

MEXICO 2010

A photography exhibition honoring Mexico,
site of the 51st Annual Meeting of the Board of Governors
of the Inter-American Development Bank



MÉXICO 2010

UNA VISIÓN DEL SIGLO XXI

Una exhibición de fotografía que rinde homenaje a México,
sede de la 51a Reunión Anual de la Asamblea de
Gobernadores del Banco Interamericano de Desarrollo



MARCH 1 TO APRIL 30, 2010



CENTRO CULTURAL DEL BANCO INTERAMERICANO DE DESARROLLO





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MARCH 1 TO APRIL 30, 2010

Foreword

The Inter-American Development Bank is pleased to present at its headquarters in Washington, D.C., the exhibition "Mexico 2010: A Vision of the 21st Century," organized by the Bank's Cultural Center in honor of Mexico, the site of this year's 51st Annual Meeting of the Board of Governors of the IDB. The intention of this photographic survey is to gauge perceptions among visual artists in Mexico, in light of the realities and challenges facing their nation in the first decade of the new century.

The city of Cancun, where this year's meeting takes place, is an excellent example of what the region and the IDB can do in terms of development. It was there, one thousand miles away from Mexico City, that in 1967 the Banco de México decided to undertake a study to determine the viability of tourism development in Cancun, where scarcely one hundred people lived at that time.

The geographic—strategic—location of the area, its stable weather, and its natural and cultural resources made it ideal for an enterprise that eventually would bring in extraordinary revenue for the country and improve the lives of thousands of Mexican citizens.

Today Cancun attracts more than four million visitors a year, with an average of 190 flights a day. The population has increased to more than 600,000 people. The economy of the city is booming, and the social fabric is diverse. Tourism's contribution to the country's well-being is tangible.

The IDB feels proud of having contributed to the development of Cancun with an infrastructure loan of US\$27 million to the Banco de México more than forty years ago. This year marks the fortieth anniversary of the initial development of the city.

In choosing Cancun for its Annual Meeting, the most significant institutional event in the life of the Bank, we reinforce such a mission.

Luis Alberto Moreno

President

Inter-American Development Bank
Washington, D.C.

Presentación

El Banco Interamericano de Desarrollo se complace en presentar la exposición "México 2010: Una visión del siglo XXI" en su sede de Washington, D.C. Esta iniciativa del Centro Cultural del Banco se llevó a cabo en homenaje a México, sede de la 51ª Reunión Anual de la Asamblea de Gobernadores del BID, a celebrarse este año. La búsqueda fotográfica se formuló con el propósito de evaluar las percepciones de diversos artistas visuales de México a la luz de las realidades y los desafíos que enfrenta su nación en la primera década del nuevo siglo.

La ciudad de Cancún, donde tiene lugar la reunión de este año, constituye un excelente ejemplo de lo que la región y el BID pueden lograr en lo referente al desarrollo. En 1967, cuando en esa localidad situada a más de mil quinientos kilómetros de la Ciudad de México vivían apenas unas cien personas, el Banco de México la eligió para llevar a cabo un estudio con el propósito de determinar la viabilidad de su desarrollo turístico.

La estratégica ubicación geográfica de la zona, su clima estable y sus recursos naturales y culturales la tornaban ideal para un emprendimiento que, con el tiempo, brindaría ingresos extraordinarios al país y mejoraría la vida de miles de ciudadanos mexicanos.

Hoy en día, Cancún atrae a más de cuatro millones de visitantes por año, con un promedio de 190 vuelos diarios. La población se ha incrementado hasta superar los 600.000 habitantes. La economía de la ciudad es extremadamente próspera, y el tejido social evidencia una gran diversidad. La contribución del turismo al bienestar del país se ha hecho tangible.

El BID desea expresar su orgullo por haber contribuido al desarrollo de Cancún otorgando al Banco de México un préstamo para la infraestructura, por valor de US\$27 millones, hace más de cuarenta años. Este año se cumple el cuadragésimo aniversario del desarrollo inicial de la ciudad.

Con la elección de Cancún como sede para celebrar su Reunión Anual, el evento institucional más significativo en la vida del Banco, reafirmamos esta misión.

Luis Alberto Moreno

Presidente

Banco Interamericano de Desarrollo
Washington, D.C.

Introduction

The present exhibition, entitled “Mexico 2010: A Vision of the 21st Century,” has been organized as a tribute to Mexico, site of the 51st Annual Meeting of the Board of Governors of the Inter-American Development Bank. It will focus thematically on the challenges and expectations of the Mexican people facing the new century, as interpreted by the national artists and photographers from Mexico who responded the Cultural Center’s open call launched in 2009.

One hundred thirteen artists registered for the competition, submitting more than two hundred entries. The issues treated in the photographs cover practically every aspect of today’s life: economics, politics, culture, human rights, the environment, tradition, and gender equality, just to name a few. One aspect that is important to point out is the competition’s use of technology, since all entries were submitted electronically. The physical exhibition was put together after printing the high-resolution images of the entries, also received via computer. Overall, it has been very much a paperless exhibition, except for the final presentation, which can be appreciated at the IDB Cultural Center Gallery at the IDB’s headquarters in Washington, D.C.

Mexico is not an isolated case in the context of Pan American integration. Certainly the country has made great advances on many fronts, while others require special attention. This is not simply an exhibition to look at; it is an opportunity to reflect on the region’s problems as well and, through the lenses and sensibilities of the Mexican artists, to imagine effective solutions.

Félix Ángel

Director and Curator
IDB Cultural Center
Washington, D.C.

Introducción

La presente exposición, titulada “México 2010: una visión del siglo XXI,” se ha organizado como tributo a México, sede de la 51ª Reunión Anual de la Asamblea de Gobernadores del Banco Interamericano de Desarrollo. Su foco temático son los desafíos y las expectativas del pueblo mexicano frente al nuevo siglo, tal como los interpretan los artistas y fotógrafos de México que respondieron a la convocatoria abierta lanzada en 2009 por el Centro Cultural.

En el concurso se inscribieron ciento trece artistas, que presentaron más de doscientos trabajos. Los temas tratados en las fotografías abarcan casi todos los aspectos de la vida moderna: economía, política, cultura, derechos humanos, medio ambiente, tradición e igualdad de género, por nombrar sólo unos pocos. Un aspecto que cabe destacar es el uso de la tecnología en el marco del concurso, puesto que todas las obras fueron enviadas por vía electrónica.

La exposición física se organizó luego de imprimir las imágenes de alta resolución que entregaron los participantes, también por medios electrónicos. En líneas generales se trata de una exposición con escaso uso de papel, con la excepción de la muestra final, que puede apreciarse en la galería del Centro Cultural del BID, en la sede de Washington, D.C.

México no es un caso aislado en el contexto de la integración panamericana. No cabe duda de que el país ha realizado grandes avances en muchos frentes, mientras que otros requieren atención especial. Ésta no es sólo una exposición para mirar, sino también una oportunidad para reflexionar sobre los problemas de la región e imaginar soluciones efectivas a través del lente y la sensibilidad de los artistas mexicanos.

Félix Ángel

Director y Curador
Centro Cultural del BID
Washington, D.C.



