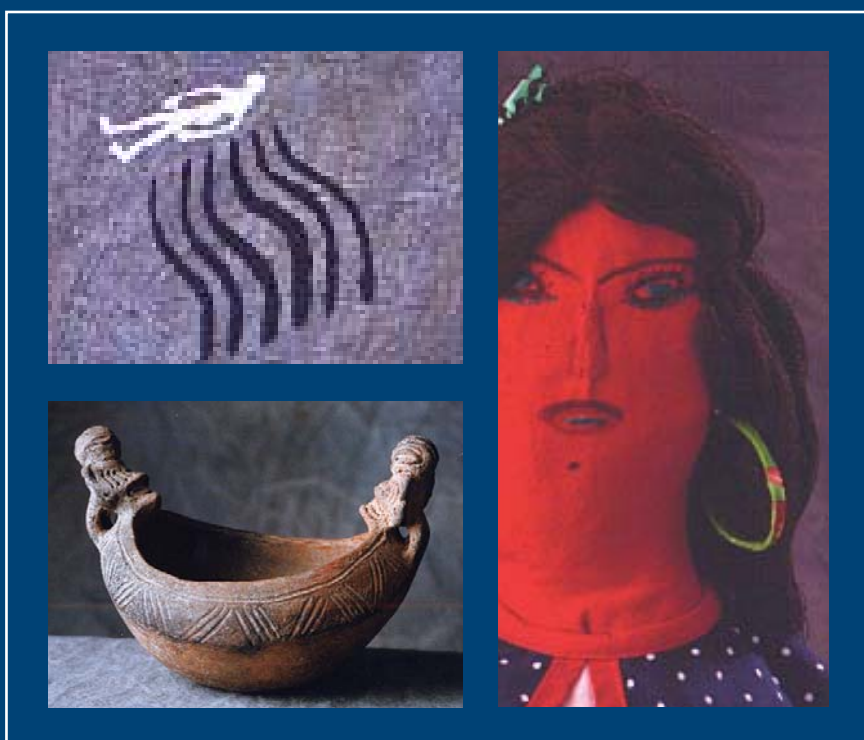


**MYSTERY
AND MYSTICISM
IN DOMINICAN ART**



**MISTERIO
Y MISTICISMO
EN EL ARTE DOMINICANO**

**OCTOBER 1ST - NOVEMBER 14TH
1997**

The Inter-American Development Bank

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**MYSTERY
AND MYSTICISM
IN DOMINICAN ART**

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Y MISTICISMO
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WORLD OF THE CARIBBEAN I

MUNDOS DEL CARIBE I

TONY CAPELLAN, 1997

INTRODUCTION

This exhibition focuses on three features which have characterized visual art in the Dominican Republic for centuries.

The early art of the Tainos evokes deities and mythologies peculiar to their people, rather than those common to the cultures of the American continent.

The folk art of later periods is infused with a religious mysticism deriving from Amerindian, European, and African traditions. In Dominican culture, folk art extends to all the fundamental experiences of life, from birth to death.

Finally, modern and contemporary pictorial expression reflects both Taino and folk art, magnified by a plastic sensitivity of exceptional creative power, as shown by the paintings selected for this exhibition.

Some other areas worthy of investigation could not be included in this presentation, which does not aim to be comprehensive. Nonetheless, *Mystery and Mysticism in Dominican Art* is different in character from any other exhibition dedicated to the Dominican Republic that has appeared to date in the Washington area.

The Cultural Center takes pleasure in offering the public the means to explore this world of mystery, mysticism, and expression—three features that have left a characteristic stamp on Dominican art through the ages.

ANA MARIA CORONEL DE RODRIGUEZ

Director, Cultural Center

PRESENTACION

Desde tiempos inmemoriales prevalecen en la expresión visual del arte dominicano tres ámbitos en los que incursiona esta exposición.

El arte taíno, diferente del arte precolombino continental de nuestra América, nos habla de mitologías y deidades muy particulares, exclusivas de las culturas que habitaron la zona geológica comprendida en la cuenca del mar Caribe.

El arte popular, invadido por un misticismo religioso derivado de tradiciones nativas, europeas y africanas, ha llegado a ocupar dentro de la sociedad dominicana un papel fundamental, erigiéndose en una parte integrante de la experiencia de vida del país.

La expresión pictórica moderna y contemporánea refleja ambas nociones, magnificadas por una sensibilidad artística de extraordinario poder plástico, como lo representan el selecto grupo de artistas cuyas obras completan esta muestra.

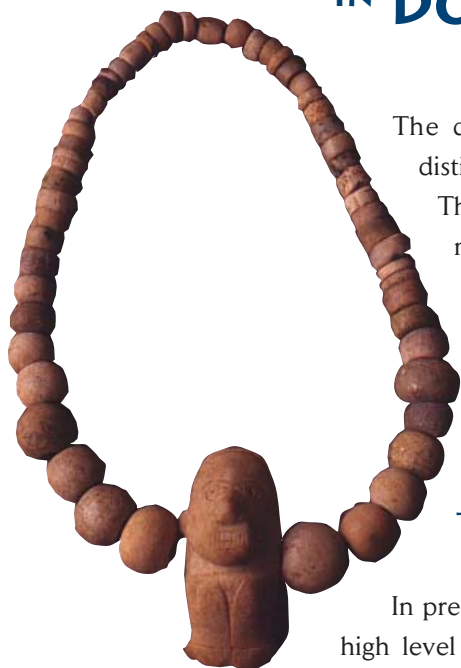
Dada la naturaleza misma de los objetos seleccionados, somos conscientes de que restan otras áreas que valdría la pena investigar pero no alcanzan a ser cubiertas en este primer esfuerzo. Ello, además, trasciende la idea original que motivó la organización de *Misterio y misticismo en el arte dominicano*. Sin embargo, esta exposición es especial. Por su concepto, componentes y carácter, es diferente a cualquier otra que del país se haya presentado en Washington hasta la fecha.

El Centro Cultural se complace en ofrecer al público de Washington esta exposición, como una puerta por donde entrar a explorar un mundo invadido por el misterio y el misticismo, constantes sobresalientes que han caracterizado el arte dominicano a través de los siglos.

ANA MARIA CORONEL DE RODRIGUEZ

Directora del Centro Cultural

MYSTERY AND MYSTICISM IN DOMINICAN ART



PENDANT
OF STONE BEADS,
WITH AMULET

COLLAR
DE CUENTAS LITICAS
CON AMULETO

MUSEO DEL HOMBRE
DOMINICANO

The cultural heritage of the Dominican Republic is distinguished by the abundance and variety of its riches.

There are Amerindian vestiges dating from the first millennium, and handsome, centuries-old examples of Hispanic architecture. Designs and rhythms of African origin coexist with modern art, in a multiplicity of forms. Traditions, festivals, myths, and rites give life to popular songs and dances, and inspire plastic arts as well.

TAINO CULTURE

In pre-Hispanic times, the Taino Indian culture reached a high level of artistic development, notably in sculpture and ceramics. Their communities once extended throughout Hispaniola (the name European colonizers gave the island now occupied by the Dominican Republic and Haiti), and to other Caribbean islands such as Puerto Rico. The Taino culture developed during twelve centuries of immigration to the Antilles, mostly from the northeast coast of the South American continent.

Long before Columbus' ships reached their island, Tainos had a culture quite distinct from that of South American Indians, as seen by their forms of religious expression. Regarding the purposes for their mysterious stone rings and three-cornered lithic carvings (examples of which appear in this exhibition), various explanations are given. The Taino had no written language, but some historical accounts suggest that they worshiped the sun and moon among their deities.

All the Caribbean native peoples were sailors, hunters and potters; the Tainos were also farmers and skilled basket weavers. They probably brought to the Antilles from the southern continent a number of edible plants, such as cassava and Indian corn. Taino society appears to have been fairly homogeneous and relatively peaceful. Their clans were led by chiefs and a group of "principals," (Nitainos), the most important being the witch doctor.

