual arts, and theater in **Haiti**; the encouragement of popular arts in the municipality of Trinidad, in **Honduras**; childhood education through art in **Jamaica**; protection of Maya heritage in the state of Quintana Roo, **Mexico**; appreciation of national culture among youths and children as a vehicle for self-esteem in Batahola, **Nicaragua**; marketing of arts and crafts of the indigenous Ngäbe-Buglé community in **Panama**; the Areguá Cultural Center and studies on rural culture by the Society for Rural Studies and Popular Culture in **Paraguay**; the museum of the University of San Marcos and a workshop for the preservation and conservation of photographic troves of the Riva Agüero Institute of the Catholic University in Lima, **Peru**; the Federation of Visual Artists in Paramaribo, **Suriname**; the National Drama Association in **Trinidad and Tobago**; the Cultural Department of the Municipality of Salto and the Center for the Diffusion of Candombe (Music and Dance) in **Uruguay**; and the La Salle Foundation's Center for Museum Interpretation, focused on the marine environment, in **Venezuela**.

Of the **16** additional small grants made by the Center, **4** were given to groups in the region and **12** to support organizations in Washington, D.C., many of which

help the Latin community improving the public opinion toward the IDB. Among the organizations to receive support were the Gala Theater, *Teatro de la Luna*, and the Smithsonian Center for Latino Initiatives. Other grants supported activities promoted by diplomatic delegations, such as the Embassy of Jamaica and the Museum of Art of the Americas of the Organization of American States.

- **The IDB Cultural Center strengthened the Bank's ties with cultural organizations and institutions in the region, as well as others outside the region, linking them through projects that used traditions and other community assets as the basis for artistic expressions of cultural identity. In a changing region that is increasingly open to the world, such expressions help individuals and societies remember who they are in a globalizing world.**

The **Cultural Development Program** fostered creative linkages with a range of governmental institutions and nongovernmental organizations.

The **Exhibits Program** sparked synergy and a spirit of collaboration among entities such as the Museo Oratório in Ouro Preto (Brazil), the Panama Museum of Contemporary Art (Panama), Andean High Technology (Peru), Video Brazil (Brazil), the Istituto Italo-Latino Americano (Italy), the León Jiménez Center (Dominican Republic), and the National Gallery of Art-Castellani House (Guyana), among others.

The **Concerts and Lectures Program** enabled many of the region's musicians to represent their countries at Center events and invited thinkers to share their ideas on the problems and prospects of the region. The Concerts and Lectures Program also led the Center's collaboration with the American Film Institute (Washington, D.C.) and the Association of Ibero-American Cultural Attachés to sponsor the Latin American Film Festival, which opened and closed at the IDB. Collaboration also marked the program's work with the Duke Ellington Jazz Festival, Washington National Opera, Youth Orchestra of the Americas, Smithsonian National Museum of American History, and the National Museum of

Women in the Arts, among other organization's in the U.S. capital.

Through the **IDB Art Collection** the Bank was a goodwill ambassador in places such as the Muskegon Art Museum and the Holland Museum, both in Michigan, and the Mary Elizabeth Dee Shaw Gallery at Weber State University in Ogden, Utah.



The Trinidad and Tobago Defense Force Steel Orchestra presented a concert in the IDB Conference Center in May 2006. Photo: IDB Photography Unit.

- **The IDB Cultural Center promoted a better image of the IDB's member countries at the regional level, as well as in the United States and Canada, by hosting or supporting activities to showcase their social and cultural dynamism and richness. Such activities help to counteract the negative slant of much media coverage of the region.**

The activities held throughout the year benefited, to a greater or lesser extent, all countries of the region, based on a plan that gives equal weight to institutional and strategic factors. The following are worthy of note.

In **February**, as in years past, the Center presented an exhibit honoring the country designated as host for the Annual Meeting of the IDB Board of Governors. The spotlight this year was on the city of Belo Horizonte, capital of the Brazilian state of Minas Gerais. The country's newspapers and television stations, particularly those of Minas Gerais, devoted extensive coverage to the event. Another exhibit marking the 40th anniversary of Guyana's independence garnered a similar level of coverage. Also in February, in cooperation with the Washington Opera Young Artists group, which includes several artists of Latino origin, the Center presented the

première of *Hansel and Gretel*, hailed by the *Washington Post* as “an irresistible show.”



Panoramic view of the exhibit “A Beautiful Horizon: The Arts of Minas Gerais, Brazil,” presented in the gallery of the IDB Cultural Center from February to May 2006. Photo: IDB Photography Unit.

In **March** Bolivian writer Edmundo Paz-Soldán spoke to a capacity crowd in the IDB Conference Center on the subject of “Eva Morales’s Bolivia.”

In **June** two extraordinary events took place. The first, on June 18, marked the 40th anniversary of the poetry reading that Chile’s Pablo Neruda, winner of the Nobel Prize, gave at The Mayflower Hotel in Washington at the invitation of Felipe Herrera, then president of the IDB and the poet’s contemporary. The Center succeeded in recovering a recording of the original reading, which had been believed lost. The *Washington Post* featured the event on the first page of its “Style” section, just one of the many reports sent around the world by BBC, NPR, Reuters, EFE, CNN, and Caracol. Radio stations and newspapers in Latin America and Spain echoed the coverage. The second event was the Washington première of *The Feast of the Goat*, a movie based on Mario Vargas Llosa’s celebrated novel, with the participation of star Isabella Rossellini and the film’s director, Peruvian Luis Llosa. The U.S., Latin American, and Spanish press devoted extensive coverage to this important cinematographic event.

In **September**, the Center opened an exhibit of pieces from the IDB Art Collection, described by the *Washington Times* as “a Bank of Hispanic treasures.” Later in the month, the Center cosponsored the XVII Washington Latin-American Film Festival, hosting the

opening and closing ceremonies. For the event, the Center established a prize to recognize individuals or organizations in Washington who have made notable contributions to the region’s film industry. The first of the annual prizes was awarded to Anthony Gittens, Director of “FilmFest DC,” the international film festival in Washington. Also in September the Center presented a concert by the young winners of the Paraguayan “Cardozo Ocampo” guitar competition. The first prize included an opportunity to debut at the IDB Conference Center. Rounding out the month was the Symposium on Sustainable Culture.

