

NIKKEI LATIN AMERICAN ARTISTS OF THE 20TH CENTURY



Featuring Artists of Japanese
Descent from Argentina, Brazil,
Mexico, and Peru

Inter-American Development Bank • Cultural Center

February 17 to April 29, 2005

The Inter-American Development Bank

Enrique V. Iglesias

President

Dennis E. Flannery

Executive Vice President

João Sayad

Vice President for Finance and Administration

Yoshihisa Ueda

Executive Director for Croatia, Japan, Portugal, Slovenia, and United Kingdom

Stewart Shaw Mills

Alternate Executive Director for Croatia, Japan, Portugal, Slovenia, and United Kingdom

Mirna Liévano de Marques

External Relations Advisor

On the cover

Carlos Runcie Tanaka

The Journey (El viaje), 2005

NIKKEI LATIN AMERICAN ARTISTS OF THE 20TH CENTURY



Featuring Artists of Japanese
Descent from Argentina, Brazil,
Mexico, and Peru



An exhibition honoring Japan,
host of the 46th Annual Meeting of the Board of Governors
of the Inter-American Development Bank in Okinawa



Tomie Ohtake

Untitled, 1968

Introduction

Japan's history goes back several thousand years before Christ. Each period is marked by a major influx of an outside culture and each is followed by a massive restructuring of Japanese institutions. It was only in the 19th century, the tenth period of Japanese history as indicated by Albert M. Craig, that Japan established relations with the West and as a consequence with Latin America.

More than one thousand years ago during the Heian period, Japan saw the blossoming of *yamato-e* (secular Japanese-style painting) and *emaki* (illustrated scrolls), which matched pictures to the unfolding of a story in poetry or prose. The Kamakura period popularized portrait painting, called *nise-e*. The Muromachi period brought the *kare-sansui* style of symbolic gardening and the perfection of the *shoin-zukuri* style, which is the precursor of the style of the present-day Japanese house with tatami mats covering the floors. Around this time, the *shoin-zukuri* style of residential architecture, or *ikebana*, and the tea ceremony also became popular. As traditional forms of Japanese culture, *ikebana* and the tea ceremony are still popular today and attract international attention as well.

The Edo period resulted in beautiful objects in gold ornamented lacquer, or *maki-e*, and saw the introduction of a lyric realism that was to have a profound influence on later developments. *Ukiyo-e* (woodblock prints of everyday life) came into vogue among the common people in the mid-18th century. Thus followed the golden age of *ukiyo-e*, characterized by colorful prints of actors and beautiful women. During this time Katsushika Hokusai and Ando Hiroshige adopted the Western method of drawing in perspective, which was introduced by such painters as Shiba Kokan in Nagasaki, the only port open to foreign trade. Their landscapes opened a new phase in *ukiyo-e*.

These are just some of many great expressions in Japanese art that have found their way to Latin America after the first generation of immigrants came of age in the mid-1950s. Although it barely covers a century, the history of the interaction between Japan and the region has been intense and beneficial.

Through this exhibition, the Inter-American Development Bank pays tribute to the relationship between Japan and Latin America, and to the contribution of Japanese citizens to the region, as represented symbolically through the arts. This event serves as a kick-off for many others that will take place in honor of the occasion of the 46th Annual Meeting of the Board of Governors of the Inter-American Development Bank in Okinawa in April.

Mirna Liévano de Marques

External Relations Advisor



Manabu Mabe
Agonía (Agony), 1963

NIKKEI LATIN AMERICAN ARTISTS OF THE 20TH CENTURY

Japan's presence in Latin America is a remarkable story of adaptation, entrepreneurship, perseverance, and enduring cultural values. It began more than a century ago when the Americas were viewed as a land of promise by many foreigners, including the people of Japan, the second largest economy of the world. As with any story that involves displacement and anxiety about the unexpected, circumstances at times are not exactly the way one would like them to be. However, hope and determination overcome the challenges of the unpredictable, and understanding and acceptance make room for survival and prosperity.

Migrants tend to shelter themselves in the shadow of whatever is familiar in the absence of other references. One hundred years ago, after crossing an immense ocean with no cell phone, calling card, or other means for an urgent wire transfer, there were not many chances to look back. In all probability, if a family or an individual left their country of origin for whatever the reason, and at the same time wanted life to be gentle in a foreign land, it was necessary to face reality with a chin up, based on the foundations of their own culture for a long time. And the more solid those foundations were the better.

Family unity and social cohesiveness alone, however helpful, have never been enough for anyone to fulfill a new life in another country with a different language, codes, race, religion, and customs. Instead, discipline, responsibility, work ethic, and a desire to become a better human being are required dispositions for human development. The Japanese who emigrated to Latin America appeared to comprehend this very well. Perhaps that is what makes a difference in their story, and in the life of so many immigrants everywhere. As far as the arts are concerned, this story is indeed a successful one, with plenty of achievements to celebrate. People in the region must look at this and recognize the valuable lessons.

Japanese Migration to South America

Until the mid-19th century, Japan had remained closed to the West for several centuries. The Meiji Restoration (1868), which marked the beginning of modern Japan, began to implement a number of reforms that caused a great many changes in different sectors of society. Large waves of Japanese citizens emigrated to Hawaii to work on the sugar plantations, as well as to the United States. Japanese immigrants from Hawaii entered Guatemala in 1893 and Mexico in 1897. In 1899, after an immigration agreement with Peru, the first group of 790 Japanese citizens landed in the harbor of Lima. This moment is known in Peru as the Great Japanese Migration of 1899, and today there is a memorial in Lima that commemorates the event. By 1903 Japanese workers had entered Chile and Bolivia.