The few historic references to Tainos occur in the writings of Las Casas and Fernandez de Oviedo. Taino conflicts

with the Carib Arawaks were primarily of a defensive nature, whereas the Arawak invaders of their culture were highly aggressive, and one of their aims was the enslavement of Taino women. By the late 15th century, the Arawaks already outnumbered the Taino, and it was they who destroyed La Navidad, the first Spanish settlement in the New World.

AFRICAN PRESENCE

The first Africans arrived on the island of Hispaniola around 1527. At that time sugarcane was the main crop produced on the island. As slave labor was imported from Africa, sugar production was expanded. Rumors of limitless treasure in Mexico and elsewhere began to draw Spaniards away, and by mid-sixteenth century, three-quarters of the island's population were of African origin. Thus the African presence has left an abiding stamp on Dominican society, which is still characterized by informal social relationships. This was surely a natural result of the overall poverty of a period when masters and slaves worked side by side. By 1568, Africans numbered about twenty thousand, but their numbers declined thereafter, on account of disease, uprisings, and escapes.

OTHER INFLUENCES

In the early 1600s emigration and the growth of contraband led to a severe economic crisis. The sugar industry began to decline in the 1620s and attacks on the island by pirates increased. England, hoping to drive the Spaniards out of Santo Domingo and the Caribbean, launched a naval offensive of 34 ships and about 16,000 men, which met with complete disaster. In the aftermath, amid fear of a new English invasion, France took over the part of Hispaniola today known as Haiti.

HEART-SHAPED POT
WITH ANTHROPO-
MORPHIC FIGURE
WEARING LARGE
HEADDRESS

VASIJA
ACORAZONADA
DE FIGURA
ANTROPOMORFA
CON UN GRAN
TOCADO SOBRE LA
CABEZA

MUSEO DEL HOMBRE
DOMINICANO



Wars between Spain and the Netherlands, England and France, and the physical presence of the French in the western third of the island, introduced other elements into the ethnic and cultural development of Dominican society. Mestizo art, a fusion of old and new world cultures, did not flourish in Santo Domingo as in other Hispanic societies. Research suggests that there was little in the way of cultural life, owing to the unending colonial wars and general poverty. Only a few examples remain of painting from that period and there were no native artists of distinction.

After independence was achieved in 1844, there was a slow movement toward developing a native style in visual arts, which began to take shape around the turn of the century. The model followed was European art, particularly of a romantic nature. A Dominican character began to find expression in the years between 1920 and 1940. Two tendencies are seen from that time, which persist today: realism and neo-impressionism, both of which faithfully reflect native themes. Artistic expression has become more universal in nature, aligned with international movements, but exhibiting local traits.

BOAT-SHAPED VESSEL
WITH ANTHROPO-
MORPHIC HANDLES
AND GEOMETRIC
DESIGNS

VASIJA NAVICULAR
CON ASAS
ANTROPOMORFAS
Y DISEÑOS
GEOMETRICOS
INCISOS

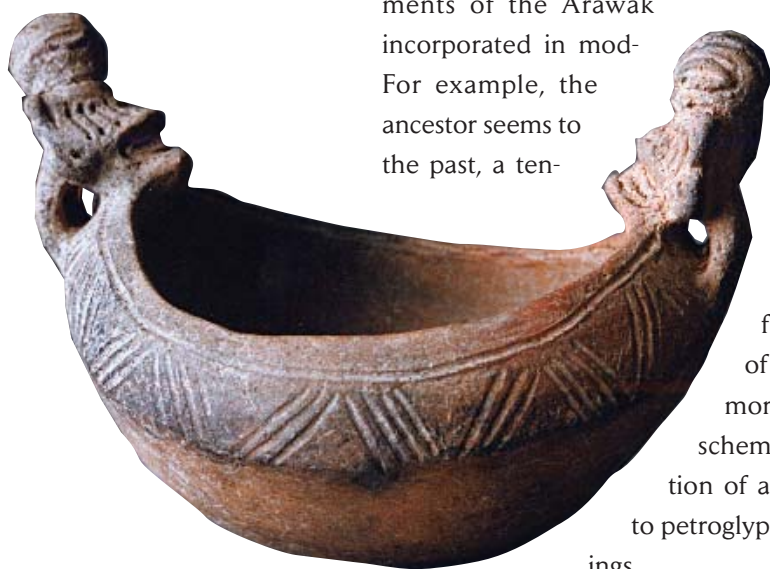
MUSEO DEL HOMBRE
DOMINICANO

LEGACIES IN THE VISUAL REPERTORY

In the formation of Dominican art, three legacies are apparent: pre-Columbian Indian, African or Afro-Caribbean, and European. At present some U.S. influences can also be perceived, but unlike other Caribbean countries, there is no influence from resident Oriental minorities.

The native Arawaks and Tainos, some hundred thousand people, were virtually exterminated by disease and mistreatment within fifty years of the Spaniards' arrival. Certain elements of the Arawak and Taino cultures are now incorporated in modern painting and sculpture. For example, the appearance of a mysterious ancestor seems to the past, a ten-

and Taino cultures are now
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appearance of a mysterious
ancestor seems to
the past, a ten-
dency accentuated since
1992 by the quincentennial
celebration of the discovery
of America. The ancestral
figure is generally a mixture
of zoomorphic and anthro-
pomorphic forms, alternating with
schematic figuration and abstrac-
tion of a geometric nature, allusions
to petroglyphs being 'inscribed' on paint-
ings.



The effort to redeem the past also appears in ceramics, and reminiscences of Chicoide ornamentation were evident in pieces exhibited at the last Ceramics Salon. Ongoing research and archaeological discoveries continue to provide a stimulus to artists.

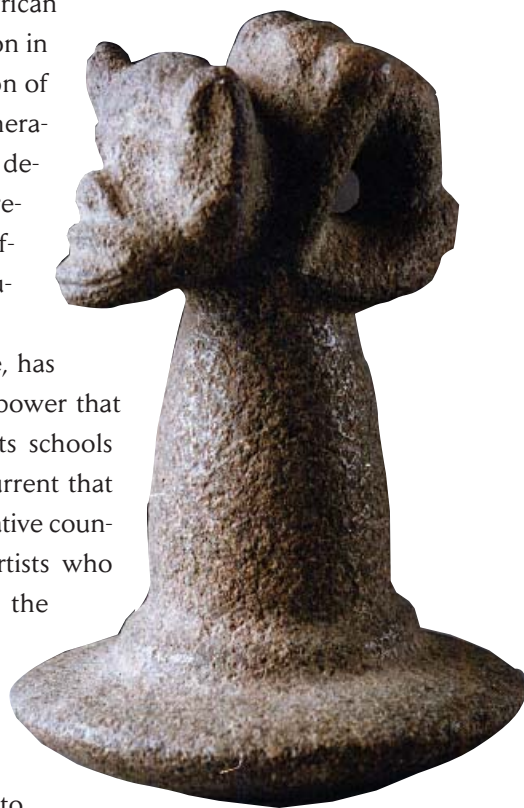
The African legacy is particularly important for Dominican culture, as for all the islands of the Caribbean, both for historical reasons and because of its effects on the practices of folk religion and on sentiment. It is almost constantly present in painting, woodcarving, elements of installations and photography. In painting the Afro-Caribbean influence is seen in bright colors, schematic depiction of the human figure, and a tendency to fill the surrounding background with detail.

The critic and artist Danilo de los Santos notes that artists trained at the School of Fine Arts paint directly from models. Thus they tend to emphasize physical characteristics in painting, an emphasis that lends vigor to Dominican pictorial expression.

Regarding themes, there has been less emphasis on political convictions since the 1970s. Importance is instead attached to ritual and mystical subjects, accompanied by satire of consumerism, the contrast between old and new myths. There are countless variations on carnival topics and masks. Together with attention to the facial characteristics of the African peoples, this shows that the heritage of slavery has not been forgotten. Multiple aspects of the African presence will probably find added expression in the visual arts in 1998, with commemoration of the abolition of slavery. In the past two generations, there has been a flood of imagery derived from the practices of magic and folk religion, which found expression in widely differing compositions, graphic and plastic, figurative and nonobjective alike.