In **October**, the Center partnered with the Duke Ellington Jazz Festival in Washington, D.C. The spectacular opening concert featured Paquito D’Rivera as special guest artist. It also hosted a visit from Nicaragua’s Folkloric Ballet. In Toronto, the Center joined in the celebration of the Latin America Film Festival held in that city.

In **December**, the Center opened the III Inter-American Biennial of Video Art, which featured 211 videos from 26 countries. The show gave artists an excellent opportunity to present their views of the region’s economic and social life. The Center also presented a concert by “Chico” Ramos and his Belize Band in celebration of the 25th anniversary of the independence of that Caribbean nation. A traveling art exhibition—“Latin American Graphic Art: Evolution of Identity from the Mythic to the Personal,” organized in 2002 by the Center and the Museum of Latin American Art in Long Beach, California—continued its tour, with showings in three museums. The exhibit, which contained seven works from the IDB Art Collection, ended in late 2006 at the Holland Museum (Holland, MI), receiving favorable reviews everywhere it was presented.

In 2006 the Center’s website received nearly **50,000** visits and added **1,553** registrations to its e-mail list, which provides information about, and invites participation in, cultural events and programs. The Center offered weekly updates on its activities and distributed information on its events to a virtual community registered on a list of **4,000** e-mail addresses.



Ascendente geométrico (Geometric Ascendant) 2002, by Diego Masi, born in Montevideo, Uruguay, in 1965; acrylic on canvas, 139.7 x 170.18 cm. IDB Art Collection. Photo: Gregory R. Staley.

- **The IDB Cultural Center continued to project, through the media, an image of the Bank as an institution that emphasizes the role of culture in sustainable development and stimulates dialogue and intellectual openness.**

In 2006, the Center's four programs were referenced more than **300** times in newspapers, radio and television programs, and articles in magazines specializing in culture and economics. On countless other occasions the Center's activities appeared in printed and electronic calendars of events in the Washington area and on Internet news sites such as Terra.com, Clarin.com, Alma.htm, Yahoo.es, and Novenet.com.mx. The number of media mentions was more than double that of previous years—quite an achievement, considering that fact that the Center had no budget for publicity. Examples of media coverage of the Center's activities were:

In Washington, D.C.

Voice of America, National Public Radio, WPFW Radio, *Washington Post* (including "Book World"), *Washington Times*, *Washington Diplomat*, *Americas* magazine, *Metro Herald*, *Northwest Current*, *Washington Zona VIP*, *La Gaceta Iberoamericana*, *ABC News*, *BBC Mundo*, *US Starmedia*, *Washington Hispanic*, EFE, and Reuters.

In Other U.S. Cities

Ottawa Advance, Jennison, MI; *New York Times*, NY; *On The Town*, MI; *Hartford Advocate*, CT; *Living Arkansas* (monthly magazine); *Go&Do*, AR; *Artnotes*, AR; *Miami New Times*, FL; *The Monitor*, MI; *Grand Rapids Press*, MI; *The South Advance*, MI; *Santa Cruz Style*, CA; *Good News CT Press*, CT; *Hartford Courant*, CT; *Tiempo*, CT; *Hartford News*, CT; *Valley News*, CT; *West Hartford News*, CT; *Latin Arte News*, CT; *Identidad Latina*, CT.; *Newsletter of the Association for Latin American Art*, AZ.

In Europe

Spain: *La República*, *El Mundo*, *Diario Sur*.
UNESCO: *Cultural Agenda*.

In Latin America and The Caribbean

Argentina: *La Gaceta*, *La Prensa*, *La Capital*, *La Nueva Provincia*, *Crónica*, *Diario Hoy*. **Barbados:** Caribbean Media Corporation. **Belize:** Belize TV News. **Bolivia:** *Los Tiempos*. **Brazil:** *Jornal O Tempo*, Belo Tour, United Nations in Brazil, Agência Minas (Minas Gerais state news agency), *Diario Oficial do Município*, *Revista Brasileira de Risco e Seguro*, *Oje em Dia*, *Jornal da Cidade*, France Press Brazil, Globovisión. **Chile:** *El Mercurio*. **Colombia:** *El Colombiano*, Radio Caracol, RCN, Pantalla Colombia, *Diario del Otún*. **Costa Rica:** *Prensa Libre*, *La Nación*. **Cuba:** *Prensa Latina*. **Ecuador:** *La Nación*. **Guyana:** *Guyana Chronicle*, *Caribbean Voice*, Caribbean Consulting Group, *Guyana Times*, *Kaieter News*, Caribbean TV, Hard Beat News, Guyana TV Channels 11, 6, 7. **Mexico:** *Vanguardia*. **Nicaragua:** *El Nuevo Diario*, *La Prensa*. **Panama:** *La Prensa*, *El Siglo*. **Paraguay:** *ABC*, *Última Hora*, *La Nación*, *El Mirador Paraguayo*. **Peru:** *24 Horas*. **Suriname:** *Dagblad*, *Times*. **Uruguay:** *Semanario Búsqueda*. **Venezuela:** Agencia Bolivariana de Noticias ABN, Unión Radio.

IV. Programs and Results

A. Cultural Development Program (CDP)

The Cultural Development Program finances innovative projects that benefit the communities of the region by promoting cultural development through technical training, recovery of ancestral traditions, preservation of cultural heritage, and youth education. The IDB's country offices in

member countries that borrow from the Bank promote the program and preselect proposals for final evaluation by a selection committee of the IDB Cultural Center.

Emphasizing the diversity of artistic disciplines, the program selects projects according to their viability, need, educational and training potential, care in the use of resources, ability to mobilize local sources of financing, and likely long-term impact on a broad segment of the community. Together, the IDB Cultural Center and the country offices supervise, monitor, and advise the groups responsible for carrying out the projects. The program has vividly demonstrated the potential of micro-investments in community-based cultural enterprises to create jobs, build capacity, and reaffirm cultural identity.



2006 CDP—Chile. The municipality of Punta Arenas established artists' workshops and schools in neighborhoods far from the city center to foster better social and intergenerational living.

Results of the 2006 Cultural Development

Program:

Proposals submitted: **951**

Proposals prequalified by the country offices: **234**

Awarded proposals: **37**

Countries benefited: **24**

Direct beneficiaries: **5,000**

Additional resources mobilized by the program regionally: **US\$430,000** (estimated)

Press reviews: **100**

The **37 projects sponsored** by the program, and their co-sponsors, are listed below.