A turning point in the migration to the United States is represented by the 1907-08 Gentlemen's Agreement with Japan, as well as the Hayashi-Lemieux Agreement between Japan and the Government of Canada, which limited the number of Japanese immigrants. As a result, many Japanese traveled to Mexico and tried to enter the United States from there. The same year marked the arrival in the city of Santos, Brazil, of the Kasato-Maru Line, with the first group of Japanese

immigrants. Slavery had been abolished in Brazil in 1888, and a republican government had replaced the empire. The São Paulo province and its capital rose in political and economic importance over Rio de Janeiro, mainly because of the boom in coffee plantations. From Brazil, the first group of Japanese immigrants reached Argentina in 1909 and in 1914 the first official group of Japanese citizens arrived by ship in Buenos Aires.

In 1924 the United States terminated its open-door policy of immigration. Japanese immigrants headed south in large numbers. A steady flow of immigrants made it to Brazil until 1934. After World War II, immigration to Brazil did not resume again until 1960, continuing until 1973 when the last voyage of the Nippon Maru officially ended Japanese emigration by sea.

The economic crisis in Latin America in 1980 and thereafter produced a reverse phenomenon of Japanese immigration. In view of that and many other circumstances, including the growth of Japan's economy, for which it needed additional labor, the Government of Japan reviewed its policy and in 1994 dictated that anyone with at least one Japanese ancestor within three generations was eligible for a visa. The population of the industrial town of Oizumi, for instance, is

today 11 percent Nikkei Brazilians, being the sister city of Guaratinguetá in the State of São Paulo.

The first influx of Japanese immigrants who made it to Latin America at the turn of the 20th century was mostly country people with agricultural skills and like talents. The majority started life in the Americas as plantation workers. Many intended to work as laborers for a few years, make some money, and then return to Japan to reinvent themselves in their homeland. Some were able to do it, but for many their luck proved otherwise. The pioneers ended up staying, concentrated for the most part on *haciendas* (plantations) where they were able to set up schools and develop a way of life reminiscent of their native Japan to a certain extent. Others became independent; some married outside their inner circles. Whatever the situation, those who emigrated first represented a safe bridge for the others who followed.

Arturo Kubotta

Untitled, 1962

Either because life in the New World did not seem that bad, or perhaps because the situation at home did not improve considerably, or both, successive waves of immigrants continued to arrive in Latin America, mainly Brazil. As with a similar phenomenon in other parts of the world, the first and subsequent generations of Latin American-born Japanese, and those who migrated when they were young, were more able to blend and integrate themselves with the *modus vivendi* of each particular country.

Artistically, abstractionism in Latin America coincides with the coming of age of the first generation of Japanese immigrants. In the timeline of the Western tradition, in the 1940s, it corresponds with French *Tachism* and Lyric Abstraction (which in turn had borrowed some elements from oriental art), U.S. Action Painting, French and Spanish Informalism, Art Autre, and other trends. In Latin America artists of Japanese descent seemed to connect without difficulty, primarily with their ancestral sense of abstraction and a predilection for surfaces such as screens and scrolls. That also helps to explain why many of the first recognized professional artists of Japanese descent in Latin America were practitioners of and made a name in abstraction.

The majority of artists selected for this exhibition come from Peru and Brazil. Recognizing that the number of artists of Japanese origin in Latin America is larger than the exhibition can accommodate, it also includes an artist from Argentina and one from Mexico.

Nikkei Latin American Artists of the 20th Century

There have been several attempts to catch up with Europe's continuous transformation of the visual arts—as well as architecture, urbanization, design, music, and other disciplines—in response to the changes in the economic and political agendas of many countries in Latin America. The 1920s represent the beginning of modernism in the region. A special case is Mexico, which developed a position contradicting the European concern about “art for the sake of art,” as illustrated by the muralists and their ideological discourse aligned with the social and political direction of the state. Of all the other attempts, more obvious in the Southern Cone than in the rest of Latin America, the Argentine was perhaps the most progressive, and at the same time, the most faithful in following the European tradition.

By the time World War II was ending, and as far as the idea of a Eurocentric tradition in art was concerned, Buenos Aires had become the most artistically advanced city in Latin America. The Argentine art critic Aldo Pellegrini has established two moments in the evolution of modernity in Argentina: the first was around 1933; and the second began with the end of World War II, coinciding with abstraction as represented by a number of artists and trends (MADI, Art Concrete Invention, *Perceptism*). According to Pellegrini, the second period in the evolution of modern art in Argentina is marked by the presence of pure abstraction, which was characterized at the beginning by the dominance of a geometric direction. It can be said that the development of abstraction in the country began in 1944, with the publication of the magazine *Arturo* and the group of artists that adhered to the publication.

In 1952 Pellegrini founded the Group of Modern Artists, which gathered some of the most progressive abstractionists, such as Enio Iommi, Alfredo Hlito, Tomás Maldonado (who had designed



Kasuya Sakai
Painting Number 62, 1964

the cover of the only issue of *Arturo*, Sara Grillo, Jose Antonio Fernández Muro (who had emigrated from Spain), and others. That same year **Kasuya Sakai**, having returned to Argentina in 1951 as Cultural Attaché of the Embassy of Japan, presented his first individual exhibit in La Cueva Gallery in Buenos Aires.

Sakai was born in Buenos Aires in October 1927. In 1934 his family went back to Japan and he was educated there. He may be considered a self-taught artist since he never received formal training in the arts. He became an advocate for Japanese culture in Argentina, where he was a member of the East-West Committee of UNESCO, translated Japanese literature into Spanish, and taught oriental philosophy at Tucumán University. He became very active in the Argentine art scene, joining the group of progressive artists who by the mid-1950s were looking for alternatives to the geometric trends.