The third source of influence, Europe, has for decades exhibited such attraction and power that local artists were seduced into imitating its schools and styles. There is in fact a Eurocentric current that includes painters who have never left their native country. A number of Spanish and German artists who emigrated to the Dominican Republic in the 1940s were influential as teachers, as well as through works they exhibited. While using modern styles and techniques, they also absorbed the racial tendencies and creole atmosphere of their surroundings into

CLUB-SHAPED RITUAL
PESTLE WITH
ANTHROPOMORPHIC
FIGURE
MAJADERO
DE FIGURA
ANTROPOMORFA
MUSEO DEL HOMBRE
DOMINICANO



their compositions. This in effect enhanced the value of Dominican elements for local practitioners and contributed to the emotional and spiritual impact of their expression.

On the other hand, when Dominican artists adopt Spanish, French, or German tendencies, they transform and reinvent them, giving them a tropical or Caribbean expression. Western, “universal” art is fused with local themes or messages, even in the case of the most advanced contemporary innovations. This enriching process, whether conscious or spontaneous, has produced highly positive results in terms of imagery and international impact.

In the last thirty years, the external sources for Dominican painting’s “new image” have been derived from the United States and South America—and more recently, other parts of the Caribbean.

(The main exception is the Cuban Wilfredo Lam, whose presence has been felt in Dominican art for half a century.) This phenomenon, increasingly pronounced due to interregional communication, manifests itself in forms of a baroque nature, vivid coloration, and energy in handling materials. Currents of European origin, such as neo-expressionism, are generally transmitted to Dominican art in Latin American versions.



BOYS PLAYING WITH
A RAG BALL

NIÑOS JUGANDO
CON PELOTA
DE TRAPO

PAUL GIUDICELLI
COLLECTION
OF JOSE S. MUÑOZ

pressionism, are generally transmitted to Dominican art in Latin American versions.

A VIGOROUS PERSONALITY

Dominican artists tend to appropriate and recreate ideas of whatever provenance, without any qualms regarding eclecticism. They aim to achieve expression that is both evocative of the past and characteristic of the present day. In painting they fuse organic development and construction, rustic charm and sophistication, figuration and abstraction, sometimes within the confines of a single composition. Sculptures and installations constitute a carnival of direct cuts into wood and stone, of brute objects either found or recycled, of permanent and perishable materials. In plastic expression one notes increasingly a deep concern with identity and the emphasis on

“rupture” characteristic of radical contemporary art. While this is particularly evident today, it could also be seen in the aesthetic solutions of militants during the 1960s.

Vibrant compositions seek to enchant the viewer’s eye. Mysterious combinations of zoomorphic and anthropomorphic signs, derived from Taino and Afro-Caribbean sources, bring gods, human figures and animals together in one great family. The visual and the audible are synthesized, as are the sensual and intellectual. Another relationship, that between earth and the spirit, is suggested by surface textures, mixing of oil and acrylic, and occasional use of sand.

Like the art of the conjuror or rites performed by a priest, the work of a plastic artist seeks to communicate with what lies deepest in man’s soul, penetrating intuition and the subconscious.

Dominican art alludes to human drama, experience, fables, obsessions, dreams or fantasies. In painting these are manifested in the use of color. Brilliant hues evoke sunlight; chiaroscuro produces magic effects; the secrecy of night lies in dark areas. The prevailing effect is one of surrealism.

As for movements and schools, expressionism has prevailed ever since its first appearance in Dominican art. As a result of “cross-breeding” with other influences, Dominican expressionism, with its extravagances and anxieties, contortions and distortions, strokes and slashes, displays a distinctive and vigorous personality. Figuration and abstraction in these new forms are perfectly compatible with the language of expressionism and other twentieth-century movements—fauvism, symbolism, surrealism, and so on. In the past two generations, those known as post-expressionists also show signs of cross-breeding in their versions of “bad painting,” the ultra vanguard, graffiti, and neo-primitivism. Self-expression always wins out, however.



YOUNG URBAN
GANGSTER
NIÑO MALO DE LA
CIUDAD
RAUL RECIO, 1996
COLLECTION
OF JOSE S. MUÑOZ

THE ARTISTS



THE GOD WHO
AWAITS DAWN

EL LUA QUE
AGUARDA
EL AMANECER

DANILO DE LOS
SANTOS, 1992

COLLECTION
OF JOSE S. MUÑOZ

Mystery, mysticism and expression provide a threefold approach to Dominican culture in its historical and generic aspects. Painting is the most abundant and constant form of Dominican art. The examples presented here, together with three-dimensional objects, are fully representative of the nation's artistic identity. The eight participating painters were chosen in light of their relationship to the exhibition's theme. Although of different generations, all have been involved in the nation's creative advance.

PAUL GIUDICELLI

(1921-1965) was the great master of local expressionism. He was so advanced for his time and so dedicated to experimentation that no one since has surpassed his deliberately avant-garde contribution to the country's

artistic development. His work reflects his ethno-anthropological research, his noisy militancy, his introspection, his synthesis of abstraction and figuration, and his deep roots in the national ethos.

ELIGIO PICHARDO

(1930-1984) is another exceptional artist who died before his time. An almost mythical figure, he was "an expressionist, first, last and always." His acute sense of humor was often manifested in social satire. The accuracy of his observations, and his skill at rendering street scenes and people in cities as different as Santo Domingo and New York, have won for him a place apart.

RAMON OVIEDO

(b. 1927) is the most self-searching and dynamic figure in present-day Dominican art, driven by an irresistible need for pictorial renewal. From his beginnings, history, humanity and society have provided inspiration for an effort to transcend reality in powerful and penetrating artistic expression. The virtuosity he displays in the handling of form and color have resulted in works of astonishing power and imagination.

DANILO DE LOS SANTOS

(b. 1943) evidences his reflection on theory and knowledge through research in drawing, painting, and sculpture. His power of invention in matters of imagery is limitless, but he prefers signs produced by impulse, rich in symbolic values, to the rigors of academic values. He seeks inspiration in the pre-Columbian past, in his Caribbean roots, and in concerns with race and society.

TONY CAPELLAN

(b. 1955) rejects local restrictions, treating in contemporary fashion topics and problems of interest both to his own country and to the Caribbean area in general. While he has done work in both drawing and engraving, he has turned increasingly to painting and to installation. Pride in his roots, the drama of the diaspora, and current events provide inspiration for images of great impact.

JESUS DESANGLES

(b. 1961) has developed along expressionist lines a gift for magic of a personal nature, while engaging in systematic deformations. He has not feared to present his fables in harsh, “ugly” visions. Ease in the rendering of form and effusive use of color lend movement to a pictorial world of inexhaustible fantasy.

RAUL RECIO

(b. 1965) is a poet and a joker. Nonetheless, he is a very serious artist, and the closest of all Dominicans to the ultra avant-garde. An irreverent iconoclast, he satirizes the tropics dear to the tourist, summed up in sex, sun and sea. He finds great satisfaction in being a genuine son of the Caribbean and in expressing himself with complete freedom.

ELVIS AVILES

(b. 1965) is one of the young Dominican painters oriented toward the third millennium. Fables, magic and local traditions serve him as sources of inspiration and are expressed in exuberant, thoroughly contemporary terms. He takes pleasure in “inscribing” drawings and signs on a background of color and in abolishing all barriers between figuration and abstraction.

Accompanying these painters are two photographers of great talent concerned with the expression of feminine values void of aesthetic pretension—Maritza Alvarez and Clara Barletta—and a magnificent graphic artist inspired in the island’s folklore, Adolfo Nadal Walcott. The images they portray link folk arts and festivities to talent in the development of the visual arts.

There can be no doubt that one of the achievements of plastic creativity in the Dominican Republic has been preservation of the mystery and mysticism inherent in its ancestral heritage.