Argentina

Art Made in Buenos Aires. Made in Buenos Aires Civic Association. Workshops for training the unemployed in plastic arts and related trades.

Digital Voice. Argentinean Library for the Blind. Acquisition of equipment needed to digitize books for the national recorded book service.

Belize

Radio Broadcasting in the Garifuna Language. Association for the Protection of the Meso-American Barrier Reef System. Radio series to promote environmental protection in areas inhabited by Garifuna communities.

Bolivia

Professional Training for Artisans of Stone Carving. Andean Cultural Center. Workshops, teaching manuals, and a museum to aid the professional development of stone carvers working in flagstone.

Brazil

Protection of the Cultural Heritage of the Northeast. Joaquim Nabuco Foundation. Modernization and restructuring of a warehouse for conservation of parts of the collection of the Museu do Homem do Nordeste.

Marketing of Folk Art. Center for Employment of Native and Indigenous People. Aesthetic and economic recognition of the ceramics and textiles of the indigenous Terena (Aruak) community of Cachoeirinha to improve their economic condition.

Cultural Chlorophyll. Novos Curupiras Ecological Action Group. Multiple performances of cultural events in villages of the state of Pará to promote protection of stands of mangroves, one of the ecological treasures of the state.

Chile

Art and Culture in Our Neighborhood. Municipality of Punta Arenas. Establishment of art schools in southern Chile to recover the identity of residents of Punta Arenas's neighborhoods.

Sociocultural Animation Program. Balmaceda Cultural Corporation. Tools for the development of community initiatives for the young people of Valparaíso.



2006 CDP—Ecuador: For ten years the Brothers for Eternity project of the municipality of Ibarra has brought positive results for the rural population through an annual cultural exchange among fifty families.

Colombia

Body and Musical Expression. Kootirrawa Foundation. Establishment of an art training school for indigenous Wayuu youths in the municipality of Manaure in the Upper and Middle Guajira Reservation.

Caribbean Citizen. Integrity and Transparency Foundation of the Atlantic. Television program on civic culture, obligations, and rights to be broadcast over the regional channel.

Crafts Creation as Projection of Life. Peace, Love, and Liberty Youth Organization. Production, design, and marketing of arts and crafts in the communities of Puerto Asís, Putumayo.

Costa Rica

Cucaramacara. Association for the Preservation of Flora and Wildlife. Puppetry education program and educational manuals for the prevention of illegal trafficking in wildlife and endangered species along the Costa Rica and Nicaragua border.

We Are the River and Our Frontier Is the Air. Ministry of Culture, Youth, and Sports. Artistic activities to protect the cultural diversity and rights of children of the Los Chiles community along the Costa Rica and Nicaragua border.

Ecuador

Brothers for Eternity. Municipality of Ibarra. Educational exchange in Ibarra between children from rural areas and children from the city.

Integration of Cultural Expressions. IX Cuenca International Biennial of Painting. Support for the publication of a series of didactic manuals to train youths and teachers.

El Salvador

Music and Dance for All. Association for the Organization and Education of Entrepreneurial Women of El Salvador. Recovery of Salvadoran cultural traditions and promotion of the arts among children, youths, parents, and teachers in the rural communities of Chalatenango, San Vicente, and Usulután.

Guatemala

Bilingual Drama Workshops. Adrián Inés Chávez Center for Mayan Studies—TIMACH. Programs for theater producers, culminating with a production of *Rabinal Achí*.

Let's Play Reading. Social Development Office of the Municipality of Guatemala. Literary workshops as part of the "Citizen Redignification" program.

Guyana

The Arts Journal. The Arts Forum, Inc. Academic journal on literature, history, art, and culture, accompanied by workshops promoting critical thinking, personal growth, and patriotism.



2006 CDP—Haiti: Two theater companies in Haiti were granted funding. The NIFE Company and the Association for Dance and Theater, for the artistic and technical training of 100 talented young people.

Haiti

Les Ateliers Voltaire. Compagnie NIFE Theater and Visual Arts Company. Theater and photography

workshops as an educational and sociocultural means of communication for young artists.

Dramatic Art. Association for Dance and Theater—ASDATH. Teaching the techniques of Haitian popular theater to young actors in an effort to preserve the genre.



2006 CDP—Honduras: Promotion and sponsorship of poetry and literature through Palito Verde Triniteca Cultural Association and PaísPoesible, which organized roundtables with the participation of poets, academic institutions, and others.

Honduras

PaísPoesible - Arts and Culture Poetry Magazine. PaísPoesible Writers' Association. Publication of literary journal and creation of alternative spaces for poetry appreciation.

A Literature Route. Palito Verde Triniteca Cultural Association. Roundtables on the importance of literary creation and reading in which recognized writers dialogue with the people of Trinidad.

Jamaica

West Vibez Culture Flex. Western Society for the Upliftment of Children. Training of a traditional music band and creation of workshops for crafts production to complement the academic education of at-risk youths.

Mexico

Protecting My Past, for a Better Future. Cultural Management Civic Association. Training workshops to promote community participation for the protection of Mayan cultural heritage at archaeological sites in the northern area of the state of Quintana Roo.

Nicaragua

Young to Young. Batahola Norte Cultural Center. Fostering knowledge and appreciation of national arts and culture among children and teenagers in the marginal suburbs of Managua.

Panama

Strengthening of Traditional Crafts Organizations. Besiko Cultural and Crafts Organization/Comprehensive Training and Development Center. Cultural management in marketing the crafts of the indigenous Ngäbe Buglé people.

Paraguay

Rituals and Realities. Station A – Cultural Center. Cultural promotion in Areguá to raise community awareness of the relationship between nature and culture through workshops, roundtables, and performances of rituals.

Expressions. Rural Studies and Popular Culture Society. Recovery of the Guaraní culture in rural communities to encourage solidarity, honesty, and individual identity.

Peru

Cultural Outreach. Art Museum of the Cultural Center of San Marcos National University. Traveling exhibition of Peruvian peasant lifestyle painting from the archives of the Museum, accompanied by educational programs in Comas, San Juan de Lurigancho, Villa El Salvador and Villa María del Triunfo.

The Life of My People. Museum of Folk Arts and Traditions, Riva Agüero Institute, Pontifical Catholic University of Peru. Exhibition and workshop on preservation of photographic materials in the Central Andes and Lima.

Suriname

Krin Kondre. Federation of Visual Artists in Suriname. Audio-visual environmental education project, developed by specialists and artists in public schools in Paramaribo and Nickerie.