Jury Statement

The jury of the Inter-American Development Bank Cultural Center competition and exhibition “Mexico 2010: A Vision of the 21st Century” met on December 17, 2009, and decided unanimously—after evaluating the works submitted for its consideration—to award the following prizes on the basis of visual impact and originality of the photography submitted, in connection with the competition’s underlying thematic content and concept:

First Prize, US\$3,000, to *El dormitorio*, de la serie, *Los mexicanos de hoy (marido y mujer)* [*In the Bedroom*, from the series *Mexicans Today (Husband and Wife)*], 2009, by **Eric Scibor-Rylski**, which subverts the archetypical Latin macho image and recasts prevailing expectations about gender and family roles in an intimate and familiar setting. The photograph addresses a Mexico of shifting gender roles and shared responsibilities, a reminder that Mexico’s challenges and accomplishments are not only those associated with technology and economic advancement, but also those of a society in social evolution in its most basic and everyday manifestation.

Second Prize, US\$2,000, to *Paso del Norte: muro fronterizo de Tijuana (México) – San Ysidro (Estados Unidos)* [*Northern Crossing: Dividing Wall of Tijuana (Mexico)–San Isidro (United States)*], 2009, by **Guillermo Castillo Ramírez**. The stark image of a wall imprinted with fading vestiges of faces from broadsides speaks in a highly visceral way of challenges still to be met in achieving a future that, in economic terms, encompasses integration and free movement. The image of a wall transcends the regional context and has universal resonance.



Third Prize, US\$1,000, to *Los Gemelos Fantásticos: Retrato documental-ficción*, de la serie, *La verdadera historia de los súper-héroes* [*The Fantastic Twins: Fantasy Portrait*, from the series *The True Story of the Super-Heroes*], 2009, by **Dulce Pinzón**. For this photographer the true heroes of the 21st century are the migrant Mexican workers who make enormous sacrifices in separating from families and homeland to send back remittances. A “super” identity and heroic dimension is conferred on each immigrant in his/her work environment in recognition of a workforce that is largely invisible and identity-less in the host country.

Honorable Mention to *El borde* [*The Edge*], 2009, by **Alán Gerardo González Ruvalcaba**. The dynamic diagonal composition and juxtaposition of rich textural effects metaphorically capture the precarious/delicate balance between desert and water with man poised on the margin, and the fragility of man before the immensity of nature.

Honorable Mention to *Por una nueva cultura del agua: ¡Felicidades te acabaste el agua! ¿Y AHORA QUÉ?* [*For a New Water Culture: Congratulations, You Finished the Water! AND NOW WHAT?*], 2009, by **César Rodríguez Zavala**, which takes a more direct and ironic—perhaps pessimistic—approach to the future of water resources in Mexico (and the world, for that matter).

In addition to the entries receiving prizes and honorable mentions, the jury members have decided to include in the exhibition the following:

Jaime Corona Cruz

La portería [Goal Gate], 2009

Agustín Cuevas Cornejo

Deporte mexicano: inauguración del Estadio Corona, en Torreón, Coahuila [Mexican Sports: Inaguration of the Corona Stadium in Torreón, Coahuila], 2009

José Inocente Delgado Bahena

Esperanza [Hope], 2009

Luis Enrique García Rodríguez

Dos de tres caídas [Two Out of Three Falls], 2009

José Carlo González

Semana Santa Tarahumara, Chihuahua [Holy Week, Tarahumara, Chihuahua], 2009

Carlos Alejandro López Dávila

Diablero [Street Vendor], 2009

Eduardo Meade del Valle

Velorio en San Luis Potosí según la tradición Huasteca [Funeral in San Luis Potosí According to Huasteca Tradition], 2009

Alberto Alejandro Millares Méndez

Washing Clothes [Lavando ropa], 2009

Christian Norton

Boleador de zapatos [Shoe-Shiner], 2009

Elías Adrián Pérez Miranda

Metro XXI (Transporte Perfecto) [Metro XXI (Perfect Transportation)], 2009

Dulce Pinzón

Harvey Birdman: Retrato documental-ficción, de la serie, La verdadera historia de los súper-héroes [Harvey Birdman: Fantasy Portrait, from the series The True Story of the Super-Heroes], 2009

Ernesto Ramírez

Paráfrasis del mundo [Paraphrase of the World], 2009

Agustín Ramos Martínez

Historia de desigualdades [History of Inequality], 2009

Hilda Irma Ríos Limón

Igualdad de género en México [Gender Equality in Mexico], 2009

Karina Rodríguez Román

Educación [Education], 2009

Guillermo Alejandro Rosales Rodríguez

Transporte público ecológico [Public Eco-Transportation], 2009

Eric Scibor-Rylski

El dormitorio, de la serie, Los mexicanos de hoy (padre e hijo) [In the Bedroom, from the series Mexicans Today (Father and Son)], 2009

Hilda Serrano Tamayo

Un domingo perfecto [A Perfect Sunday], 2009

Horacio Eduardo Vásquez Flores

Arquitectura e Ingeniería México Siglo XXI [Mexican Architecture and Engineering, 21st Century], 2009

Rummenige Velasco Garduño

Diversidad en el nuevo siglo [(Diversity in the New Century)], 2009

Lauro Alberto Victoria Coello

Identidad y desarrollo [Identity and Development], 2009



The jury congratulates the IDB for this initiative marking the importance of 2010 for Mexico as it celebrates the bicentennial of its independence and the centennial of the Mexican Revolution, as well as all the participants.

For written evidence this record is signed on January 10, 2010, by all members of the jury:

Alejandra de la Paz
Director
Cultural Institute of Mexico

María Leyva
Director
Art Museum of the Americas,
OAS

Francesco Lanzafame
Housing and Urban Development
Specialist
Inter-American Development Bank

Declaración del Jurado

El jurado del concurso-exposición “México 2010: Una visión del siglo XXI”, organizado por el Centro Cultural del Banco Interamericano de Desarrollo, se reunió el 17 de diciembre de 2009 y decidió por unanimidad –luego de evaluar las obras sometidas a consideración– otorgar los siguientes premios sobre la base del impacto visual y la originalidad que presentan las fotografías en relación con el contenido temático y el concepto propuestos:

Primer Premio, US\$3.000, a *El dormitorio*, de la serie, *Los mexicanos de hoy (marido y mujer)*, 2009, de **Eric Scibor-Rylski**, fotografía que subvierte la imagen del macho latino y reestructura las expectativas preponderantes en relación con los roles de género en un ambiente íntimo y familiar. Esta obra aborda los roles cambiantes de los géneros y las responsabilidades compartidas, y nos recuerda que los desafíos y logros de México no se restringen a los relacionados con la tecnología y el avance económico, sino que también abarcan aspectos de una sociedad que evoluciona en sus manifestaciones más básicas y cotidianas.

Segundo Premio, US\$2.000, a *Paso del Norte: muro fronterizo de Tijuana (México) – San Ysidro (Estados Unidos)*, 2009, de **Guillermo Castillo Ramírez**. La potente imagen de un muro con rostros borroneados impresos sobre su superficie pone en evidencia de forma muy visceral los desafíos que aún quedan por enfrentar si se desea lograr un futuro de integración y libertad de movimiento desde el punto de vista económico. La imagen del muro trasciende el contexto regional y adquiere resonancias universales.