MARIANNE DE TOLENTINO
FELIX ANGEL
Curators

FOLK RELIGION IN THE DOMINICAN REPUBLIC

FUNERAL
WREATH

UNA CORONA
FUNERARIA

LUIS "THE
TINSMITH"



Paralleling the formal rites of the Catholic Church in the Dominican Republic are practices developed by the people to petition a variety of gods for protection or help with their needs. These practices incorporate cultural elements inherited from the Taino people, African slaves, and the Spanish conquistadors. Known generally as “folk religion,” they are common to people of all levels of society and are found throughout the country.

The indigenous element is represented by a group of gods called “luases,” or beings. These include Gamao, Canabo, Anacaona, and other figures. Spanish culture has provided Catholic imagery, baptismal rites, litanies, and other prayers. African culture, brought by slaves who began arriving in America in the 1500s, has supplied drums, tree worship, funeral rites, dances, and a series of deities associated with metals, war, lightning, thunder and fire.

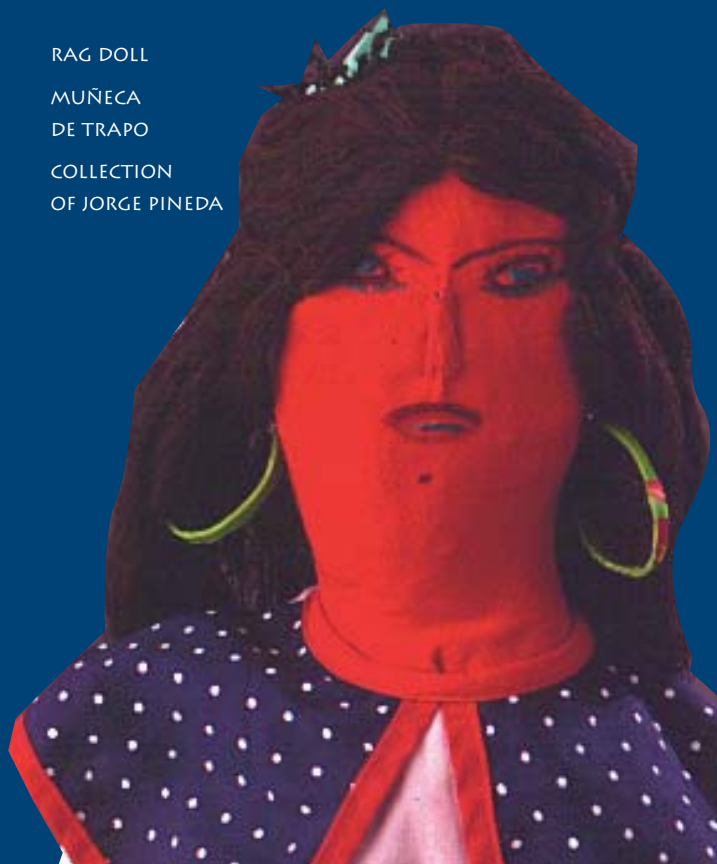
Folk religion is manifested in a number of practices and rites, usually directed by a priest, a conjurer, or a “curioso.” Some rites have fixed dates, such as festivities in honor of Our Lady of Altigracia (the patroness of the Dominican people) or ceremonies honoring St. Michael the Archangel or St. James the Great. These activities call for the use of a variety of specially designed objects that give evidence of the people’s great power of invention. The same can be said of printed prayers, crosses, and calvaries artistically adorned with decorations of colored paper, and altars, the preferred sites for performing rituals.

In addition to folk religion, voodoo occupies an important place in Dominican cult worship. This is a legacy of Haitian immigrants who crossed the border in search of better living conditions. Voodoo is a form of worship that pays tribute to and seeks protection from gods grouped in three divisions, known as Guedeses, Radás, and Petró. The latter two are considered especially powerful. There is also a place in popular worship for a social and religious cult known as Gagá, whose principal ceremonies take place during Lent.

Folk religion provides the Dominican people with an effective means of self-expression, for all that it is at times disregarded by the establishment. Through its beliefs, practices and celebrations, it gives voice to faith and hope and imparts a distinctive character to Dominican culture.

SORAYA ARACENA

RAG DOLL
MUÑECA
DE TRAPO
COLLECTION
OF JORGE PINEDA



RELIGIOSIDAD POPULAR DOMINICANA

En República Dominicana existe una expresión religiosa paralela al catolicismo formal eclesiástico, creada por el pueblo para pedir protección a sus dioses y como respuesta a sus necesidades.

Dicha modalidad que incorpora básicamente elementos culturales legados por los indios taínos, los esclavos africanos y el conquistador español es conocida bajo el nombre de religiosidad popular, y es practicada por personas pertenecientes a todos los estratos sociales a lo largo y ancho del territorio dominicano.

Como parte del legado cultural indígena aportado a esta religión, encontramos en ella una división de dioses, "Luases" o "Seres" indígenas, en la que aparecen deidades como Gamao, Caonabo, y Anacaona, entre otras no menos importantes. De la cultura española ha adquirido el uso de imágenes católicas, bautizos, rezos y demás letanías. Del negro africano traído a la América en el siglo XVI, esta expresión religiosa ha adoptado el uso de los tambores, la adoración a los árboles o dendrolatría, los ritos funerarios, bailes y una serie de deidades asociadas a los metales, la guerra, el rayo, el trueno y la centella.

La religiosidad popular dominicana tiene una serie de prácticas y ceremonias propias que son orquestadas por un sacerdote popular, brujo o "curioso", y algunas tienen fechas fijas como las fiestas en honor a la Virgen de la Altigracia (patrona del pueblo

RAG DOLL
MUÑECA
DE TRAPO
COLLECTION
OF JORGE PINEDA



dominicano), o las celebraciones a San Miguel Arcángel y a Santiago Apóstol entre otras.

Para las celebraciones y prácticas asociadas a la religiosidad popular, se requiere el uso de una serie de objetos y parafernalia particular, creada por la gran inventiva e imaginación del pueblo, la misma que encontramos en: oraciones impresas (de autores desconocidos), cruces y calvarios adornados artísticamente con papeles de colores y en los altares, lugar preferido para las ceremonias rituales.

Además de la religiosidad popular, el Vudú ocupa un lugar importante en los cultos dominicanos. Legado por los inmigrantes haitianos que vienen al país en busca de mejores condiciones de vida, el Vudú tributa e implora protección a los dioses (Luases) y "Seres", agrupados en tres importantes divisiones: Guedeses, Radás y Petró, estos últimos considerados dioses fuertes. Tiene asimismo un espacio asignado en las celebraciones y prácticas propias del culto social y religioso denominado Gagá, cuyas ceremonias principales se realizan durante la Cuaresma.

La religiosidad popular es en definitiva un medio eficaz que el pueblo dominicano utiliza para expresarse libremente y ser lo que es, aunque en ocasiones sea ignorada por el sistema imperante. El pueblo, a través de sus prácticas, creencias y celebraciones religiosas, muestra esa fe que habita siempre en la esperanza e imprime ese sello particular a lo que es la cultura dominicana.

EX-VOTOS
OF METAL



SORAYA ARACENA

MISTERIO Y MISTICISMO EN EL ARTE DOMINICANO



CEREMONIAL
COLLAR OF STONE

COLLAR MONOLITICO
CEREMONIAL

FUNDACION
GARCIA AREVALO

La República Dominicana es un país de recursos culturales abundantes y variados: huellas de un pasado milenario que ha conservado tesoros amerindios, hermosa y secular arquitectura hispánica, formas y ritmos africanos, modernidad artística floreciente y plural. Tradiciones, fiestas, mitos, ritos — antiguos y nuevos— no sólo han nutrido la música, la canción y el baile populares, se han manifestado también en las distintas bellas artes y han sido fuentes de inspiración para los creadores plásticos.