Trinidad & Tobago

Our National Theater. National Drama Association of Trinidad and Tobago. Theater techniques for young professional and amateur actors.

Uruguay

The Word as a Root—Quiroga House Project. Cultural Department of the municipality of Salto. Remodeling of the museum and auditorium, including new audio-visual equipment and furnishings.

Center for Candombe Culture. So.Co.De. (Solidarity with Displaced Communities). La Bodega Youth Center. Workshops for the artistic expression of Candombe in the “Conciliation II” neighborhood.

Venezuela

Man and the Environment. La Salle Foundation. Renovation of the Center for Museum Interpretation and of the Entomology Permanent Gallery to showcase the results of agricultural research and educate communities about the region’s natural resources.

Additional Small Grants

In addition to the grants made by the Cultural Development Program, the Center made **sixteen** small grants (two more than in 2005). **Twelve** supported cultural initiatives in Washington, D.C.; **four** were for activities in the region. The grantees in Washington were the Patricia M. Sitar Center for the Arts (which serves children from low-income families, many of them children of Latino immigrants); XVII Latin American Film Festival; Embassy of Jamaica; D.C. Office of the Poet Laureate; Gala Hispanic Theater; Teatro de la Luna; Post-Classical Ensemble; FilmFest D.C.; National Museum of Women in the Arts; Cultural Institute of Mexico; Smithsonian Center for Latino Initiatives; and the OAS Museum of Art of the Americas. The grantees in the region were: Toronto International Latin-American Film Festival (TILFF), Canada; International Music Festival in Cartagena, Colombia; Studio C, S.A. in Guatemala City; and the Leandro Alviña Miranda Instituto Superior de Música in Cuzco, Peru.

B. Exhibits

The Exhibits Program is the Center’s oldest program and the one that attracts the most attention to IDB. Exhibits are presented in the Center’s art gallery in

the IDB headquarters in Washington, D.C., or mounted as traveling exhibitions.

Shows reflect the cultural history of nations and their relationship to development, providing an avenue of expression for the diverse societies of North, Central, and South America, the Caribbean, as well as donor countries in Western Europe, Israel, Japan, and Korea.

The program’s singular focus on the relationships between culture and development has given it a unique voice within the international cultural community of Washington, enabling it to raise the profile of the countries of the region, for many of which the Center is the most visible cultural showcase in the U.S. capital.



IDB President Luis Alberto Moreno (front) during the opening of the exhibit, “A Beautiful Horizon: The Arts of Minas Gerais, Brazil” with the Brazilian delegation (left to right): Wilson Nelio Brumer, Secretary of Economic Development of the State of Minas Gerais; José Carlos Miranda, Alternate Governor for Brazil to the IDB-IIC; Maria Eleonora Santa Rosa, Secretary of Culture of the State of Minas Gerais; Fernando Pimentel, Mayor of Belo Horizonte; Felipe Saraiva, Minister of Health; Roberto Abdenur, Ambassador of Brazil to the United States; Arlindo Villaschi, IDB Alternate Executive Director for Brazil and Suriname; and Vanessa Amarante, External Relations Advisor at the State Secretariat of Economic Development. Photo: IDB Photography Unit.

Under IDB rules the Center is responsible for conceiving, curating, and organizing the exhibits, thus ensuring their quality, academic integrity, and thematic alignment with the Bank’s agenda. Rigorous quality control has been essential in helping the Exhibits Program to acquire and maintain its prestige over the years, despite its relatively modest scale compared with exhibits presented at major U.S. museums. During 2006, the Center’s Exhibits Program was the subject of **125**

press reviews (local, national, and international), **100** printed listings, **22** TV segments, and **3** radio interviews. The program produced **4** publications (Portuguese-English, English, and **2** Spanish-English). **10,000** people visited the gallery, in addition to **16** school groups that received guided tours.

- Each year, the Center’s signature exhibition is devoted to the country and city designated as the site of the annual meeting of the IDB Board of Governors. In **February** 2006, the Center paid tribute to Brazil by presenting **“A Beautiful Horizon: The Arts of Minas Gerais, Brazil”** on the occasion of the 47th Annual Meeting of Governors, held in Belo Horizonte, capital of the state of Minas Gerais. With this exhibit, Brazil became the IDB member country to have the greatest number of exhibitions devoted to it in the history of the Center’s Exhibits Program.

The show exhibited 56 objects, from baroque *oratórios* (altars) to expressions of contemporary art by artists from that city, as well as popular and folk art and applied arts. A special section devoted to the history of Belo Horizonte illustrated Brazil’s transition from the traditional ways of the nineteenth century to the modernity of the twentieth century. The exhibit emphasized relationships of all types present in Brazilian society. The objects selected were borrowed from collections in Ouro Preto (Museo de Oratório, Flavio Gutierrez Cultural Institute, and Casa Guinard), the Pampulha Museum of Art, the Abilio Barreto Historical Museum, the Municipal Cultural Foundation of Belo Horizonte, and private collections.

The opening of the exhibit was attended by the mayor of Belo Horizonte, Fernando Pimentel, and a large delegation of state and municipal officials. The Washington and Brazilian press provided ample coverage of the exhibit, with articles appearing in the *Washington Post*, the *Washington Diplomat*, and *Jornal O Tempo* (several articles). TV Globo, Rede Minas, Bandeirantes, and Brazilian state and municipal information agencies also covered the event.

- A proposal to acquire for the Bank a work by Minas Gerais artist Thaís Salgado Helft was endorsed by the Center’s Acquisition Committee.



The art gallery of the IDB Cultural Center showing “The Arts of Guyana: A Multicultural Caribbean Adventure.”
Photo: IDB Photography Unit.

- **June** saw the opening of **“The Arts of Guyana: A Multicultural Caribbean Adventure,”** which included 50 Amerindian objects as well as paintings and sculptures by contemporary artists, selected exclusively from artists living and working in Guyana—a country with a high rate of emigration. The works selected were borrowed from the artists and from public and private institutions. Coinciding with the 40th anniversary of the country’s independence, the exhibit paid tribute to the Amerindian populations of the Americas and marked Caribbean Heritage Month, declared by the U.S. Congress. The show received favorable press coverage in the *Washington Times* and the *Washington Diplomat* and was featured in the “Sunday Source” section of the *Washington Post*. Video segments filmed at the opening, with interviews of IDB President Luis Alberto Moreno and Guyana’s ambassador to the United States, Bayney Karran, were also shown on Guyana and Barbados Television (Caribbean Media Corporation, Caribbean Broadcasting Corporation, Guyana Television Broadcasting, Capital News, C.N.S. Channel 6TV, Capitol News Channel 7, and others).