Tercer Premio, US\$1.000, a *Los Gemelos Fantásticos: Retrato documental-ficción*, de la serie *La verdadera historia de los súper-héroes*, 2009, de **Dulce Pinzón**. Para esta fotografía, los verdaderos héroes del siglo XXI son los trabajadores inmigrantes mexicanos que hacen el enorme sacrificio de abandonar su tierra y separarse de su familia para enviar remesas a su hogar. Esta obra confiere a los inmigrantes una “súper” identidad de dimensiones heroicas en su entorno laboral, en reconocimiento a una fuerza de trabajo que sufre una considerable invisibilización y carencia de identidad en el país anfitrión.

Mención de Honor a *El borde*, 2009, de **Alán Gerardo González Ruvalcaba**. La dinámica composición diagonal y yuxtaposición de ricos efectos de textura capta metafóricamente el precario y delicado equilibrio entre el desierto y el agua, con el ser humano situado en la línea fronteriza como prueba de la fragilidad humana ante la inmensidad de la naturaleza.

Mención de Honor a *Por una nueva cultura del agua: ¡Felicidades te acabaste el agua! ¿Y AHORA QUÉ?*, 2009, de **César Rodríguez Zavala**, que aborda de forma más directa e irónica –quizá pesimista– el futuro de los recursos acuíferos en México (y, podría decirse, en el mundo entero).

Además de los trabajos que recibieron premios y menciones de honor, los miembros del jurado decidieron incluir las siguientes obras en la exposición:

Jaime Corona Cruz

La portería, 2009

Agustín Cuevas Cornejo

Deporte mexicano: inauguración del Estadio Corona, en Torreón, Coahuila, 2009

José Inocente Delgado Bahena

Esperanza, 2009

Luis Enrique García Rodríguez

Dos de tres caídas, 2009

José Carlo González

Semana Santa Tarahumara, Chihuahua, 2009

Carlos Alejandro López Dávila

Diablero, 2009

Eduardo Meade del Valle

Velorio en San Luis Potosí según la tradición Huasteca, 2009

Alberto Alejandro Millares Méndez

Washing Clothes [Lavando ropa], 2009

Christian Norton

Boleador de zapatos, 2009

Elías Adrián Pérez Miranda

Metro XXI (Transporte Perfecto), 2009

Dulce Pinzón

Harvey Birdman: Retrato documental-ficción, de la serie, La verdadera historia de los súper-héroes, 2009

Ernesto Ramírez

Paráfrasis del mundo, 2009

Agustín Ramos Martínez

Historia de desigualdades, 2009

Hilda Irma Ríos Limón

Igualdad de género en México, 2009

Karina Rodríguez Román

Educación, 2009

Guillermo Alejandro Rosales Rodríguez

Transporte público ecológico, 2009

Eric Scibor-Rylski

El dormitorio, de la serie, Los mexicanos de hoy (padre e hijo), 2009

Hilda Serrano Tamayo

Un domingo perfecto, 2009

Horacio Eduardo Vásquez Flores

Arquitectura e Ingeniería México Siglo XXI, 2009

Rummenige Velasco Garduño

Diversidad en el nuevo siglo, 2009

Lauro Alberto Victoria Coello

Identidad y desarrollo, 2009



El jurado felicita al BID y a todos los participantes por esta iniciativa que pone de relieve la importancia de 2010 para México, año en que el país celebra el bicentenario de su independencia y el centenario de la Revolución Mexicana.

Como constancia escrita, este documento ha sido firmado el 10 de enero de 2010 por todos los miembros del jurado:

Alejandra de la Paz

Directora

Instituto Mexicano de Cultura

María Leyva

Directora

Museo de Arte de las Américas

OEA

Francesco Lanzafame

Especialista en Desarrollo Urbano y

Vivienda

Banco Interamericano

de Desarrollo

The Jury

Alejandra de la Paz

Cultural Counselor, Embassy of Mexico
to the United States
e-mail: adelapaz@instituteofmexicodc.org

Alejandra de la Paz has had a long career as a cultural promoter. She has specialized in the administration and development of international cultural projects, working as the Coordinator of International Affairs for the Mexican National Council for Culture and the Arts and the Director of International Relations at Mexico's National Institute of Fine Arts.

Additionally, she has worked as the Director of Production of the Mexican Radio Institute, and at the time of her appointment as the Cultural Counselor of Mexico to the United States and Executive Director of the Mexican Cultural Institute, she was the Acting Secretary in the Division of Cultural Outreach at the National Autonomous University of Mexico (UNAM).

At the Mexican Foreign Ministry, she has worked as the Director of Cultural Programs, as well as serving as the Cultural Counselor of Mexico, both in London and at the Consulate of Mexico in Barcelona. She is a graduate in history of the Universidad Iberoamericana in Mexico and did her postgraduate work in World Politics at the London School of Economics and Political Science. She has served as the Cultural Counselor of Mexico to the United States and the Executive Director of the Mexican Cultural Institute since September 2008.

Maria Leyva

Director, Art Museum of the Americas,
Organization of the American States (OAS)
e-mail: MLeyva@oas.org

Maria Leyva received an M.A. from Middlebury College. She studied in Paris at Reid Hall and the Sorbonne and worked as an assistant at the International Center for Intergroup Relations. She was named Curator of Collections of the Art Museum of the Americas of the Organization of American States in 1985 and has served as Acting Director of the museum since 2005.

El jurado

Alejandra de la Paz

Consejera Cultural, Embajada de México en
Estados Unidos
e-mail: adelapaz@instituteofmexicodc.org

Alejandra de la Paz ha recorrido un largo camino en el terreno de la promoción cultural. Se especializó en la administración y el desarrollo de proyectos culturales internacionales, desempeñándose como Coordinadora de Asuntos Internacionales en el Consejo Nacional Mexicano para la Cultura y las Artes, y Directora de Relaciones Internacionales del Instituto Nacional de Bellas Artes de México.

También fue Directora de Producción del Instituto Mexicano de la Radio y, en el momento de su nombramiento como Consejera Cultural de México en Estados Unidos, se desempeñaba como Secretaria Interina de la División de Extensión Cultural en la Universidad Nacional Autónoma de México (UNAM).

En el Ministerio de Relaciones Exteriores de México ha sido Directora de Programas Culturales, así como Consejera Cultural de México, tanto en Londres como en el Consulado de México en Barcelona. Se graduó en Historia en la Universidad Iberoamericana de México e hizo su tesis de posgrado en Política Mundial, en la Facultad de Economía y Ciencias Políticas de Londres. Es Consejera Cultural de México en Estados Unidos y Directora Ejecutiva del Instituto Cultural Mexicano desde septiembre de 2008.

Maria Leyva

Directora del Museo de Arte de las Américas,
Organización de Estados Americanos (OEA)
e-mail: MLeyva@oas.org

Maria Leyva obtuvo una maestría en el Middlebury College. Estudió en París, en Reid Hall y la Sorbona, y se desempeñó como asistente en el International Center for Intergroup Relations. En 1985 fue designada Curadora de Colecciones del Museo de Arte de las Américas de la Organización de Estados Americanos, y desde 2005 ocupa allí el cargo de Directora Interina.