Painting in Argentina slowly began to leave behind the representation of form, figurative, geometric, and otherwise. Nongeometric abstraction represented a choice, and by 1957 many artists were openly embracing such a current. Several exhibits in Buenos Aires confirmed this movement, as seen in shows at the Galería Peuser and Galería Pizarro. Sakai participated in both of them, along with some of the most prestigious new names in Argentine art who had adopted the term Informalism to refer to their style.

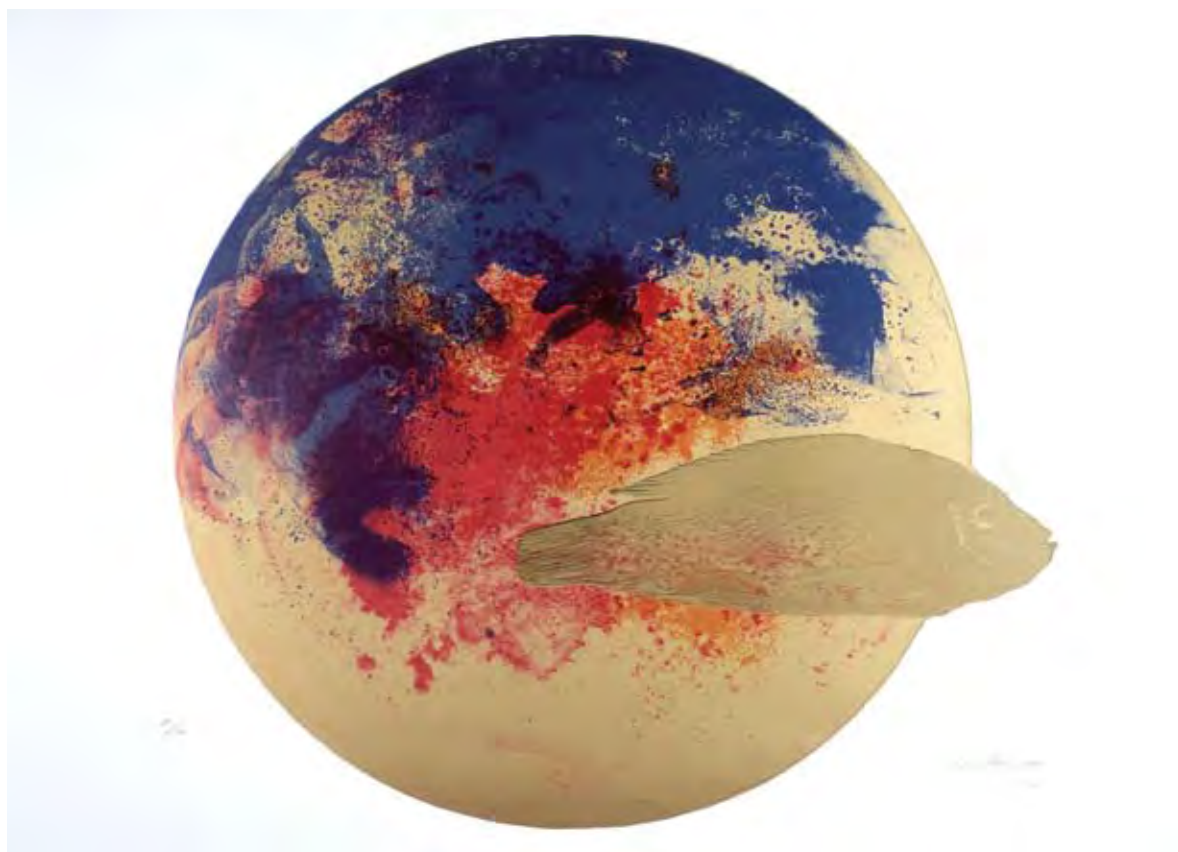
The term was borrowed from the French critic Michel Tapié who coined the expression in Paris (along with Art Autre) to refer to the kind of art that gave importance to matter and gesture and spontaneity of the creative process. Informalism in Argentina split a few

years later into several tendencies, some identified with an aesthetic pursuit (Grillo, Fernández-Muro), others with a more humorous, iconoclastic, and violent expression (New Figuration). The painting by Sakai included in this exhibition may be related to the latter. Sakai received an award for a similar painting at the Brussels World's Fair, representing Argentina.

With the creation of the Torcuato di Tella Institute in Buenos Aires in 1958 and a series of events that stimulated the creative scene of the city, the Buenos Aires artistic agenda took up an



Kasuya Sakai
Cromatología II
(Chromatology II), 1975



Luis Nishizawa

Pez de Otoño (Autumn Fish), 1978

aggressive drive, aimed at positioning the country internationally as the most artistically advanced country in Latin America, comparable only to New York. Taking advantage of the receptivity that existed in the United States for Latin America during the 1960s, and backed equally wholeheartedly by the government and the private sector, the Torcuato di Tella Institute and its passionate director, art critic Jorge Romero Brest, staged an Argentine offensive in the North. One of the most memorable exhibits was “New Art of Argentina” (1965, organized by the Torcuato di Tella Institute and the Walker Art Center, Minneapolis, with the financial backing of the American Federation of Arts, Kaiser Industries of Argentina, Bonino Gallery of New York and Buenos Aires, and the Argentine Shipping Lines E.L.M.A.). It toured in Akron, Atlanta, Austin, and Washington, DC. It was presented at the Organization of American States (OAS) in May and June 1965, following the exhibit (in the same place) of the Esso Salon of Young (Latin American and Caribbean) Artists, in which Rogelio Polesello of Argentina was awarded the continental Grand Prize.