LA CULTURA TAINA

Si remontamos el curso de la historia, el período prehispánico — principalmente con el arte taíno— alcanzó un muy alto nivel de desarrollo artístico y artesanal, sobre todo en escultura y cerámica.

El origen de la cultura taína en la República Dominicana, que también comparten varias islas del Caribe como Puerto Rico y el resto de la Española (nombre que asignaron los colonizadores a la isla que hoy alberga a República Dominicana y Haití), está comprendido en un largo proceso de casi doce siglos de olas migratorias llegadas a las Antillas provenientes en su mayoría del nordeste de Sudamérica.

A la llegada de los españoles, los taínos se encontraban prácticamente dominados por los caribes y para entonces, la cultura taína se había desarrollado con una personalidad muy diferente a la de los nativos sudamericanos, incluyendo su expresión religiosa. Su mitología, representada en parte por misteriosos aros de piedra y piedras talladas usualmente en forma tricorne (trigonolitos) — algunos ejemplos de los cuales se incluyen en esta exposición—, constituye hasta el día de hoy uno de los mayores misterios de dicha cultura. No tuvieron escritura, y la transmisión del conocimiento se hacía por tradición oral. Algunos relatos permiten suponer que adoraban al sol y a la luna como deidades principales.

A diferencia de los caribes, quienes eran excelentes navegantes, cazadores y alfareros, los taínos eran también agricultores. Dadas las diferencias geológicas entre las islas del Caribe y Sudamérica, puede asumirse que los taínos propagaron en las Antillas el uso de varias plantas comestibles, como la yuca y el maíz. Asimismo practicaron la cestería.

Los taínos eran gente relativamente pacífica y su sociedad, a pesar de la existencia de clanes liderados por caciques y un grupo de “principales” (nitaínos) —entre quienes probablemente la figura más prominente era el behique o hechicero—, parecería haber sido bastante homogénea. Por lo menos así lo demuestran las pocas referencias históricas (del Padre de Las Casas y Fernández de Oviedo). Los enfrentamientos con los caribes fueron básicamente defensivos. La particular agenda de la invasión caribe, en cambio, era mucho más agresiva e incluía la esclavización de las mujeres.

PRESENCIA AFRICANA

La llegada de la cultura africana a la Española tuvo lugar hacia 1527. Por entonces, la industria azucarera que era la principal fuente de riqueza de la isla y los rumores sobre tesoros ilimitados en México habían motivado una ola migratoria que generó cambios fundamentales. Con la importación de esclavos africanos, la industria azucarera pudo expandirse, y para mediados del siglo XVI, la población africana casi triplicaba a la población blanca. Su presencia marcaría por siempre el carácter de la sociedad dominicana, que cuenta con gran informalidad en el trato social, probablemente producto de la pobreza generalizada que en aquella época obligó a toda la población (señores feudales y vasallos por igual) a trabajar hombro con hombro. En 1568 los africanos sumaban alrededor de 20.000 individuos pero a partir de entonces diversas circunstancias, entre las que sobresalen enfermedades, levantamientos y fugas, hicieron que su número descendiera.

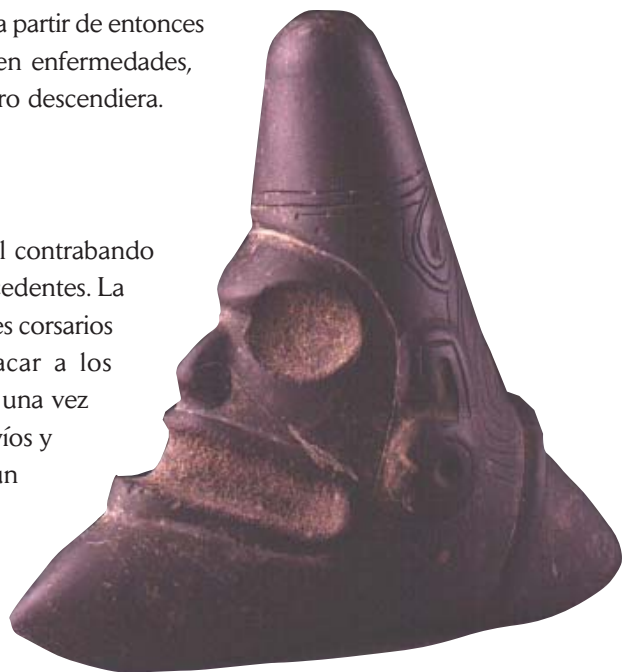
OTRAS PRESENCIAS

Al comienzo del siglo XVII, la emigración y el contrabando llevaron a la isla a una crisis económica sin precedentes. La industria azucarera decayó en 1626 y los ataques corsarios se intensificaron. Inglaterra, deseosa de sacar a los españoles del Caribe y de Santo Domingo de una vez por todas, lanzó una ofensiva naval con 34 navíos y cerca de 16.000 hombres que se tradujo en un fracaso total. Como consecuencia de ello, y ante el temor de una nueva invasión, Francia encontró el camino despejado para ocupar el territorio de la isla que hoy se conoce como Haití.

TRIGONOLITH,
ANTHROPOMORPHIC
DESIGN

TRIGONOLITO,
DISEÑO
ANTROPOMORFO

FUNDACION
GARCIA AREVALO



Las guerras de España con Holanda, Inglaterra y Francia, y la presencia física de los franceses en parte de la isla añadirían otros componentes al ya complejo espectro étnico-cultural de la sociedad dominicana.

Los siglos de dominación colonial no vieron florecer, como en otros países de América Latina, un arte mestizo, simbiosis de dos mundos culturales. Diversos trabajos de investigación —que invitan a profundizar sobre el tema— han puesto en evidencia la extrema pobreza de la vida artística, consecuencia de los constantes conflictos y la pobreza en general, con muy pocos testimonios pictóricos y una ausencia de pintores nativos destacados.

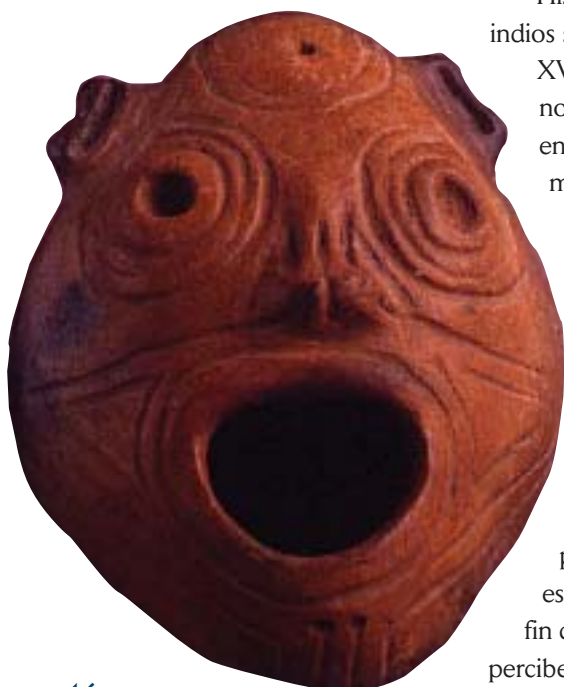
A partir de la independencia, en 1844, se inició un movimiento muy lento para ir gestando una personalidad local en las artes visuales de estilo europeo y todavía romántico, que se irá cristalizando hacia finales del siglo XIX. La expresión dominicana se definió realmente en la época moderna, entre 1920 y 1940, al formarse dos tendencias que, pese a la diversificación y actualización creciente, no han dejado de subsistir globalmente: realismo y neoimpresionismo, fieles a los temas vernáculos. Esta expresión artística es más universal y está alineada con el movimiento internacional, pero con rasgos autóctonos.

TRES LEGADOS EN EL REPERTORIO VISUAL

Raíces culturales y arte dominicano son inseparables. Tres legados forjaron la identidad en la plástica: el indio o precolombino, el africano o afroantillano y el europeo. También se registran en la actualidad influencias norteamericanas, pero se nota que, a diferencia de otras islas caribeñas, no hubo la menor incidencia estética de minorías orientales.