- In **August**, the Center presented **“Selections from the IDB Art Collection,”** composed of 40 works in various media. Featuring recent acquisitions, the show received very favorable reviews in the *Washington Post*, the *Washington Times*, the *Washington Diplomat*, and other local media. The event served to highlight the idea that the Bank perceives development as a comprehensive process.



From left to right. Bayney R. Karran, Ambassador of Guyana to the United States; Jerry Christopher Butler, IDB Executive Director for the Bahamas, Barbados, Guyana, Jamaica, and Trinidad and Tobago; Joshua Sears, Ambassador of the Bahamas to the United States; and IDB President Luis Alberto Moreno during the opening ceremony of “The Arts of Guyana: A Multicultural Caribbean Adventure.” Photo: IDB Photography Unit.

- The highlight of **December** was the “**III Inter-American Biennial of Video Art.**” The Center conceived the event as a space in which artists who use video technology could involve themselves in the debate on development, not only by interpreting the problems of the region, but also by proposing solutions. In this third iteration, the Biennial clearly attained international recognition, as reflected by the registration of 211 videos from 20 countries. The cash value of the prizes reached US\$10,000, an electronic registration system was created in the four official languages of the Bank, and, as a goodwill gesture, Puerto Rico was included as a part of the Latin American and Caribbean family.



The winning videos, honorable mentions, and videos selected from the “III Inter-American Biennial of Video Art” organized by the IDB Cultural Center were shown at the Center’s gallery in Washington from December 4, 2006 to January 16, 2007. The Biennial is a completely open event that invites video artists who are nationals of countries of the region and of IDB member countries. Photo: IDB Cultural Center.

The international jury was composed of Irma Arestizábal, Secretary of the Istituto Italo-Latino Americano in Rome, and José Ignacio Roca, Chief of Traveling Exhibitions of the Banco de la República de Colombia, Colombia’s Central Bank. Following deliberations, **19** videos were selected from **9** countries. **Eight** prizes were awarded to artists from **Argentina, Venezuela, Mexico, Brazil, Colombia,** and **Panama.** During 2007, a traveling version of the Biennial will visit sites in the United States, Europe, and the region.

C. Concerts and Lectures

The Concert and Lecture Series is a forum for the exchange of ideas and a showcase for outstanding talent from IDB member countries. The series is proud to feature established as well as upcoming figures in the arts, sciences, and humanities.

In 2006, the Center organized **27** concerts and lectures (**three** more than the average of **24** recorded in previous years)—without an increase in its budget. These events received **141** reviews in the print and broadcast media and were mentioned **71** times in published cultural calendars.

Also in 2006, the Concert and Lecture Series collaborated with a record number of external partners: **five** concerts were held with the Washington National Opera’s Domingo-Cafritz Young Artist Program, Alvaro Domingo Productions, the Marlow Guitar Series, and the Youth Orchestra of the Americas. **Seventeen** countries were represented, and **five** embassies (those of Austria, Mexico, Brazil, Paraguay, and Nicaragua) co-sponsored activities. **Seven** events were organized in honor of Caribbean Heritage Month, the Duke Ellington Jazz Festival, FilmFest DC (the International Film Festival of Washington, D.C.), and the XVII Latin American Film Festival.

Also remembered were important anniversaries in the history of culture—among them the 250th anniversary of the birth of Wolfgang Amadeus Mozart; the 20th anniversary of the death of Jorge Luis Borges; the celebration of the 25th anniversary of the independence of Belize; and the 40th anniversary of the poetry reading by Pablo Neruda at

the Mayflower Hotel in Washington, D.C. The commemoration of the 1966 reading by the Chilean winner of the Nobel Prize was the first in the city since the original event (see box).

The program also sponsored the launches of **two** books and the premieres of **four** feature-length films. Lectures and panel discussions focused on issues of cultural concern in the region, such as filmmaking and marketing, sustaining cultural heritage, contemporary literature in Spain and Latin America, and current issues in Bolivia and Guyana. Also presented were **one** ballet, **two** operettas, **one** concert for children, and recitals of jazz, classical, and indigenous music. On some of these events, the Center worked closely with the IDB's country offices in Belize, Paraguay, and Guyana.

Activities

• Tribute to Outstanding Personalities in Culture

The first concert of the year, presented in collaboration with the Embassy of Austria, featured the violin and piano duet of Jehi Bank and Paul Gulda. The program, entitled "Fathers and Sons," paid tribute to **Wolfgang Amadeus Mozart** on the 250th anniversary of his birth. The concert included works by Mozart and his father Leopold, as well as works composed by the fathers of the performers, **Friedrich Gulda** and **Junsang Bahk**. The Bahk composition was a Washington premiere.



Jehi Bahk and Paul Gulda of Austria in concert in January to celebrate the 250th anniversary of Mozart's birth. Photo: IDB Photography Unit.

In remembrance of the 20th anniversary of the death of the writer **Jorge Luis Borges**, the Center, in

collaboration with the IDB's Inter-American Initiative for Social Capital, Ethics, and Development, invited **Dr. Bruno Bosteels** to explore the asymmetries between ethics and politics in the work of the prestigious Argentinean author. Born in Belgium, Bosteels is associate professor of Spanish at Cornell University. His talk was entitled "Borges, Politics, and Ethics."

In **June**, the IDB Cultural Center recreated the celebrated poetry reading given by **Pablo Neruda**, winner of the Nobel Prize for Literature, at Washington's Mayflower Hotel in 1966. Neruda was the guest of Felipe Herrera, then IDB president. The centerpiece of the recreation was the original tape recording of Neruda's reading. The event was the subject of unprecedented attention in the international media, including a lengthy article in the *Washington Post*.



In collaboration with Álvaro Domingo, alumnae of the Washington National Opera's Domingo-Cafritz Young Artist Program performed *Women's Life and Love – Masterpieces Composed or Inspired by Women*. Photo: IDB Photography Unit

• Young Talent

In collaboration with the IDB Cultural Center, the Washington National Opera's **Domingo-Cafritz Young Artist Program** marked the Opera's 50th anniversary with the premiere of a punk version of *Hansel and Gretel*, based on the classic story by the Brothers Grimm. The 90-minute operetta, with piano accompaniment, was presented twice and reviewed by the *Washington Post*. **Obed Ureña, Erin Elizabeth Smith, Christina Martos, Leslie Mutchler, and JiYoung Lee** were some of the young singers directed by **Steven Jarve** and **Chia Patiño**.