The foreword of the catalogue for that exhibit stated, “Argentina, perhaps more than any other Latin American country, is highly susceptible to the winds of change and innovation. Artists in Argentina not only assimilate ideas and impulses from abroad, but also have taken an active role in the promulgation and expansion of their own ideas. Their part in new directions and movements has been recognized internationally.” Sakai was included in the exhibit with the paintings *Jyoshu’s “Mu”* and *The Little Theater*. By then, Sakai had been living in New York since 1962. From there he went to live in Mexico City until 1977, and then settled in Dallas, Texas, where he died at age 74 in 2001 after a distinguished career.

If Sakai can be described as a transient, immigrant artist who lived in four different countries (although artistically he belongs to Argentina), **Luis Nishizawa** is entirely the opposite. He was born in San Mateo Ixtacalco, Mexico, in 1920 (although some say it was 1918) to a Japanese father and a Mexican mother. He spent his adolescence shepherding cattle in his hometown. In that environment, he has said, “I learned to appreciate and love nature.” He enrolled in the San Carlos Academy in 1942 and spent five years as the assistant of Julio Castellanos, José Chávez Morado, and Alfredo Zalce, all members of the Mexican School. That is a term usually applied to artists who belonged to the second generation of the Mexican Renaissance, which originally took place in the 1920s, and who declared themselves as the keepers of such a tradition.

Nishizawa has spent his entire life in Mexico. He created a museum in the City of Toluca in a house dating from the 18th century. He calls it a “popular” house, where he also works sometimes, emphasizing his humble and unpretentious social origins. But he is proud of the contribution he has been able to bestow on his beloved country. Artistically he is well known for his landscapes, and in this genre he seems to follow the steps of other Mexican artists who preceded him, like José María Velasco and Dr. Atl. But the tradition is much more ancient, since landscape has been a favorite subject in Japanese art for centuries. On December 3, 1996, Ernesto Zedillo, President of Mexico, awarded Nishizawa the National Award in Fine Arts at the National Palace, the highest honor Mexico gives to one of its citizens. In his acceptance speech, Nishizawa said, “I believe that the vitality of the Mexican people is born out of the receptiveness that is always generously demonstrated toward the expression of others and their capacity for dialogue.”

Although the migration from Japan to Peru began almost a decade earlier than the migration to Brazil and other countries, Brazil attracted by far the largest number of Japanese nationals during

the first two decades of the 20th century. Today, the largest population of Japanese descent outside Japan is concentrated in São Paulo and the largest number of Latin American artists of Japanese descent are Brazilians. The exhibition reflects this fact.

The liberal, positivist spirit that imbued the Western World at the end of the 19th century coincided in Latin America with a sustained period of growth based on exporting raw materials to Europe and the United States. Some countries, such as Brazil, Argentina, and Mexico, became very liberal economies while remaining conservative in social issues. Many artists and intellectuals were



Manabu Mabe

Pacto Solene

(Solemn Pact), 1980

pleased by the advances of European culture and many tried to emulate it. At the end of World War I, there was a radical shift toward a social agenda while the economies seemed to maintain a sustained level of performance. Society became very nationalistic and self-protective. Some even favored regimes other than democracy. People were willing to adjust somehow as long as employment and economic opportunities remained available. For some governments the need for industrialization was to avoid dependency on foreign powers and to carry out nationalistic agendas. Those sometimes included huge projects aimed at inspiring national pride and demonstrating the ability to catch up with the demands imposed by a changing world.

The most notable was Brazil. At the beginning of the 1940s, Brazil had been able to consolidate an extraordinary transformation in practically every aspect of society. Architecture and urbanization, the arts and letters, and even music enjoyed international prestige. In 1949, President Kubitschek inaugurated the City of Brasilia, conceived and built literally in the middle of the jungle, destined to be the geo-political center of the country and a model of progress to show the entire world. The country's sustained open-door policy toward immigration also seemed to have paid off. São Paulo had consolidated as the financial and cultural center of the country, but Rio de Janeiro, accustomed in

the past to take the decisions for the entire country, did not stay behind for too long. By the early 1950s, both cities had produced artistic manifestations.

The São Paulo Biennial opened in 1951, the kick-off of two decades during which abstraction was embraced by every country in Latin America. Geometric or expressionistic abstraction was a symbol of freedom and creativity, and of the arts liberated from the constraints of provincialism or ideological discourse. The Biennial was the initiative not of a critic, art historian, or theoretician, but of industrialist and art collector Francisco (Ciccillo) Matarazzo Sobrinho (1898-1977). It is the second



Manabu Mabe

Untitled, 1979

oldest art biennial in the world after Venice (in existence since 1895), which serves as its role model. Its aim was to “make contemporary art from Western Europe and the United States known in Brazil, promote the country’s access to the current art scene in other cities, and establish São Paulo as an international art center,” which it did. It is in this context that one has to analyze the development of Brazilian abstractionism and understand the contribution made by Nikkei Brazilian artists. This is a good moment to acknowledge other exhibits, individual and collective, honoring Nikkei Latin American artists that have taken place in Washington in the past at the OAS.

Manabu Mabe (1924 – 97) represents the quintessential Nikkei Latin American artist of great talent and professional commitment. He was able to develop an impressive career not only for his own but also for the pride of both Japan—the country where he was born—and Brazil—the country that welcomed him and his family. At a certain moment in his life he dared to say, “I triumphed thanks to physical tenacity and intense passion.”

He was born in Takara, a village in Shiranui, District of Udo, Province of Kumamoto, currently the city of Shiranui. The Mabe family, by tradition, was the owner of a lodging site destination for people arriving by vessel from Shimabara and Misumi. Mabe’s father, Soichi Mabe, worked in Japan as a railroad employee and later a barber. His mother’s name was Haru; she descended from a traditional farmer’s family. The Mabe family was made up of seven sons, with Manabu being the eldest, followed by Satoru, Michiko, Hitoko, Yoshiko, and Sunao (the last two were born in Brazil). Tetsuya, a cousin, was also brought up with them after his father’s death.