Históricamente, el exterminio rápido y total de los indios se completó durante la primera mitad del siglo XVI. La incorporación de los signos precolombinos —arawak y taínos—, actualmente fortalecida en obras bi y tridimensionales, proviene esencialmente de inquietudes emocionales, ideológicas e intelectuales. El resurgimiento a destiempo del ancestro ignoto y desaparecido marca una impronta reivindicatoria, que se acentuó con motivo del Quinto Centenario del Descubrimiento de América. Generalmente se presenta incorporando formas combinadas antropo y zoomorfas, alternando una figuración esquemática y una abstracción geometrizable, “inscribiendo” alusiones de petroglifos en la pintura. Tampoco es ajeno a esa reivindicación el repunte de la cerámica —al fin considerada como arte por público y artistas. Se perciben hasta reminiscencias de estilo Chicomilco en

CEPHALOMORPHIC
VESSEL
VASIJA CEFALOMORFA
FUNDACION
GARCIA AREVALO



formas y ornamentación de las piezas del último Salón de la Cerámica. Por otra parte la vitalidad de las investigaciones y revelaciones arqueológicas no deja de ser un estímulo cultural para el artista de hoy.

Ahora bien, el legado africano tiene una particular importancia en la cultura dominicana, como en todo el Caribe insular, por razones históricas, por prácticas y convicciones religiosas populares, por un sentir profundo —aunque a veces entremezclado con prejuicios. La presencia del continente negro es, sino constante, frecuente en los signos de la pintura, en las tallas en madera, en los elementos de las instalaciones, y por supuesto en la fotografía. Podemos mencionar también, como impronta afroantillana en la obra bidimensional, la vivacidad del color, la esquematización de la figura, la tendencia a llenar el espacio del soporte.

Interesante y certera en cuanto a su percepción de lo étnico como parte de la identidad pictórica nacional, resulta la postura del crítico, historiador y artista Danilo de los Santos, quien afirma que los artistas formados en la Escuela de Bellas Artes acogieron “la racialidad a través de las recreaciones de rasgos que ofrece el modelo directo”. Y agrega que “la tipología se convierte en una constante permanente que vigoriza lo picto-racial como expresión dominicana”.

En lo temático, mientras el compromiso político se ha ido desvaneciendo desde los años setenta, notamos la importancia de los sujetos míticos, rituales, aun místicos, que naturalmente comparten el protagonismo con la sátira del consumismo —de los viejos a los nuevos mitos. Las infinitas variaciones sobre el carnaval y la máscara en general, así como los rasgos físicos —en base al negro y el mulato— muestran que no se ha olvidado la herencia de los antiguos esclavos. Podemos prever que, en 1998, las conmemoraciones de la abolición de la esclavitud harán repuntar, en las artes visuales, esa polifacética presencia africana. Más aún, en las dos últimas generaciones, las transferencias mágico-religiosas y las mitologías resultantes brotan en increíble caudal de imágenes y se alojan en las más diversas expresiones gráficas y plásticas, figurativas y no-objetivas.

Durante décadas, Europa —la tercera fuente de influencias— ha tenido tantos atractivos y fuerza, que sedujo a los creadores locales en términos de escuelas y estilos, creándose así una verdadera corriente eurocentrista, incluso hasta con pintores que permanecieron en su tierra natal. Podría pensarse que la participación decisiva de los inmigrantes españoles y germanos en los años cuarenta fue, con sus obras y sus lecciones, un factor fundamental.

CRUCIFIX,
COLONIAL SILVER,
18TH CENTURY

CRUCIFIJO,
PLATA COLONIAL,
SIGLO XVIII

FUNDACION
GARCIA AREVALO



Portadores de modernidad, estos artistas europeos sin embargo “absorbieron” la racialidad y el ambiente criollos en sus propias producciones, y, paradójicamente, contribuyeron a la valoración del elemento vernáculo por los creadores plásticos locales, así como a la contundencia sensual, emocional y espiritual de su expresión.

Ahora bien, cabe destacar que cuando los artistas dominicanos —ya sea en forma individual o como movimiento— integran tendencias españolas, francesas, alemanas, en su gran mayoría las revisan, reconvierten y reinventan. Se expresan entonces tropical y antillanamente. Los antecedentes occidentales, el arte “universal”, se funden dentro de la idiosincrasia temática o del mensaje local, hasta en las innovaciones de la contemporaneidad más definida. Ese proceso enriquecedor, a la vez consciente y espontáneo, da resultados muy positivos en términos de iconografía y también de proyección internacional.

En los últimos 30 años, las fuentes inspiradoras externas y sus denominadores comunes, diagnosticables en la “nueva imagen” dominicana, se han desplazado hacia el continente americano: Estados Unidos, América Latina y, recientemente el Caribe —exceptuando a Wifredo Lam, presente en el arte dominicano desde



LIGHTNESS
OF BEING I
LEVEDAD DEL SER I
ELVIS AVILES

hace medio siglo. Ese fenómeno, que irá en incremento debido a la comunicación interregional, se traduce en barroquismo formal, en colorido intenso, en energías llevadas a la factura y los materiales. Cabe destacar que corrientes de origen europeo se transmiten a la plástica dominicana a través de sus versiones latinoamericanas —como por ejemplo el neo-expresionismo.

RECIA PERSONALIDAD

Apropiarse, recrear, suscribirse sin problemas al eclecticismo, lograr la paradoja de una expresión simultáneamente ancestral y actual está en la naturaleza y el oficio de nuestros artistas. En sus pinturas, fusionan la organicidad y la construcción, la rusticidad y la sofisticación, la figuración y la abstracción, a veces en un mismo cuadro. En esculturas e instalaciones, asistimos a una “fiesta” de tallas directas en madera y piedra, de objetos brutos, intervenidos o reciclados, de materiales permanentes o perecederos. Las

formulaciones plásticas —un rasgo que se ha ido acentuando— denotan estudios profundos de la identidad y referencias a una contemporaneidad, radical y “de ruptura”. Hoy esa definición es más frecuente, pero ya existía en las soluciones estéticas de los años militantes, a la vuelta de los años sesenta. Composiciones vibrantes buscan encantar. Mitologías, a menudo misteriosas, combinan signos antropo y zoomórficos —por cierto a la usanza taína y afroantillana—, conformando dioses, seres humanos y fauna en una gran familia. Se produce una sinestesia entre lo visual y lo sonoro, lo sensorial y lo intelectual. Otra correspondencia —tierra, materia, espíritu— se manifiesta en la texturización o en el labrado complejo de la superficie, en los pigmentos, incluyendo ocasionalmente mezclas arenosas.

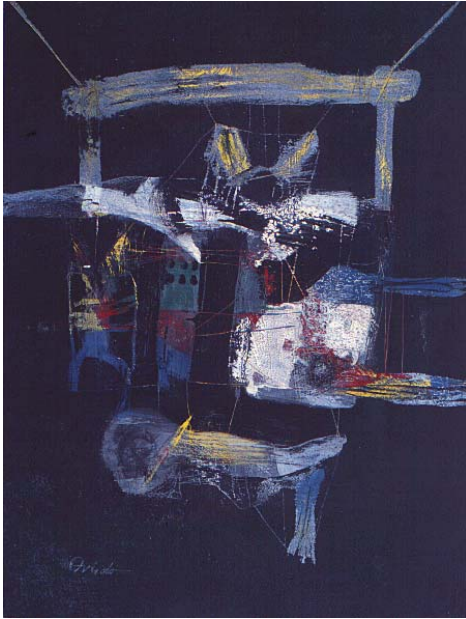
La obra no deja, a semejanza de conjuros y celebraciones rituales, de transmitir profundidades del ser. Se establece una extraña comunicación, y la percepción penetra en los arcanos de la intuición, la *siquis*, el inconsciente. Usualmente las formulaciones plásticas dominicanas aluden a dramas, vivencias, fábulas, obsesiones, sueños o ámbitos fantásticos. El cromatismo, refiriéndonos ahora a la pintura, incide en esa transferencia principalmente por la luz interior: color brillante y solar, magia de los claroscuros, iluminación sigilosa que mana de la nocturnidad. Una atmósfera de suprarrealidad suele imperar.