Alejandra de la Paz



Maria Leyva



Francesco Lanzafame

Francesco Lanzafame

Housing and Urban Development Specialist,
Inter-American Development Bank (IDB)
e-mail: francescol@iadb.org

Francesco Lanzafame

Especialista en Desarrollo Urbano y Vivienda,
Banco Interamericano de Desarrollo (BID)
e-mail: francescol@iadb.org

Francesco Lanzafame currently serves as a housing and urban development specialist in the Institutional Capacity and Finance Sector Development Department of the Inter-American Development Bank (IDB). His Bank experience has focused primarily on integrated urban development and rehabilitation projects. In this context he supports the design, monitoring, and evaluation of IDB-financed projects involving urban heritage rehabilitation, promotion and conservation of cultural heritage, and development of cultural infrastructure. Other activities include the preparation and management of municipal investment projects, and briefings for clients, public/private investors, government officials and rating agencies; as well as the design and implementation of public/private partnerships for the management of urban development and renewal projects.

His previous professional experience includes the U.N. Economic Commission for Latin America and the Caribbean, where he collaborated with the ECLAC/UNCHS (HABITAT) joint unit on projects and research on urban renewal, management, and financing. He has also collaborated with several international cooperation organizations, nongovernmental organizations, and private consulting firms in Europe, Latin America, and the United States.

Francesco Lanzafame se desempeña actualmente como especialista en urbanización y vivienda en el Departamento de Desarrollo de Capacidad Institucional y Finanzas del Banco Interamericano de Desarrollo (BID). Su experiencia en el Banco se ha orientado principalmente hacia proyectos de rehabilitación y urbanización integrada. En este contexto, se ocupa del diseño, monitoreo y evaluación de proyectos financiados por el BID que involucran la rehabilitación del patrimonio urbano, la promoción y conservación del patrimonio cultural y el desarrollo de infraestructura cultural. Entre sus actividades se cuentan la preparación y administración de proyectos de inversión municipal, el asesoramiento de clientes, inversores públicos/ privados, funcionarios gubernamentales y organismos de tasación, así como el diseño y la implementación de sociedades públicas/privadas para la administración de proyectos de renovación y desarrollo urbanos.

Entre sus antecedentes profesionales se cuenta la participación en la Comisión Económica de la ONU para América Latina y el Caribe, donde colaboró con la unidad ECLAC/UNCHS (HÁBITAT) en investigación y proyectos vinculados a la renovación, administración y financiación urbanísticas. También ha colaborado con varias organizaciones de cooperación internacional, organizaciones no gubernamentales y consultoras privadas de Europa, América Latina y Estados Unidos.



First Prize
Primer premio

● **Eric Scibor-Rylski**

n. 10 de noviembre de 1958/b. November 10, 1958

e-mail: ericrylski@prodigy.net.mx

El Dormitorio [In the Bedroom], 2009

De la serie, *Los mexicanos de hoy (marido y mujer)*

[From the series *Mexicans Today (Husband and Wife)*]

The challenge of the current century is not only technological, but also of acceptance of differences in behavior and social development in the life of individuals.

Los desafíos del presente siglo no son solamente tecnológicos, sino de aceptación de diferencias en el comportamiento y el desarrollo social en la vida de los individuos.



Second Prize Segundo premio

- **Guillermo Castillo Ramírez**

n. 18 de diciembre de 1977/b. December 18, 1977

e-mail: saudadegris@yahoo.com

Paso del Norte: muro fronterizo de Tijuana (México) – San Ysidro (Estados Unidos)
[Northern Crossing: Dividing Wall of Tijuana (Mexico)–Isidro (United States)], 2009

The Tijuana–San Ysidro wall is not only a legal boundary. It is an open scar, a comment about intolerance and misunderstanding, but also a symbolic reference to identity transmitted from the North to Mexico, and the desire to have a better quality of life.

El Muro de Tijuana – San Isidro, más que un límite jurídico, es una cicatriz abierta, un murmullo de intolerancia e incompreensión, pero también un referente simbólico de identidad que remite al México del Norte y el deseo de una mejor nivel de vida.



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Third Prize Tercer premio

- **Dulce Pinzón**

n. 23 de septiembre de 1974/b. September 23, 1974

e-mail: dulce@dulcepinzon.com

Los Gemelos Fantásticos: Retrato documental-ficción

[*The Fantastic Twins: Fantasy Portrait*], 2009

De la serie, *La verdadera historia de los súper-héroes*

[From the series *The True Story of the Super-Heroes*]

Elizabeth and Enrique Alonso come from the state of Puebla, Mexico. They work as waiters in New York, sending US\$400 to their family each week.

Elizabeth y Enrique Alonso son originarios del estado de Puebla. Ambos trabajan como meseros en Nueva York y envían US \$400 a sus familias cada semana.



Honorable Mention
Mención de honor

- **Alán Gerardo González Ruvalcaba**
n. 27 de abril de 1981/b. April 27, 1981
e-mail: agonzalez@mariachifilms.com

El borde [The Edge], 2009

In the next few years, water will generate a crisis that will challenge Mexico and the rest of the world. This image speaks of the balance between man and this vital liquid.

En los próximos años la crisis del agua será uno de los principales retos que México y el resto del mundo enfrentarán sin lugar a duda. Esta imagen plantea la convivencia del hombre con el líquido.



Honorable Mention
Mención de honor

- **César Rodríguez Zavala**
n. 12 de febrero de 1978/b. February 12, 1978
e-mail: juliviejo10@yahoo.com.mx

Por una nueva cultura del agua: ¡Felicidades, te acabaste el agua! ¿Y AHORA QUÉ?
[For a New Water Culture: Congratulations, You Finished the Water! AND NOW WHAT?],
2009

Any vision of the future must include the world’s current water crisis.

Cualquier visión del futuro debe incluir la situación que el mundo vive hoy respecto al agua.



Selected Works for Exhibition **Obras seleccionadas para la exposición**

In addition to the winners of prizes and those accorded honorable mention, the jury selected unanimously for exhibition the following artists and photographs:

Adicionalmente a los ganadores de premios y menciones de honor, el Jurado seleccionó unánimemente los siguientes artistas y fotografías para la exposición:

- **Jaime Corona Cruz**

n. 14 de julio de 1974/b. July 14, 1974

e-mail: hinkelammert74@yahoo.com.mx

La portería [Goal Gate], 2009

In Mexico people make up their own space, trace their trails, invent their games. Dust is the only thing that belongs to everyone. Santa María Chiconautla, Ecatepec de Morelos, State of Mexico.

En México se inventan los espacios, los caminos, los juegos. El polvo es lo único que pertenece a todos. Santa María Chiconautla, Ecatepec de Morelos, Estado de México.



● **Agustín Cuevas Cornejo**

n. 22 de febrero de 1982/b. February 22, 1982

e-mail: acuevas@mediotiempo.net

Deporte mexicano: inauguración del Estadio Corona, en Torreón, Coahuila

[*Mexican Sports: Inaguration of the Corona Stadium in Torreón, Coahuila*], 2009

A Mexican youth rolls the first soccer ball during the inauguration of the stadium in the city of Corona, Torreón, Cohauila. This modern complex is the only sports arena built so far in Mexico in the 21st century.

Un joven mexicano pone a rodar el balón por primera vez durante la inauguración del estadio Corona, en Torreón, Chohauila. El moderno complejo es el único edificio dedicado al deporte construido en México en lo que va corrido del siglo XXI.