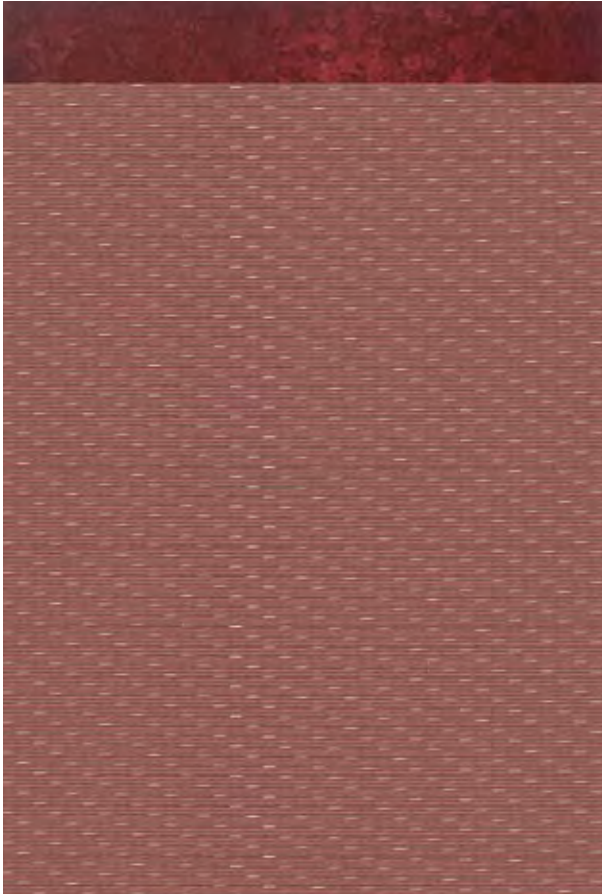
The Mabe family emigrated to Brazil in 1934, when Manabu was 10, on board the vessel La Plata Maru. His future wife, Yoshino, whom he married in Brazil when he was 27, had left Japan the same year, coming from Niigata. “The sight of a lizard running away from a ripe, yellow papaya at my approach is the memory I keep of 1934, when my parents took me, at the age of 10, to the interior of Birigui, 450 miles from the city of São Paulo.” Manabu never received a formal education. As the eldest son, he was in charge of the family’s coffee plantation after his father died in 1945, the same year he had begun to paint with oils, a great concern for his father even on his deathbed. Manabu continued to

paint, and in 1950 he participated in an exhibition in São Paulo, and again the following year. He was still an aficionado and although these were not very important exhibits, they marked his initiation as a professional painter.

The switch to abstraction occurred in 1957. Mabe’s work had begun to show the daring, bold strokes reminiscent of Japanese calligraphy, which he had studied in his spare time (and which was a source of inspiration for some French painters, for example Pierre Soulages), and that would identify his work from then on. Mabe developed a similar attitude toward life. He sold the coffee plantation after being sure his brothers had become independent, and arrived in São Paulo in October 1957. He made a living selling hand-painted neckties, doilies, and napkins to department stores, and hawking them in person on the street.

Reflecting on his life, Mabe wrote in 1969, “Two years later, I felt at the peak of elation, when in May 1959 I won the Leirner Award at the Folha de São Paulo exhibition, where artists from all over the country participated, and in September of the same year I received the Best National Painter Award at the Fifth Biennial.” President Juscelino Kubitchek commended him, saying, “My congratulations, spare no effort in contributing to the world of Brazilian art.” His words were met with thunderous applause, and Mabe said he “felt a double satisfaction, as an immigrant’s son. Furthermore, only ten days

later, during a cocktail offered by the Brazilian Society of Japanese Culture to celebrate my triumph at the Biennial, a telegram arrived with the following news: Manabu Mabe has received first prize at the First Young Artist’s Biennial in Paris. Under the title ‘Mabe’s Golden Year,’ *Time* magazine honored the double victory with a full-page article describing my life from childhood to the Biennials. My life changed: contracts with art dealers, travels to the United States and Europe.”



Tomie Ohtake

Untitled, 2002

Other awards followed, including the Fiat Award at the Thirtieth Biennial of Venice in June 1960. He visited the United States in 1961 with an invitation from *Time-Life*. This is an interesting biographical fact, because it means that up to that point, Mabe was not directly acquainted with the North American or European abstractionists, and had only benefited from São Paulo's cosmopolitan environment and busy art life. The following year he exhibited in Rome, Paris, Milan, and Venice, staying in Europe for eight months, which may have influenced him after he confronted the paintings of the French artists from the late 1940s and early 1950s. He had a solo exhibit in 1962 at the OAS in Washington, DC. This was the highest period in Mabe's career, one in which he had mastered the boldness of his brushstroke.

The vitality of the Nikkei Brazilian group, among whom Mabe was one of the most prominent figures, brought them to the attention of the entire world, including Latin America. Exhibits of Nikkei Brazilians were staged by the Brazilian government everywhere, which served not only to promote Brazil as a land of opportunity, but also to strengthen its commercial, political, and cultural relations. One such show took place at the OAS in Washington, DC, in 1965.

In the early 1980s, Mabe's painting, while still conceived in abstract terms, began to incorporate figurative elements. He worked with a spatula, which added texture and impasto to the surface. The color did not elude the primary or complementary spectrum, in contrast with his earlier works, where washes and neutral colors were much more subdued, and his preference for black and white always counterbalanced the composition. His fancy for theatricals became more apparent, but he kept his highly lyrical intonation, reinforced by the titles of the paintings as if to prolong the aura of his poetic thought.