En lo concerniente a movimientos y escuelas, aunque todos los “ismos” han encontrado adeptos, el expresionismo sigue prevaleciendo, prácticamente desde que se ha definido un arte moderno dominicano. Y nuevamente hablaremos de mestizaje, esta vez estilístico. El expresionismo dominicano, con sus desgarramientos y angustias, con sus efusiones y gritos pictóricos, con sus estrías y distorsiones, con sus brochazos y rasgaduras, posee una recia y rica personalidad. La nueva figuración y también la nueva abstracción son perfectamente compatibles entre el lenguaje expresionista y otras tendencias del siglo XX — fauvismo, simbolismo, surrealismo, por ejemplo. En cuanto a las últimas dos generaciones, a los que llamamos los “post-expresionistas”, también se mestizan: *bad painting*, transvanguardia, graffiti, neo-primitivismo. Finalmente, es la expresión quien sale ganando.



SPIRITUAL STILL LIFE
BODEGON ESPIRITUAL
JESUS DESANGLES, 1997
COLLECTION
OF JOSE S. MUÑOZ

LOS ARTISTAS



SEMIDEFINED FORM
FORMA
SEMIDEFINIDA
RAMON OVIEDO, 1997
COLLECTION
OF ANTONIO OCAÑA

Misterio y misticismo presenta un enfoque original de la cultura dominicana, con aspectos históricos y genéricos. Las pinturas seleccionadas —la plástica es la categoría más generosa y constante en el arte dominicano— junto con los objetos y piezas tridimensionales constituyen una muestra representativa de la identidad artística nacional. Los ocho pintores participantes han sido escogidos por su relación con la filosofía y la temática de la exposición, y pertenecen a diferentes generaciones, implicadas todas en el avance creativo del arte nacional.

PAUL GIUDICELLI

(1921-1965) fue el gran maestro del expresionismo local, tan avanzado en su tiempo a la entrega experimental, que nadie ha superado aún su contribución deliberadamente “vanguardista”. Su obra

traduce las investigaciones etnoantropológicas, el fragor militante, la mirada introspectiva, en una síntesis de abstracción/figuración, y se adentra en la tierra dominicana.

ELIGIO PICHARDO

(1930-1984) fue otro artista excepcional que murió a destiempo. Puede considerarse una figura mítica, que ha sido calificado “pintor expresionista por los cuatro costados”. Su humorismo agudo, ritual y esquemático, comprometido con la sátira social, le otorga un lugar único. El desacralizó en escenarios y personajes inconfundibles sus observaciones callejeras, de Santo Domingo a Nueva York.

RAMON OVIEDO

(1927) es hoy el maestro dominicano de mayores inquietudes y dinamismo, con una incontenible necesidad interior de reformulación pictórica. Desde sus inicios, la historia, el hombre y la sociedad le han motivado para trascender la realidad en una expresión poderosa y punzante. El virtuosismo de la forma y el color, en espacios siempre sustanciosos, le permite alcanzar una fuerza y una fantasía asombrosas.

DANILO DE LOS SANTOS

(1943) lleva al dibujo, la pintura y la obra tridimensional, sus conocimientos y reflexiones de teórico e investigador. Su iconografía, de inventiva ilimitada, prefiere al rigor académico, los signos libremente emitidos y cargados de simbología. Hunde su inspiración en las raíces precolombinas y antillanas, la raza y la sociedad.

TONY CAPELLAN

(1955) es el incansable viajero que rechaza las dimensiones localistas y pone, en un discurso contemporáneo radical, elementos y problemas pertenecientes a su país y al Caribe. Dibujante y grabador, se ha volcado hacia la pintura y sobre todo la instalación. El orgullo de las raíces, los dramas de la diáspora y la actualidad nutren sus imágenes impactantes.

JESUS DESANGLES

(1961) ha seguido la filiación expresionista, gestando su propia magia y sistemática deformación. No ha temido expresar sus fábulas mediante visiones feístas y rechinantes. La desenvoltura de la forma y las efusiones del color producen un mundo pictórico en movimiento y fantasmagorías inagotables.

RAUL RECIO

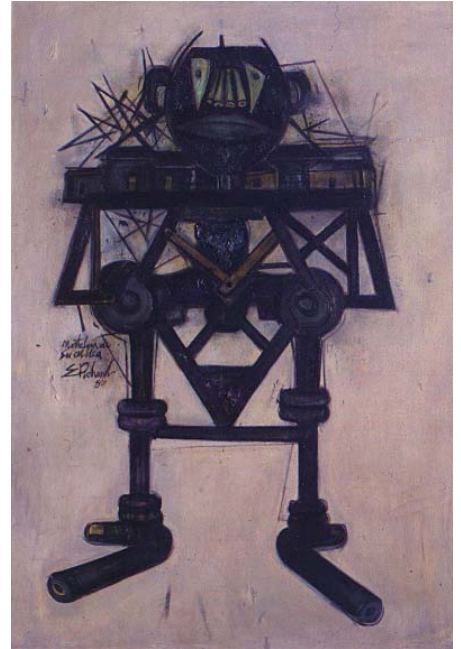
(1965) burlón y poeta, deliberadamente iconoclasta e irreverente, pero con mucha seriedad artística, es el pintor dominicano más cercano a la transvanguardia. Mezcla la sátira del trópico buscado por el turista (*sex, sun and sea*) con la satisfacción de sentirse un caribeño auténtico y expresarse con total libertad.

ELVIS AVILES

(1965) pertenece a la joven pintura dominicana en marcha hacia el tercer milenio. Mantiene fábulas, magia y tradiciones vernáculas como fuentes expresivas, articuladas en un léxico actual y exuberante. Le place “escribir” el dibujo y los signos sobre el color, aboliendo toda escisión entre los mundos figurativos y abstractos.

A esos ocho expositores en pintura, dos fotógrafas talentosas y comprometidas con el surgimiento de una “fotografía femenina” nunca estetizante, Maritza Alvarez y Clara Barletta, y un magnífico dibujante anclado en la autenticidad del folklore “cocolo”, Adolfo Nadal Walcot, han agregado imágenes, que eslabonan la creatividad y las fiestas populares con las artes visuales.

No cabe duda de que la expresión plástica ha preservado, entre sus valores, el misterio y el misticismo, legados por los testimonios y las creencias ancestrales al dominicano de hoy.



LONGING
FOR HIS VILLAGE
NOSTALGIA
DE SU ALDEA
ELIGIO PICHARDO,
1980

WORKS IN THE EXHIBITION

FUNDACION GARCIA AREVALO

1. Ceremonial ring or collar of stone
26.8 x 43.7 cm
2. Head showing cranial deformation
14 x 18.5 cm
3. Pestle/polisher for grinding hallucinogenic powder. Zoo-anthropomorphic design
7.7 x 11.8 cm
4. Ceremonial ax of anthropomorphic design
25.2 cm long
5. Trigonolith. Anthropomorphic design
18 x 20.5 cm
6. Two-headed pestle. Anthropomorphic ceremonial object
20 x 15.2 cm
7. Clay pot. Zoo-anthropomorphic design with phallic neck
25.5 cm high, 19.3 cm in diameter
8. Cephalomorphic vessel
10.4 x 13 cm
9. Cross/dagger, colonial silver, 18th century
12.7 x 7.4 cm
10. Crucifix, colonial silver, 18th century (letter-opener)
17.5 cm long