The son of tenor Plácido Domingo, **Álvaro Domingo**, teamed with the Center to organize a concert of classical pieces composed or inspired by women. Entitled *Women's Life and Love – Masterpieces Composed or Inspired by Women*, starring **Washington National Opera Young Artists alumnae** soprano Amanda Squitieri, mezzo Erin Elizabeth Smith, and pianist Nino Sanikidze; they were accompanied by Washington National Opera Orchestra cellist Elizabeth Davis. The program included works of Elizabeth Jacquet de la Guerre, Robert Schumann, Claude Debussy, Joaquín Turina, and Maria Szymanowska, as well as the world première of *Web of Dreams*, written especially for the performers by Scott Wheeler.

- **The Guitar, a Universal Instrument**

Two concerts devoted exclusively to the guitar were also hosted by the Center. The first featured **Dale Kavanaugh**, one of the foremost guitarists of Canada and winner of the Andrés Segovia Competition and the International Scandinavian Guitar Competition. Ms. Kavanaugh is musician-in-residence at Acadia University in Canada. Her program included pieces by Domeniconi, Ruiz-Pipo, and Heitor Villa-Lobos, as well as one of her own compositions.

The second guitar recital was given by **Alberto Rojo**, an Argentinean musician and composer who has performed with Grammy Award winner Mercedes Sosa, whose repertoire has featured some of Mr. Rojo's compositions.

- **Multiculturalism, Politics, and Indigenous Issues**

The Bolivian writer **José Edmundo Paz-Soldán**, a professor at Cornell University and member of the literary movement known as “McOndo,” lectured on “Evo Morales's Bolivia.” Paz-Soldán described the changes taking place in Bolivian society after that country's election of the first indigenous president in the Americas. He also analyzed the trends underpinning Latin America's political turn to the left. Paz-Soldán is a recipient of Bolivia's National Writers Award and of the prestigious Juan Rulfo Award.

In July, Guyanese professor and activist **Rupert Roopnaraine**, one of the most distinguished

Caribbean intellectuals of his generation, lectured via satellite on “The Culture of Politics and the Politics of Culture in Guyana,” taking as examples the works of Martin Carter and Stanley Greaves. The lecture revolved around the theme of the decadence of political culture in Guyana following the fragmentation of the national anti-colonialist movement at the beginning of the 1950s. The talk was illustrated with the poems of Martin Carter and the paintings of Stanley Greaves, as a complement to the exhibit “The Arts of Guyana: A Multicultural Caribbean Adventure.”



Jorge Reyes, a Mexican new-age rocker, presented “Nahui Olin, Woman of Light,” a vision of the life, love, and art of Carmen Mondragón, a Mexican woman of extraordinary talent who lived in the early twentieth century. Mondragón was portrayed by Ariane Pellicer; her recitations were supplemented by Jorge Reyes, who composed the music for the show. Sculptress Ana Pellicer created Ariane Pellicer's copper wardrobe. Photo: Adelina Pérez del Castillo.

- **Women in Culture**

In March, Washington's National Museum of Women in the Arts inaugurated a major exhibition of pre-Columbian art from Mexico and Peru, in tribute to the role of women in the Americas before the arrival of Europeans. As partner in the events held concurrently with the exhibition and in support of the show's catalogue, the IDB Cultural Center, in collaboration with the Cultural Institute of Mexico, organized an unusual concert program entitled “Mystic Rituals of Prehispanic Mexico,” created by rock musician **Jorge Reyes**. The concert combined high-tech music with indigenous instruments and

voices, all used as a backdrop for two male Aztec dancers dressed in native costumes. **Ariane Pellicer**, wife of Mr. Reyes, read a selection of verses by the poetess Carmen Mondragón, known as Nahui Olin by her contemporaries in Mexico in the 1920s.

- **Literature**

In May, in collaboration with the Embassy of Spain, a roundtable was organized on “Contemporary Latin American and Spanish Literature.” Participants included the philosopher **Camilo José Cela Conde**, poet and critic **José Corredor Matheos**, novelist **Eugenio Fuentes**, playwright and novelist **Andrés Ibáñez**, poet and novelist **Carlos Marzal**, novelist **Rosa Montero**, novelist **José Ovejero Lafarga**, and novelist **Horacio Vázquez-Rial**. The panel was moderated by **José María Naharro-Calderón**, professor of contemporary Spanish literature at the University of Maryland.

In November, **Marie Arana**, editor of the respected “Book World” section of the *Washington Post*, was invited to introduce her latest novel, *Cellophane* (Random House). The Peruvian-born writer discussed the challenges that journalists of Hispanic origin face in the United States.

- **Culture and Sustainable Development**

In September, the Center combined a seminar and book launch on the subject of “Sustainable Culture/Sustaining Culture: The Politics and Economics of Cultural Diplomacy in the 21st Century.” Curated by **Barbara T. Hoffman**, editor of *Art and Cultural Heritage: Law, Policy and Practice* (Cambridge University Press), the seminar featured Peruvian archaeologist **Elías Mujica** of the Consortium for Sustainable Development of the Andean Ecoregion, **Wend Wendland** of the World Intellectual Property Organization, **Charles Di Leva** of the World Bank Legal Department, **Álvaro Soto** of Expedition America, **Francisco Javier López Morales** of the National Institute of Anthropology and History in Mexico, and **Trevor Carmichael**, principal of Chancery Chambers in Barbados.

- **Bossa Nova and Jazz**

In May, the Embassy of Brazil partnered with the Center to present at the IDB the prestigious **Vinicius Cantuária Jazz Quintet**, led by Caetano Veloso’s long-time percussionist. Cantuária’s song *So*

voce has sold more than two million copies in Brazil alone. The other members of the quintet are **Paul Socolow**, **Michael Leonhart**, **Adriano Santos**, and **Dende**. The concert included pieces by Antonio Carlos Jobim and Gilberto Gil, as well as Cantuária’s own works.