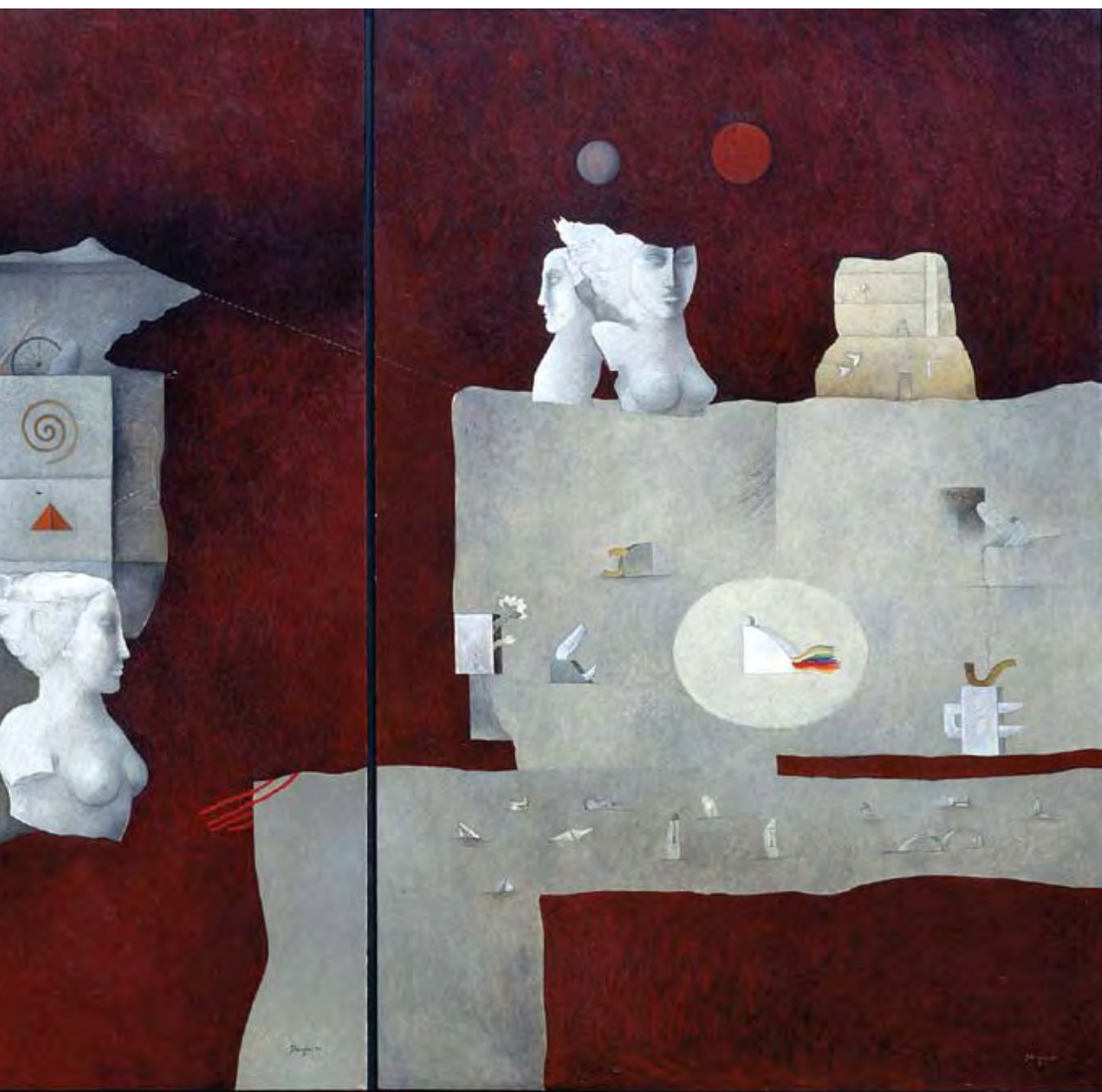
Equally impressive is the career of painter, sculptor, and printmaker **Tomie Ohtake**. Born in Kyoto in 1913, she arrived in Brazil in 1936, settling in São Paulo. After a sojourn to her homeland in 1951, she began studying painting in São Paulo the following year with the Japanese artist Keisuke Sugano. In 1953 she joined the Japanese group SEIBI, of which Manabu Mabe and Tikashi Fukushima were also members. While Mabe was struggling trying to make ends meet in 1957, Ohtake presented her exhibit at the Museu de Art Moderna de São Paulo, and again in 1960.



Tomie Ohtake

Untitled, 2002





Venancio Shinki Huaman
Compendio (Compendium), 1992



Yutaka Toyota

Em Tempo Anterior ao Nada

(In the Time before Nothing), 1960

Ohtake's work, always in the realm of abstraction, is extremely personal and responds to a Japanese sensibility for simplicity and synthesis, working with few elements that, according to her "must say many things." Hers is a silent painting, revealing nevertheless, in the view of many, a dialogue between tradition and cutting-edge expression. Her lengthy and distinguished career would fill many pages with lists of her exhibits all over the world. She was awarded the National Art Award in 1995. The Tomie Ohtake Institute in São Paulo, a complex facility with an exhibition hall and convention center designed by her sons, was inaugurated in 2001; it is dedicated to national and international exhibits of art produced between 1950 and 2000.