● **José Inocente Delgado Bahena**

n. 28 de diciembre de 1957/b. December 28, 1957

e-mail: jose_delgado9@hotmail.com

Esperanza [Hope], 2009

In today's society, a woman is still at a disadvantage with respect to a man, but there is hope for achieving equal rights, and the situation is changing.

En la sociedad actual, en la que la mujer sigue estando en desventaja con respecto al hombre, existe la esperanza de que los derechos se cumplan y la situación cambie.



- **Luis Enrique García Rodríguez**

n. 3 de octubre de 1970/b. October 3, 1970

e-mail: lgarciafoto@gmail.com

Dos de tres caídas [Two Out of Three Falls], 2009

This image is a metaphor in which the Mexican is portrayed as a superhero, facing the future with courage and determination.

Esta imagen es una metáfora en la que el ciudadano mexicano aparece como un superhéroe, enfrentando el futuro con coraje y determinación.



● **José Carlo González**

n. 24 de agosto de 1973/b. August 24, 1973

e-mail: josecarlo99@hotmail.com

Semana Santa Tarahumara, Chihuahua

[*Holy Week, Tarahumara, Chihuahua*], 2009

Pintos walk through Norogachi, during the celebration of the Holy Week in Tarahumara, Chihuahua.

Pintos caminan en los alrededores de Norogachi, en los festejos de Semana Santa Tarahumara, Chihuahua.



● **Carlos Alejandro López Dávila**

n. 4 de noviembre de 1963/b. November 4, 1963

e-mail: antakistas@hotmail.com

Diablero [Street Vendor], 2009

“Diableros” [street vendors] bring from home every day—usually with great effort and imagination—merchandise to be sold in the streets. This photo captures one of them arriving at his designated spot in the Central Alameda, near the Palace of Fine Arts, with three carts and one bicycle.

Los vendedores ambulantes, o “diableros” traen todos los días la mercancía para vender desde sus casas, al lugar designado en la calle, a veces con grandes esfuerzos e imaginación. En la foto se puede ver uno de ellos llegando al área seleccionada en la Alameda Central, cerca del Palacio de Bellas Artes, con tres portacargas y una bicicleta.



● **Eduardo Meade del Valle**

n. 5 de abril de 1961/b. April 5, 1961

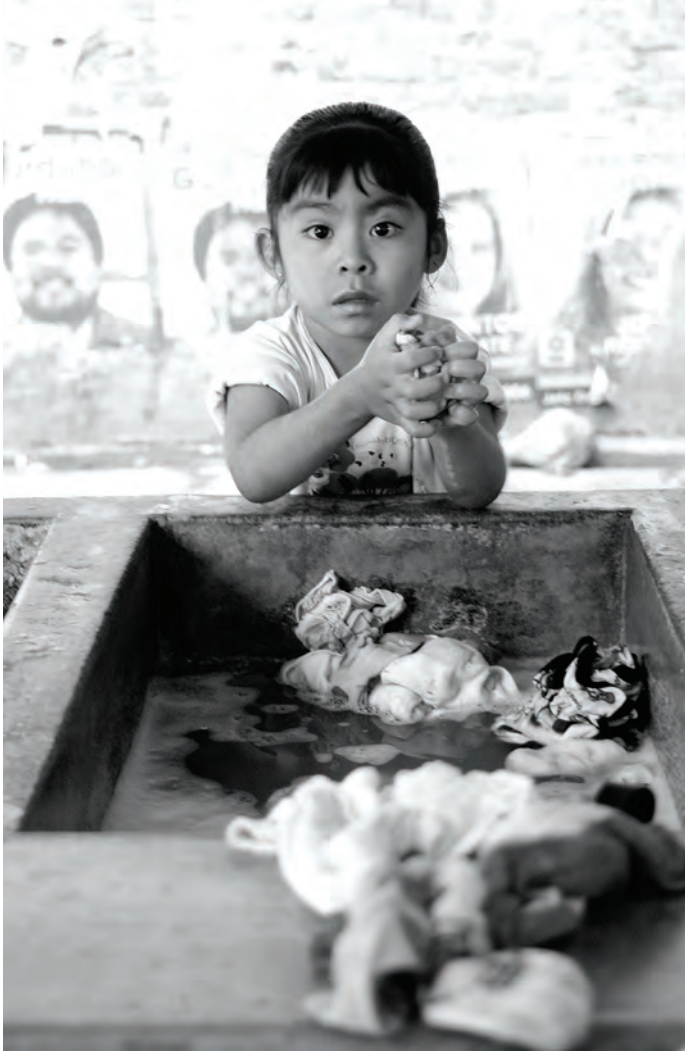
e-mail: meadeproduccion@gmail.com

Velorio en San Luis Potosí según la tradición Huasteca

[Funeral in San Luis Potosí According to Huasteca Tradition], 2009

It is a tradition in the Huasteca (Tenek) culture, in San Luis Potosí state, to hold a night-long wake and offer food and drink to those who come to visit the deceased. The dead are dressed up in the clothes they used to wear while living.

Es tradición en la cultural Huasteca (Tenek), en el Estado de San Luis Potosí, velar los muertos toda la noche y ofrecer comida y bebida a quienes vienen a visitar al difunto. El muerto se viste con la ropa que utilizó en vida.



- **Alberto Alejandro Millares Méndez**
n. 15 de octubre de 1973/b. October 15, 1973
e-mail: coleccionista320@hotmail.com

Washing Clothes [Lavando ropa], 2009

A little girl helps her mother wash clothes.

Una niña ayuda a su madre a lavar la ropa.



- **Christian Norton**

n. 28 de agosto de 1982/b. August 28, 1982

e-mail: nortuko@gmail.com

Boleador de zapatos [Shoe-Shiner], 2009

A wealthy Mexican youth, wearing a tie and with his sleeves rolled up, shines the shoes of a shoe shiner. The strangeness of the scene attempts to call attention to the social inequalities in Mexican society.

Un joven mexicano de aspecto adinerado, vistiendo corbata y con las mangas remangadas, brilla los zapatos de un embolador. La escena intenta llamar la atención sobre la desigualdad social de la sociedad mexicana.



● **Elías Adrián Pérez Miranda**

n. 5 de marzo de 1985/b. March 5, 1985

e-mail: aca_marado@hotmail.com

Metro XXI (Transporte Perfecto)

[*Metro XXI (Perfect Transportation)*], 2009

Metro is the most effective and affordable means of transportation in the most-populated city in the world.

Metro es el medio de transporte más efectivo y barato en la ciudad más grande del mundo.



● **Dulce Pinzón**

n. 23 de septiembre de 1974/b. September 23, 1974

e-mail: dulce@dulcepinzon.com

Harvey Birdman: Retrato documental-ficción

[*Harvey Birdman: Fantasy Portrait*], 2009

De la serie, *La verdadera historia de los súper-héroes*

[From the series *The True Story of the Super-Heroes*]

José Rosendo de Jesús comes from the state of Guerrero. He works as a union organizer in New York and sends US\$700 to his family each week.

José Rosendo de Jesús es originario de Guerrero. Trabaja como organizador sindical en Nueva York y envía US \$700 a su familia cada mes.



● **Ernesto Ramírez**

n. 9 de marzo de 1968/b. March 9, 1968

e-mail: ernestoramba@yahoo.com.mx

Paráfrasis del mundo [Paraphrase of the World], 2009

An amusing barnyard scene illustrates just one of the many challenges facing young people in Mexico today.