In October, the Center co-sponsored the **Duke Ellington Jazz Festival in Washington**, a series of jazz concerts performed throughout the city in conjunction with other special events. The opening gala entitled “Vivan las Américas” was held at the IDB, under the direction of clarinetist **Paquito D’Rivera** and with the participation of trumpeter **Roy Hargrove**, jazz singer **Roberta Gambarini**, and the Mexican marimba group **Na’ Rimbo**. Evening celebrations included a special recognition of **Dr. Billy Taylor** for his lifetime contribution to jazz offered by Eleanor Holmes Norton, the delegate of the District of Columbia to the U.S. Congress. The following day, Na’ Rimbo gave a concert for 200 students, some of whom joined the group on stage for the finale.

In December, the Center presented the **Jazz Camerata of the Americas**, comprising seven musicians from the Youth Orchestra of the Americas. The musicians interpreted the works of several of the region’s noted composers and song writers—among them Antonio Carlos Jobim, Tito Puente, John Coltrane, Consuelo Vázquez, and Machito. The group was directed by trumpeter **Antonio Dangerfield**.

- **Opportunities for Young Artists in Popular Culture**

For the third time, the IDB Cultural Center teamed up with the **Cardozo Ocampo Paraguayan Music Competition**, held in Asunción, Paraguay. The 2006 competition was devoted to guitar duos. **Milcíades Brítez** (25, blind from birth) and **Carlos Reinoso** (20), from the Paraguayan town of Pedro Juan Caballero, in Amambay, took first prize over 23 other duos. Part of their prize was the opportunity to perform at the Center in Washington. Their September program included some of the most popular melodies of Paraguay. The Center rebroadcast the concert via cell phone to a radio station in the artists’ home town.

In October, the **Folk Ballet of Nicaragua** performed at the IDB Conference Center. A troupe of 33 dancers and a four-piece orchestra of flutes and marimba interpreted Nicaraguan folk dances and presented a danced adaptation of *El Güegüense*, a literary work declared by UNESCO as part of the “Oral and Intangible Heritage of Humanity.”

• **Film as Art and Industry**

As part of the International Film Festival of Washington, D.C. (**FilmFest DC**), which featured Brazil in 2006, the Center organized a public screening of the documentary, *This Is Bossa Nova: The Histories and Stories*, by Brazilian director **Paolo Thiago**, who attended the event. The Center also premiered the English-language feature length film, *The Feast of the Goat*, by **Luis Llosa**, based on the 1996 book of the same title by Peruvian **Mario Vargas Llosa**. Film and book trace the dictatorship of Rafael Trujillo in the Dominican Republic. Star **Isabella Rossellini** attended the première, together with the film’s director.

As the **XVII Washington Latin American Film Festival** was being held in Washington, the IDB Cultural Center, together with the Inter-American Association of Cultural Attachés and the American Film Institute, hosted the opening of the festival and the première of the film *To the Other Side*. The feature-length film of Mexican director **Gustavo Loza** tells stories of children in three different counties (Mexico, Cuba, and Morocco) who have something in common: their fathers have had to abandon them to search for work in another country. They also share a commitment to rejoin their fathers. At the closing of the festival, the Center presented the feature-length *Maroa* (Venezuela), the story of a poor girl from Caracas who, with the help of her music teacher and Venezuela’s youth orchestra system, becomes a clarinet virtuoso. At the closing ceremony, the Center presented the first **IDB Cultural Center Prize**, instituted to recognize an individual who has made a distinguished contribution to filmmaking in the region. Anthony Gittens, director and founder of the International Film Festival of Washington, D.C. (FilmFest DC) was honored with a commemorative plaque and a donation of US\$1,000 to a charity of his choice.

Pablo Neruda’s Recital in Washington, D.C.



A feature article in the *Washington Post* was just one link in a chain of international press attention lavished on the recreation by the IDB Cultural Center of the poetry reading given in Washington on June 18, 1966, by Chilean poet Pablo Neruda (1904–1973). At the invitation of the IDB’s president, Felipe Herrera, and the U.S. Library of Congress, the Nobel laureate read fifteen of his poems at the Mayflower Hotel. Leopoldo Castedo, a Chilean historian born in Spain and then cultural advisor to the IDB president, introduced the poet. The recreation of the reading was held in the IDB Conference Center, with a bilingual transcript of the poems read, while the audience, which overflowed into the hallways, listened to Neruda’s voice on the original tape recording and watched videos provided by the Embassy of Chile of the poet’s three homes in Santiago, Valparaiso, and Isla Negra.

The recreation, available on a CD produced in collaboration with the Neruda Foundation, includes a bilingual brochure with the texts of the poems read, the original introductory remarks of Leopoldo Castedo, and an introduction by Jorge Edwards, a Chilean writer and friend of Neruda, who generously made his Introduction available for the CD edition. The CD was introduced in March 2007 during the Annual Meeting of IDB Governors in Guatemala.

The production of *Maroa* was financed in part by the Grupo Ibermedia, created by Spain in cooperation with 13 countries of the region. Ibermedia encourages the production and distribution of films in Spanish- and Portuguese-speaking countries. As a complement to the Latin American Film Festival, the Center organized a roundtable on “**Latin American Film, Ibermedia, and Ibero-American Cultural Cooperation**,” with the participation of **Todd Hitchcock** (American Film Institute), attorney **José Martínez**, **Elena Vilardell**

(Ibermedia), **Hugo Castro** (FIPCA, Ibero-American Producers), **Gustavo Dahl** (ANCINE, Brazil), **Alberto Castro Ferrer** (AECI, Spanish Agency for Cultural Cooperation), and **Jorge Álvarez** (INCAA, Argentina). The roundtable was sponsored by the Embassy of Spain.

• Celebrating Afro-America

In June, as part of Caribbean Heritage Month celebrations in the United States, the Center presented the **Trinidad and Tobago Defense Force Steel Orchestra**, a military band whose sole instrument is the steel pan. Composed of 33 members, the orchestra interpreted melodies by Stevie Wonder, Carlos Santana, and Calypso Rose, among others. In homage to Belize, which in September 2006 celebrated the 25th anniversary of its independence, the Center organized a concert by **“Chico” Ramos and Friends**, a band formed of five artists who perform *punta* rock music with *soca* rhythms and lyrics in Garifuna.