This exhibition includes works by **Tikashi Fukushima** (Fukushima, 1920 - São Paulo, 2001), **Kazuo Wakabayashi** (Kobe, 1931), and **Yutaka Toyota** (Yamagata, 1931), who are among the large group of Nikkei Latin American artists. Fukushima emigrated to Brazil in 1940, after Japan entered World War II; Toyota arrived in Brazil in 1959, and Wakabayashi in 1961. They were both already trained, Toyota as a designer (industrial), which explains his later experimentation with objects and material, and Wakabayashi as an artist. Wakabayashi's work relies on heavy impasto to achieve a texture reminiscent of glazed ceramics. Save for color, the overall affect of his canvases has changed little over the years. Their works selected for the exhibition coincide with that period in which abstractionism reigned supreme, but in their hands it acquired distinctive modulation and tone.

Peruvian artist **Arturo Kubotta** was born in Lima in 1932 to a Japanese father and a Peruvian mother. He graduated from the National Fine Arts School in 1960 and the following year went to Brazil for three months on a cultural exchange. He came to the United States in 1962 with a Fulbright scholarship, and received a Master's Degree from the Chicago Art Institute. He returned to Brazil where he has lived for 41 years, participating in numerous exhibits throughout Latin America and the United States, many of them in Peru. He was included in the 1961 exhibit of Japanese Artists of the Americas at the OAS, in which he shared honors with Mabe, Nishizawa, and Sakai, and also Kenzo Okada from the United States.

While studying at the Chicago Art Institute, Kubotta presented his first individual exhibit in the United States at the OAS, where two years earlier he had been included in a group show of young Peruvian artists. The lithographs and the painting representing him in this exhibition are indicative of the type of abstraction he developed at the time and which today remains pretty much the same.

Venancio Shinki was born on the Hacienda San Nicolás, in the Supe District, Chancay Province, Peru, in April 1932. His father was Kizuke Shinki, from Hiroshima; he was already a mature man when he disembarked on Peruvian soil in 1915 with the idea of staying just for a few years. He married Filomena Huamán, a Peruvian Indian from Huari (Ancash). Kizuke and a partner had been able to establish their own business in the Pativilca Valley, on the way to the Sierra. Venancio's early years coincided with a period of Peruvian nationals' hostility toward foreigners, in particular those from Germany, Italy, and Japan.

Fearing prosecution, Kizuke sold his business and began to hide with former clients. Due to the hardships of the situation and the climate, his health deteriorated. In a letter to Mr. Sukeo Ysayama, Head of the Japanese Colony at Hacienda San Nicolás, the younger Shinki pleaded for his family and his father's health. After being granted asylum, life seemed to improve for the Shinki family, all things considered. The war started the same year Venancio began, at age six, to attend the Japanese school of the *hacienda*. He remembers how happy his father was for a while. The elder Shinki died in



Kazuo Wakabayashi

Azul e Preto

(Blue and Black), 1969

October 1940. The memory of his father remains in Venancio's mind as a man of great integrity and responsibility, a hard-working person who loved Japanese food and made sure his son did too. It was he who made provisions for Venancio to study, until the Japanese school was condemned and the teachers moved away. After his father's death Venancio attended another school on the same *hacienda*, while his mother made a living in the Pativilca Valley.

In 1946 Venancio Shinki's mother died. An orphan at 14, he was taken in by his mother's cousin, Mr. Teófilo Tello, who worked on Hacienda Huando in Huaral. Eager to continue his education, Shinki contacted Mr. Sukeo Ysayama who arranged for and personally traveled with the youth to join Mr. Shigetsugu Umezaki's photo studio in Lima as an apprentice. Shinki says that with Mr. Umezaki he learned his first profession, photography. He lived with the Umezaki family for several years, until he was able to finish night school (in 1953) and become independent, and set up his own photo studio. The following year he enrolled in the National School of Fine Arts in Lima. Among his teachers were Ricardo Sánchez, Alberto Dávila, Sabino Springett, and Bruno Roselli. Later, still at school, he joined the workshop of Juan Manuel Ugarte Eléspuru, married, and began to exhibit locally. His first son was

born, and he finally graduated from art school in 1962, receiving an award in honor of seminal Peruvian painter Sérvulo Gutiérrez.

A breakthrough occurred in 1963 with Shinki's inclusion in the Peruvian delegation to the 8th São Paulo Biennial, even before presenting an individual exhibition. In São Paulo he met José Gómez Sicre, longtime director of the Visual Arts Unit of the OAS, who invited him to exhibit individually in Washington in 1968. Shinki's piece entitled *Mesa Grande* (included in this exhibition) helped to reaffirm his reputation in his own country. The activity during the years between the São Paulo participation and the OAS exhibit consolidated his career; he received a number of national awards and began to be a regular in international exhibitions representing Peru, something that has continued.



Tikashi Fukushima

Verde (Green), 1972

When Shinki joined the fine arts school his intention was to become a portrait painter. He soon discovered that an artist with something original to contribute was much more important than just making a living. His earlier paintings, from 1961-62, show an artist trying to find his own path while experimenting with abstraction. Comparing, for instance, a 1962 untitled, semi-abstract piece in the collection of the Banco de Crédito del Peru and *Pukutay*, an oil from the same year in the collection of the Lima Art Museum, there is an almost fashionable kind of abstraction favored at the time in Latin America. To his credit, the influence of Fernando de Szyszlo, Peru's most international figure, does not seem to influence Shinki's direction very much; instead, there is an inclination toward a Japanese sensitivity in the way paint is handled—thin, delicate, almost transparent—as demonstrated by the painting *Chancay* (1963) in a private collection in Lima. By 1964, Shinki's sense of abstraction appeared to identify itself more with the Nikkei Brazilians, such as Mabe; the piece *Otoño* (Autumn), of that year, also in a private collection, allows for such an impression, but still the wish to evolve from there is evident.