La foto hace referencia a los diversos problemas que afectan el México rural, a través de una escena graciosa. Sin embargo, la anécdota resume el desafío de las nuevas generaciones mexicanas.



- **Agustín Ramos Martínez**

n. 5 de enero de 1986/b. January 5, 1986

e-mail: altima_69@hotmail.com

Historia de desigualdades [History of Inequality], 2009

The disparity among social and economic classes is one of the challenges Mexico has not been able to overcome since the Revolution.

La diferencia de clases sociales y económicas es uno de los problemas que México no ha podido superar desde la Revolución.



- **Hilda Irma Ríos Limón**

n. 28 de marzo, 1984/b. March 28, 1984

e-mail: hilda_riosl@yahoo.com.mx

Igualdad de género en México

[*Gender Equality in Mexico*], 2009

With great difficulty, women have advanced toward economic, political, labor, and social equality in Mexico. In this picture, a woman from the Metropolitan Police Department of the City of Puebla demonstrates that she has the same capacities as her male counterparts. Mexico is a complex country, but it seems capable of advancing socially and mentally.

Con mucho esfuerzo, las mujeres avanzan en igualdad económica, política, laboral y social. En este caso, una mujer de la Policía Metropolitana de la Ciudad de Puebla, demuestra que tiene las mismas capacidades del hombre. México es un país complejo pero es capaz de avanzar social y mentalmente.



● **Karina Rodríguez Román**

n. 13 de octubre, 1976 /b. October 13, 1976

e-mail: d_kary@hotmail.com

Educación [Education], 2009

If we live only once, why not transform dreams into goals and help seniors learn something new?

Si se vive sólo una vez, ¿por qué no transformar sueños en metas y ayudar al adulto mayor a aprender algo nuevo?



● **Guillermo Alejandro Rosales Rodríguez**

n. 13 de mayo de 1982/b. May 13, 1982

e-mail: aq_rr1982@yahoo.com.mx

Transporte público ecológico
[Public Eco-Transportation], 2009

This vehicle is part of a new transport system on Juárez Avenue, in Mexico City, that began operating in 2009.

Este vehículo es parte de un nuevo sistema de transporte circulando por la Avenida Juárez, de Ciudad de México, puesto en operación en 2009.



● **Eric Scibor-Rylski**

n. 10 de november de 1958/b. November 10, 1958

e-mail: ericrylski@prodigy.net.mx

El dormitorio [In the Bedroom], 2009

De la serie, *Los mexicanos de hoy (padre e hijo)*

[From the series *Mexicans Today (Father and Son)*]

The challenge of the current century is not only technological, but also of acceptance of differences in behavior and social development in the life of individuals.

Los desafíos del presente siglo no son solamente tecnológicos, sino de aceptación de diferencias en el comportamiento y el desarrollo social en la vida de los individuos.



● **Hilda Serrano Tamayo**

n. 28 de abril de 1979/b. April 28, 1979

e-mail: childa@live.com.mx

Un domingo perfecto [A Perfect Sunday], 2009

An older woman enjoys the sun in the doorway of her house.

Una anciana disfruta del sol en la puerta de su casa.



● **Horacio Eduardo Vásquez Flores**

n. 12 de agosto de 1982/b. August 12, 1982

e-mail: vasquez@geckost.com.mx

Arquitectura e ingeniería, México Siglo XXI

[Architecture and Engineering, Mexico in the 21st Century], 2009

The Torre Mayor [Main Tower], finished in 2003, is the tallest building in Mexico. It is also a sample of the direction architecture and engineering is taking in the country at the turn of the new century.

La Torre Mayor terminada en 2003 es el edificio más alto de México. Es también un ejemplo de la dirección que la arquitectura y la ingeniería están tomando en el país al comienzo del siglo.



- **Rummenige Velasco Garduño**

n. 24 de agosto de 1985/b. August 24, 1985

e-mail: rvg.correo@gmail.com

Diversidad en el nuevo siglo

[*Diversity in the New Century*], 2009

The public expression of sexual diversity is a phenomenon that has grown in Mexico as laws that favor respect and equal rights have been implemented, modifying social conventions and collective behavior.

La expresión pública de la diversidad sexual se ha incrementado en México a medida que nuevas leyes, favoreciendo el respeto y la igualdad de derechos, se han formulado modificando las convenciones sociales y el comportamiento colectivo.



● **Lauro Alberto Victoria Coello**

n. 15 de noviembre de 1981/b. November 15, 1981

e-mail: fakecorporation@hotmail.com

Identidad y desarrollo [Identity and Development], 2009

Economic investment in the social sector in the Selva Lacandona, Chiapas, has allowed children to grow up acquainted with new technologies, without disruption of the traditions that identify them as a community.

Inversiones económicas en el sector social en la Selva Lacandona, Chiapas, han permitido a los niños crecer aparaejados con las nuevas tecnologías sin detrimento de sus tradiciones e identidad cultural.

Books and Catalogs of The IDB Cultural Center by Year, Country and Region

Books

1994

Latin America and the Caribbean **Art of Latin America: 1900–1980.** Essay by Marta Traba. 180 pp.

1997

Latin America and the Caribbean **Identidades: Centro Cultural del BID (1992 –1997).** 165 pp.

2001

Latin America and the Caribbean **Art of Latin America: 1981–2000.** Essay by Germán Rubiano Caballero. 80 pp.

Catalogs

1992

Peru **• Peru: A Legend in Silver.** Essay by Pedro G. Jurinovich, 28 pp.

1993

Costa Rica **Journey to Modernism.** Costa Rican Painting and Sculpture from 1864 to 1959. Essay by Efraín Hernández V. 20 pp.

Spain **Picasso: Suite Vollard.*** Text provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center. 8 pp.

Colombia **• Colombia: Land of El Dorado.** Essay by Clemencia Plazas, Museo del Oro, Banco de la República de Colombia. 32 pp.

Colombia **The Medellín Art-el.*** Essay by Félix Ángel. 6 pp. [Collaborative exhibit].

1994

Latin America and the Caribbean Paraguay **• Graphics from Latin America.** Selections from the IDB Collection. Essay by Félix Ángel. 16 pp. **Other Sensibilities.** Recent Development in the Art of Paraguay. Essay by Félix Ángel. 24 pp.

Ecuador **• 17th and 18th Century Sculpture in Quito.** Essay by Magdalena Gallegos de Donoso. 24 pp.

Latin America and the Caribbean **Selected Paintings from the Art Museum of the Americas.** Presented in Washington, D.C. Essay by Félix Ángel. 32 pp.

Latin America and the Caribbean **• Graphics from Latin America and the Caribbean.*** Presented in Rehoboth, Delaware. Essay by Félix Ángel. 12 pp. [Traveling exhibition]

Latin America and the Caribbean **• Latin American Artists in Washington Collections.** Essay by Félix Ángel. 20 pp.

1995

Israel **Timeless Beauty.** Ancient Perfume and Cosmetic Containers.* Essay by Michal Dayagi-Mendels, The Israel Museum. 20 pp.

Japan

Treasures of Japanese Art.

Selections from the Permanent Collection of the Tokyo Fuji Art Museum.* Essay provided by the Tokyo Fuji Art Museum, adapted by the IDB Cultural Center. 48 pp.