D. IDB Art Collection

The Bank’s art collection consists of **1,740** works, of which **19** were added in 2006. The new acquisitions include works by artists such as Winston Strick (**Guyana**), Antonio Seguí (**Argentina**), Thaís Salgado Helft (**Brazil**), Diego Masi (**Uruguay**), Carlos Cruz Díez and Mercedes Pardo (**Venezuela**), Emilio Sánchez (an American of Cuban-origin), and Mauricio Lasanky (an Argentine-born American). Lasanky’s work was selected for special mention in this report (see box). The IDB Cultural Center provided assistance for **850** rotations of artworks in offices, executive suites, and public areas and processed **150** verifications of return of artworks from staff retiring from the IDB. Each movement was recorded in the collection’s database. The Center also granted **10** authorizations to reproduce artworks from the collection in educational publications.

At the Annual Meeting of IDB Governors in Belo Horizonte, the Bank received a bust of Brazil’s former President, **Juscelino Kubitschek**, sculpted by **Leonardo Leal Santana** of Minas Gerais. The bust is on permanent display in the southeast corner of the atrium of the Bank’s headquarters building, near that of former IDB president **Felipe Herrera**. All the works mentioned above were examined by the Center’s Acquisition Committee.

In 2006, the IDB Art Collection also added a portrait of former Bank President **Enrique V. Iglesias**. Portrait artist **Ned Bittinger** has painted two U.S. Secretaries of State, James A. Baker and Lawrence Eagleburger, as well as many figures from the business, judicial, medical, and diplomatic worlds. His portraits can be found in the collections of Dr. Henry Kissinger, the University of Virginia, Loyola College, George Washington University, and the Baker Institute for Public Policy. Upon completion of building renovations, the portrait of President Iglesias will be hung on the 11th floor of the headquarters building near the executive suites. Upon completion of renovations to the executive dining rooms, the Center relocated selected works from the Art Collection to reflect the new leadership at the IDB.



Félix Ángel, General Coordinator and Curator of the IDB Cultural Center, gives the International Neighbors Club a tour of the exhibit “Selections from the IDB Art Collection In Celebration of Hispanic Heritage Month 2006.”

Between August 28 and November 17 **“Selections from the IDB Art Collection,”** which included **40** works from the region, received 1,400 visitors and garnered rave reviews from the press. Particularly significant reviews appeared in the *Washington Times* and the *Washington Diplomat*, which described the exhibit as follows in its October issue: “The works in this exhibition are wonderfully varied, dealing with a number of Latin American themes, such as European influence, old dreams, folk art, and the desire to emerge in a way that’s universal but particular. It shows that Latin American art has been on a long and often difficult journey to overcome the expectations of outsiders. And to judge by this exhibition, that effort has been a success.”

“Latin American Graphics: The Evolution of Identity from the Mythical to the Personal,”

curated by the Center for the Museum of Latin American Art (Long Beach, CA), included 7 works from the IDB Art Collection. The show toured 14 U.S. museums between its opening in 2002 and its closing last year. The tour ended at the Holland (Michigan) Museum, where it was sponsored by the Herman Miller Foundation, LaSalle Bank, and Magna Donnelly. As part of the tour, the Curator of the IDB Cultural Center was invited to give a lecture at Weber State University in Utah.

Over the last four years, the exhibition enabled the IDB to be present, through works from its collection, at the following venues (in chronological order): Museum of Latin American Art (Long Beach, CA); Rutgers-Camden Center for the Arts (Camden, NJ); Grand Rapids Art Museum (Grand Rapids, MI); Saint Joseph College Art Gallery (West Hartford, CT); The Museum of Art & History (McPherson Center, Santa Cruz, CA); Lowe Museum of Art (Amarillo, TX); Smith College Museum of Art (Northampton, MA); Middlebury College Museum of Art (Middlebury, VT); The Art Gallery, Paul Creative Arts Center, University of New Hampshire (Durham, NH); Muskegon Museum of Art (Muskegon, MI); Mary Elizabeth Dee Shaw Gallery (Ogden, UT); and The Holland Museum (Holland, MI).

The presentation of the exhibition at the venues mentioned above received, in each instance, numerous reviews, frequently illustrated with IDB artworks. Noteworthy among the reviews were those that appeared in the following media: *Ottawa Advance*, Jennison, MI; *New York Times*, NY; *On The Town*, MI; *Hartford Advocate*, CT; *Living Arkansas* (a monthly review), AR; *Go&Do (Entertainment Guide)*, AR; *Artnotes*, AR; *Miami New Times*, FL; *The Monitor*, MI; *Grand Rapids Press*, MI; *The South Advance*, MI; *Santa Cruz Style*, CA; *Good News CT Press*, CT; *The Hartford Courant*, CT; *Tiempo*, CT; *Hartford News*, CT; *Valley News*, CT; *West Hartford News*, CT; *Latin Arte News*, CT; *Identidad Latina*, CT.

After the Executive Dining Rooms were remodeled, the CCN relocated selected works from the Art Collection to reflect the new leadership at the IDB.

Highlight of the IDB Art Collection



Emiliano Zapata and Diego Bolivar, Our Grandchildren, 1977, by Mauricio Lasansky, b. Buenos Aires, Argentina, 1914, intaglio on paper (60/70), 164 x 102 cm, Art Collection of the Inter-American Development Bank. Photo: Gregory R. Staley.

Mauricio Lasansky is a prestigious printmaker who has been active as an artist for more than 65 years. Born in Argentina, where he emerged as an artist, Lasansky moved to New York with help from a Guggenheim Fellowship. For more than 55 years he lived and worked in Iowa City, Iowa. Lasansky is known for having revitalized printmaking from his post as director of the University of Iowa's School of Art and Art History, where he succeeded the American artist Grant Wood after World War II. For many years large-scale prints such as Lasansky's posed a problem for printmakers. Lasansky solved the problem by using multiple plates placed together on a press. His stroke is refined and elegant, as well as expressive and measured, and his images unfold in a range of neutral tones that for a long period expressed the artist's inclination for chiaroscuro, a characteristic of classic printmakers such as Rembrandt and Goya. In the last two decades, however, Lasansky has introduced to his prints brilliant and primary colors. His prints combine a variety of graphic techniques, such as drypoint, aquatint, and etching. Over the span of his career he has created series of prints that offer a glimpse into his ideas on the world and life. The work reproduced here is dedicated to his grandchildren. The donkey's image comes from the same plate that he used almost two decades ago for a portrait of his son, the children's father. The print was reproduced in the *Washington Times* and the *Washington Diplomat* to illustrate reviews of "Selections from the IDB Art Collection."

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