MUSEO DEL HOMBRE DOMINICANO

11. Monolithic ax with smooth handle
29 x 4.5 cm
12. Ax with neck
14 x 8 cm
13. Two stone balls or spheroliths
5.8 x 6.1 cm
14. Butterfly ax with carved designs
4 x 18.3 cm
15. Pestle representing an anthropomorphic figure; smooth circular mortar
18.2 x 15.7 cm
16. Smooth petal-shaped ax
26 x 8.5 cm
17. Petal-shaped ax
19.2 x 7 cm
18. Small petal-shaped ax
4.2 x 2.1 x 1.1 cm
19. Ceremonial dagger, anthropomorphic design
4.2 x 21.5 x 2 cm
20. Collar, bracelets, and pendant of stone beads, with amulet
21. Club-shaped ritual pestle with anthropomorphic figure
23.5 x 4.5 cm
22. Club-shaped pestle of anthropomorphic design
23 x 4 cm
23. Figured head
11.5 x 9.1 x 6.5 cm
24. Seal engraved with lines and dots and with a small figure at the edge
1.0 cm thick, 6.5 cm in diameter
25. Clay seal or stamp with zoomorphic figure
1 cm thick, 6.5 cm in diameter
26. Small elliptical vessel with geometrical decoration of incised dots
6.5 x 12 cm
27. Semi-triangular grater with two protuberances
22.5 x 38.2 x 5 cm
28. Heart-shaped pot
45.1 x 22 cm
29. Boat-shaped vessel with anthropomorphic handles and geometric designs
12 x 14 x 18 cm
30. Heart-shaped pot with anthropomorphic figure wearing large headdress
20.5 x 21.3 x 9.8 cm
31. Anthropomorphic pestle. Human eyes, mouth and nose; ears of a dog
17.8 cm high, 12.7 cm in diameter
32. Anthropomorphic pestle (figure on its belly)
9.4 x 9.8 cm
33. Black stone chisel
12 x 1.2 cm

COLLECTION OF JOSE S. MUÑOZ

34. Raúl Recio

Young Urban Gangster - 1996
Acrylic on canvas
30" x 40"

35. Raúl Recio

The Witch Doctor's House - 1997
Acrylic on canvas
46" x 51"

36. Jesús Desangles

Spiritual Still Life - 1997
Mixed media on canvas
39" x 47"

37. Jesús Desangles

Music - 1997
Mixed media on canvas
35" x 55"

38. Eligio Pichardo

Untitled - 1971
Oil on canvas
30" x 43"

39. Eligio Pichardo

Longing for His Village - 1980
Oil on canvas
30" x 42"

40. Paul Giudicelli

Untitled - 1969
Mixed media on canvas
24" x 30"

41. Paul Giudicelli

Boys Playing with a Rag Ball
Mixed media on canvas
33.5" x 47.5"

42. Danilo de los Santos

The God Who Awaits Dawn - 1992
Oil and acrylic on canvas
36" x 48"

43. Danilo de los Santos

The God of Light - 1992
Oil and acrylic on canvas
36" x 48"

44. Nadal Walcott

Five drawings
Untitled - 1996
Pen and ink on paper
12" x 10"

FROM OTHER SOURCES

45. Ramón Oviedo

Form for Making Sounds - 1997
Mixed media on canvas
40" x 50"
Collection of Antonio Ocaña

46. Ramón Oviedo

Semidefined Form
Mixed media on canvas
49" x 37"
Collection of Antonio Ocaña

47. Elvis Avilés

Lightness of Being I
Mixed media on canvas
40" x 40"
Collection of the artist

48. Elvis Avilés

Lightness of Being II
Mixed media on canvas
40" x 40"
Collection of the artist

49. Tony Capellán

Worlds of the Caribbean I - 1997
Acrylic on canvas
1.20 x 1.20 m
Collection of the artist

50. Tony Capellán

Worlds of the Caribbean II - 1997
Acrylic on canvas
1.20 x 1.20 m
Collection of the artist

51. Clara Barletta

Plasticized Imagination
Color photograph, 30" x 20"
Collection of the artist

52. Clara Barletta

Homage to the Vernacular
Color photograph, 30" x 20"
Collection of the artist

53. Maritza Alvarez

The blind man of Moca
Color photograph, 24" x 20"
Collection of the artist

54. Maritza Alvarez

Worshipper of the Virgin
Color photograph, 24" x 20"
Collection of the artist

OBJECTS OF FOLK RELIGION

55. Two funeral wreaths

60 x 52 cm

Certain artisans of the Dominican Republic maintain a tradition of making utilitarian and decorative objects of tinfoil. Among these are funeral wreaths to be placed at graves.

Artisan: Luis "The Tinsmith," Barrio Capotillo, Santo Domingo

56. Shrine

80 x 55 x 55 cm

This is one of the most elaborate articles of religious paraphernalia. It represents a small rustic chapel, adorned with ribbons and paper of many colors. Images of saints may be placed in these shrines to be carried in procession.

57. Paper flags of various colors

Artisan: Luis "The Tinsmith," Barrio Capotillo, Santo Domingo

58. Magic-religious prayers

7 x 10 cm or smaller

Some of these prayers derive from formal Catholic worship, and others are of popular invention. They are used to praise, or solicit the protection of, saints or other figures. In the Dominican Republic they are most commonly addressed to the Baron of the Cemetery, St. Martha the Dominator, the Four Winds, St. Michael the Archangel, and St. Anne.

Source: Candelo Herb Store in the Avenida Duarte Market, Santo Domingo. These can be found in markets throughout the country.

59. Seven candles

10 x 6 cm or smaller

Candles are used for a variety of purposes, among them healing from sickness, in which case the candle is given the form of the organ or limb which is affected or has been cured.

Source: Anonymous

60. Ex-votos of metal

2 or 3 cm

Ex-votos are used for a number of purposes, including healing from sickness. In this case they are made in the form of the part of the body that is affected or has been cured.

Source: Anonymous, Santo Domingo

61. The little canoe

15 x 6 cm

Percussion instrument made of two pieces of wood, of which the one to be struck is shaped like a canoe

OBJECTS USED IN THE DOMINICAN-HAITIAN GAGA CULT

62. Three staffs

78 cm

Made of tinfoil, these staffs are used in the hand maneuvers of dancers during the rites of the social and religious sect known as Gagá. Some end in triangles. In certain Gagá groups, dancers who specialize in their use are called the "Big Sticks."

Artisan: Luis "The Tinsmith," Barrio Capotillo, Santo Domingo

63. Three crosses (Calvaries)

62 x 60 cm

These Calvaries also represent dead ancestors, and on certain occasions they are decorated with colored paper. In folk religion, one day in early May is dedicated to the Cross, and during the month it is honored by special ceremonies.

64. Two tambourines

20 cm in diameter

These musical instruments are used both in formal Catholic rites and in ceremonies of folk religion.

They are made of soft wood or reed with a goatskin head. Small tin discs fastened in slots in the sides give the instrument its characteristic sound. Among the occasions for playing them is the veiling of bridal couples.

65. Ten crepe-paper hats

15 to 18 cm in diameter

Worn by boys belonging to brotherhoods—religious and social associations of African origin. They are worn during celebrations prior to processions in honor of the saints.

Artisan: Sixto Menier, Villa Mella, Santo Domingo

66. Four rattles (chachas)

22 cm long

The chachá, an instrument closely associated with Dominican-Haitian gagá rites, is made of metal strips soldered together at the edges. Previous to soldering, seeds are placed inside, and their rattle marks the beginning of a call. On some occasions, they are played by women.

Artisan: Sixto Menier, Villa Mella, Santo Domingo

67. Three rag dolls

50 cm long or less

Collection of Jorge Pineda

68. Two masks from the carnival of Santiago

Collection of Ambassador Bernardo Vega

69. Two masks from the carnival of La Vega

Collection of Soraya Aracena

Exhibition Committee

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Curator of the IDB Cultural Center

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Art Historian, President
of the Dominican Association of Art Critics

SORAYA ARACENA

Anthropologist, Special Advisor
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DATO PAGAN PERDOMO

Director of the Museo del Hombre Dominicano
Special Advisor for the Taíno Section

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Photographer

LEILANY GARRON

Catalogue Designer

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