Latin America and the Caribbean

Painting, Drawing and Sculpture from Latin America.

Selections from the IDB Collection. Presented in Washington, D.C. and at Salisbury State University, Maryland. Essay by Félix Ángel. 28 pp.

Brazil

Serra da Capivara National Park.* Essay by Félix Ángel. 6 pp. [Collaborative exhibit]

Uruguay

Figari's Montevideo (1861-1938). Essay by Félix Ángel. 40 pp.

Panama

Crossing Panama. A History of the Isthmus as Seen Through Its Art. Essays by Félix Ángel and Coralia Hassan de Llorente. 28 pp.

1996

Argentina **• What a Time It Was...**Life and Culture in Buenos Aires, 1880-1920. Essay by Félix Ángel. 40 pp.

Nicaragua **Of Earth and Fire.** Pre-Columbian and Contemporary Pottery from Nicaragua. Essays by Félix Ángel and Edgar Espinoza Pérez. 28 pp.

Latin America and the Caribbean **América en la Gráfica.** Obras de la Colección del Banco Interamericano de Desarrollo.+ Presented in San José, Costa Rica. Essay by Félix Ángel. 16 pp. [Traveling exhibition]

United States **Expeditions.** 150 Years of Smithsonian Research in Latin America. Essay provided by the Smithsonian Institution. 48 pp.

Bolivia

Between the Past and the Present. Nationalist Tendencies in Bolivian Art, 1925–1950. Essay by Félix Ángel. 28 pp.

1997

Spain **Design in XXth Century Barcelona.** From Gaudí to the Olympics. Essay by Juli Capella and Kim Larrea, adapted by the IDB Cultural Center. 36 pp.

Brazil

• Brazilian Sculpture from 1920 to 1990. A Profile.** Essays by Emanuel Araujo and Félix Ángel. 48 pp.

Dominican Republic

Mystery and Mysticism in Dominican Art.

Essay by Marianne de Tolentino and Félix Ángel. 24 pp.

Jamaica

Three Moments in Jamaican Art. Essay by Félix Ángel. 40 pp.

1998

Colombia **Points of Departure in Contemporary Colombian Art.** Essay by Félix Ángel. 40 pp.

Suriname

• In Search of Memory. 17 Contemporary Artists from Suriname. Essay by Félix Ángel. 36 pp.

Guatemala

A Legacy of Gods. Textiles and Woodcarvings from Guatemala. Essay by Félix Ángel. 36 pp.

1999	
France	L'Estampe en France. Thirty-Four Young Printmakers.* Essays by Félix Ángel and Marie-Hélène Gatto. 58 pp.
Latin America and the Caribbean	• Identities: Artists of Latin America and the Caribbean. +++ Presented in Paris. Essays by Jean-Jacques Aillagon, Daniel Abadie and Christine Frérot. 150 pp. [Collaborative exhibit]
Barbados	Parallel Realities. Five Pioneering Artists from Barbados. Essay by Félix Ángel. 40 pp.
Latin America and the Caribbean Venezuela	Selections from the IDB Art Collection.* Essay by Félix Ángel. 8 pp. Leading Figures in Venezuelan Painting of the Nineteenth Century. Essays by Félix Ángel and Marián Caballero. 60 pp.
France	L'Estampe en France. Thirty-Four Young Printmakers.* Selection from the IDB Collection. Presented in Rio de Janeiro, Brazil. Essays by Félix Ángel and Marie-Hélène Gatto. 58 pp. [Traveling exhibit]
Norway	Norwegian Alternatives. Essays by Félix Ángel and Jorunn Veiteberg. 42 pp.

2000	
United States	• New Orleans: A Creative Odyssey. Essay by Félix Ángel. 64 pp.
Bahamas	On the Edge of Time. Contemporary Art from The Bahamas. Essay by Félix Ángel. 48 pp.
El Salvador	Two Visions of El Salvador. Modern Art and Folk Art. Essays by Félix Ángel and Mario Martí. 48 pp.
Latin America and the Caribbean	• Graphics from Latin America and the Caribbean. From the Collection of the Inter-American Development Bank, Washington, D.C. Presented at York College of Pennsylvania. Essay by Félix Ángel, 32 pp. [Traveling exhibit]
Canada	• Masterpieces of Canadian Inuit Sculpture.* Essay by John M. Burdick. 28 pp.

2001	
Chile	Tribute to Chile. Violeta Parra 1917–1967, Exhibition of Tapestries and Oil Painting.* Essay by Félix Ángel. 10 pp.
Latin America and the Caribbean	Art of the Americas. Selections from the IDB Art Collection.* Essay by Félix Ángel, 10 pp.
Honduras	Honduras: Ancient and Modern Trails. Essays by Olga Joya and Félix Ángel. 44 pp.
Sweden	Strictly Swedish. An Exhibition of Contemporary Design.* Essay by Félix Ángel. 10 pp.

2002	
Latin America and the Caribbean	Paradox and Coexistence. Latin American Artists, 1980–2000.* Essay by Félix Ángel. 10 pp.
Brazil	Faces of Northeastern Brazil. Popular and Folk Art.* Essay by Félix Ángel. 10 pp.

Latin America and the Caribbean	• Graphics from Latin America and the Caribbean* Presented at Riverside Art Museum, Riverside, California. Essay by Félix Ángel. 28 pp. [Traveling exhibit] A Challenging Endeavor. The Arts in Trinidad and Tobago.* Essay by Félix Ángel. 36 pp. The Art of Belize, Then and Now. Essays by Félix Ángel and Yasser Musa. 36 pp.
Trinidad and Tobago	
Belize	
Latin America and the Caribbean	• Graphics from Latin America and the Caribbean* Presented at Fullerton Art Museum, State University, San Bernardino, California. Essay by Félix Ángel. 10 pp. [Traveling exhibit] First Latin American and Caribbean Video Art Competition and Exhibit.* Essays by Danilo Piaggese and Félix Ángel. 10 pp.

2003	
Italy	DigITALYart (Technological Art from Italy).* Essays by Maria Grazia Mattei, Danilo Piaggese and Félix Ángel. 36 pp. • First Latin American Video Art Competition and Exhibit. ++ Presented at IILA, Rome. Essays by Irma Arestizábal Danilo Piaggese and Félix Ángel. 32 pp. [Traveling exhibit]
Latin America and the Caribbean	Dreaming Mexico. Painting and Folk Art from Oaxaca.* Essays by Félix Ángel and Ignacio Durán-Loera. 24 pp. Our Voices, Our Images. A Celebration of the Hispanic Heritage Month. Essay by Félix Ángel. 24 pp. A Century of Painting in Panama.* Essay by Dr. Monica E. Kupfer. 40 pp.
Mexico	
Washington, D.C.	
Panama	

2004	
Uruguay	First Drawing Contest for Uruguayan Artists.* Presented at the Uruguayan Cultural Foundation for the Arts, Washington, D.C. Essays by Hugo Fernández Faingold and Félix Ángel. 10 pp. [Collaborative exhibit]
Peru	Tradition and Entrepreneurship. Popular Arts and Crafts from Peru. Essay by Cecilia Bákula Budge. 40 pp.
Haiti	• Vive Haïti! Contemporary Art of the Haitian Diaspora.++ Essay by Francine Farr. 48 pp.
Bolivia	Indigenous Presence in Bolivian Folk Art. Essays by Silvia Arze O. and Inés G. Chamorro. 60 pp.
Peru	• Tradizione ed Impresa: L'arte Popolare e mestieri di Perú. *** Presented at IILA, Rome. Essay by Cecilia Bákula Budge. 10 pp. [Traveling exhibit]
Latin America and the Caribbean	• The IDB Cultural Center at ARTomatic.* Essay by Félix Ángel. 6 pp. [Collaborative exhibit]
Latin America and the Caribbean	II Inter-American Biennial of Video Art of the IDB Cultural Center. * Essay by Félix Ángel. 10 pp.

2005	
Japan	Nikkei Latin American Artists of the 20th Century. Artists of Japanese Descent from Argentina, Brazil, Mexico, and Peru.* Essay by Félix Ángel. 32 pp.
Latin America and the Caribbean	Paradox and Coexistence II. Art of Latin America 1981–2000.* Presented in Bogotá, Colombia, and Washington, D.C. Introduction by Félix Ángel. 10 pp.
Latin America and the Caribbean	• II Inter-American Biennial of Video Art of the IDB Cultural Center. ++ Presented at the Istituto Italo Latino Americano, Rome, Italy; and at the XXII Festival de Cine de Bogotá, Colombia. Essays by Félix Ángel and Irma Arestizábal, 52 pp [Traveling exhibit]
Paraguay	At the Gates of Paradise. Art of the Guaraní of Paraguay. Essays by Bartomeu Melià i Lliteres, Margarita Miró Ibars and Ticio Escobar. 42 pp.

2006	
Brazil	A Beautiful Horizon. The Arts of Minas Gerais, Brazil. ** Essay by Félix Ángel. 52 pp.
Guyana	The Arts of Guyana. A Multicultural Caribbean Adventure.* Essays by Félix Ángel and Elfrieda Bissember. 36 pp.
Latin America and the Caribbean	Selections from the IDB Art Collection. In Celebration of Hispanic Heritage Month.* Essay by Félix Ángel. 10 pp.
Latin America and the Caribbean	III Inter-American Biennial of Video Art of the IDB Cultural Center Essay by Félix Ángel. 62 pp.

2007	
Guatemala	Guatemala: Past and Future. Essays by Eduardo Cofiño and Félix Ángel. 42 pp.
Costa Rica	Young Costa Rican Artists: Nine Proposals. Essays by Dora María Sequeira, Ileana Alvarado V. and Félix Ángel. 60 pp.
Latin America and the Caribbean	Selections from the Inter-American Development Bank Art Collection. Presented at the Arkansas Arts Center, Little Rock, Arkansas. Essays by Ellen A. Plummer, Joseph W. Lampo and Luis Alberto Moreno. 10 pp.
The Caribbean	Highlights from the Collection of the Art Museum of the Americas of the Organization of American States (OAS). Outstanding works by artists from the Spanish, English, French and Dutch Caribbean. Essays by José Miguel Insulza and María Leyva. 44 pp.
Latin America and the Caribbean	Artful Diplomacy. Art as Latin America's Ambassador in Washington, D.C. Essay by Félix Ángel. 60 pp.

2008	
United States	Extended Boundary. Latin American and Caribbean Artists in Miami. Essays by Helen L. Kohen, Brian A. Dursum, Ricardo Pau-Llosa, Jeremy Chestler, and Carol Damian. 62 pp.
United States	Beyond Borders. Modernism Through a Selection of Artwork from the Collection of the Inter-American Development Bank (IDB), Washington, D.C.* Essay by the IDB Cultural Center. 2 pp.
Argentina	ON WITH THE SHOW! A Celebration of the 100th Anniversary and Restoration of the Teatro Colón in Buenos Aires, Argentina. Essays by Horacio Sanguinetti, José María Lentino, Luciano Marra de la Fuente and Fabián Persic. 84 pp.
Latin America and the Caribbean	Far From Home. The Migration Experience in Latin America and the Caribbean.* Essay by Donald Terry and the IDB Cultural Center. 12 pp.
Dominican Republic	Inside and Out. Recent Trends in the Arts of the Dominican Republic. Essays by Marianne de Tolentino and Sara Hermann. 68 pp.
Latin America and the Caribbean	IV Inter-American Biennial of Video Art. Essay by Félix Ángel. 74 pp.

2009	
Colombia	Medellín: Art and Development. Essays by Roberto Luis Jaramillo, Lucrecia Piedrahita Orrego, Jaime de Jesús Osorio Gómez, Santiago Londoño Vélez, Félix Ángel, Zoraida Gaviria Gutiérrez and Darío Ruiz Gómez. 96 pp.
Latin America and the Caribbean	• 50 Years, 50 Works. The Art of Latin America and the Caribbean In the 20th Century. Presented at the Museo de Antioquia, Medellín, Colombia. Essays by Marta Traba, Stanton L. Catlin, and Félix Ángel. 90 pp. [Collaborative exhibit]
Latin America and the Caribbean	• 50 Years, 50 Works. The Art of Latin America and the Caribbean In the 20th Century. Presented at the IDB Cultural Center, Washington, DC. Essays by Marta Traba, Stanton L. Catlin, and Félix Ángel 90 pp. [Collaborative exhibit]
Canada	Being Elsewhere: Seven Artists from the Latin American and Caribbean Diaspora in Canada. *++ Essay by Félix Ángel. 28 pp.
Latin America	Awakened Heart. *+* A selection of photos of the 2nd IILA (Istituto Italo-Latino Americano) Photography Contest and Exhibition with the Sponsorship of the IDB Cultural Center, presented in Rome in 2009. Essays by Paolo Bruni and Félix Ángel. 116 pp. [Collaborative exhibit]

Books and catalogs of exhibits presented at the IDB Cultural Center Gallery are in English and Spanish unless otherwise indicated.

* English only ** English and Portuguese *** Italian only *+* Italian, Spanish and English + Spanish only ++ Spanish and Italian
+++ English, Spanish, French and Portuguese +* English and French ++ English and French • Out of print

Selected books and catalogs may be purchased from the IDB Bookstore,
1300 New York Avenue, N.W., Washington, D.C. 20577
Website: www.iadb.org/pub E-mail: idb-books@iadb.org



The IDB Cultural Center was created in 1992 and has two primary objectives: (1) to contribute to social development by administering a grants program that sponsors and co-finances small-scale cultural projects that will have a positive social impact in the region, and (2) to promote a better image of the IDB member countries, with emphasis on Latin America and the Caribbean, through culture and increased understanding between the region and the rest of the world, particularly the United States.

Cultural programs at headquarters feature new as well as established talent from the region. Recognition granted by Washington, D.C. audiences and press often helps propel the careers of new artists. The Center also sponsors lectures on Latin American and Caribbean history and culture, and supports cultural undertakings in the Washington, D.C. area for the local Latin American and Caribbean communities, such as Spanish-language theater, film festivals, and other events.

The IDB Cultural Center Exhibitions and the Inter-American Concert, Lecture and Film Series stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Development Program funds projects in the fields of youth cultural development, institutional support, restoration and conservation of cultural patrimony, and the preservation of cultural traditions. The IDB Art Collection, gathered over several decades, is managed by the Cultural Center and reflects the relevance and importance the Bank has achieved after four decades as the leading financial institution concerned with the development of Latin America and the Caribbean.



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