In 1967 there was a fundamental change in his work, which had to do with how the pictorial space is reformulated. Up to that moment painting for Shinki evolved around the surface. Other notions began to be incorporated into the image, such as depth, utilizing contrasting color fields, and capricious shapes of floating colors in subtle and neutral juxtapositions. This was an important moment in Shinki's career, since from then on the shapes would become increasingly figurative, retaining the spatial sense of the chromatic fields in which they are immersed, creating a cryptic message that may relate to both the ancient cultures that are his heritage. The name of the three-panel piece selected for this exhibition illustrates this later phase: *Compendio* (Compendium).

In 1999 Peru celebrated the centennial of the Great Japanese Migration. The archaeologist Yoshio Onuki organized an exhibit of works by Nikkei Peruvian artists to bring to Japan. He selected Shinki, **Carlos Runcie Tanaka** (Lima, 1958), and Eduardo Tokeshi. The three traveled to Japan. This was the first time Shinki set foot on the land of his father. He went to Hiroshima and reunited with some of his relatives. He credits the Japanese authorities for helping him in the tremendous effort to locate his relatives. "My encounter with Japan was something I cannot describe in words, beautiful and illustrative." His visit to where his father's house used to be made a strong impression on him. When he returned to Lima he could not avoid extreme emotional feelings. He said, however, "I spent a great



Opposite page

Arturo Kubotta

Cosmic Sedimentation, 1963

This page, above

Venancio Shinki Huaman

Mesa Grande (Big Table), 1968

Left

Venancio Shinki Huaman

Orlando, 1993



deal of time meditating about my experience after which I arrived to the conclusion that, although Japan is indeed part of my heart and veins, I am profoundly Peruvian and Latin American." In expressing his thoughts that way Shinki, whose name means New Tree

(Shin, new; Ki, tree), gives full meaning to his name.

Carlos Runcie Tanaka's grandfather, Guillermo Shinichi Tanaka, was born in Takamatsu in 1904 and died in 1940, when Carlos's mother Elsa Sachiko Tanaka-Azcárate de Runcie was only four years old. Carlos's grandmother, Blanca Azcárate, never married again and made sure that her family, two girls and two boys, preserved the Japanese legacy inherited from their father.

Carlos never met his Japanese grandfather, whose name means The First (Shin, new; ichi, the first), In a Rice Field (Tanaka). The only references Carlos has of him are the memories

Venancio Shinki Huaman

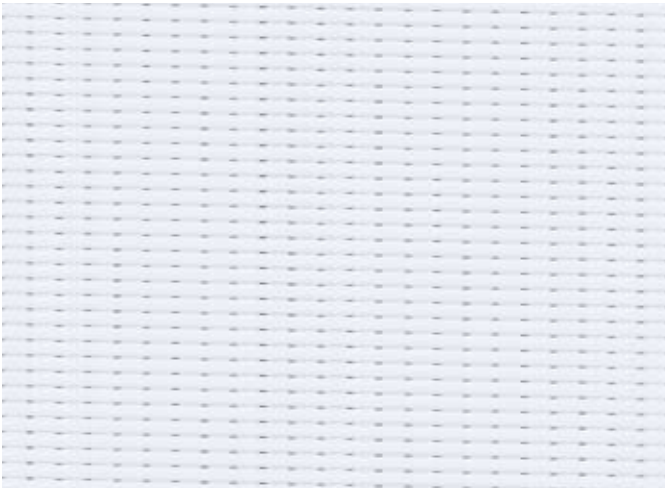
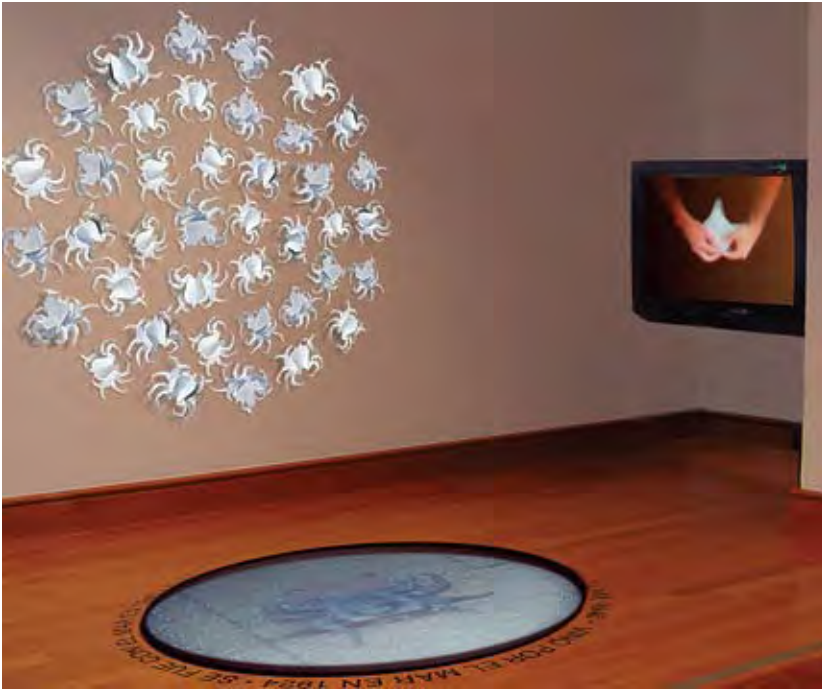
Lanzón (Spear), 1993



transmitted from his family. That is how Carlos learned about the wonderful Japanese garden (Tanaka Garden) in Miraflores District. He had several businesses, among them a furniture workshop, but one of his greatest passions was the cultivation of ornamental plants. Guillermo Shinichi Tanaka, an entrepreneurial and active individual, was also a dreamer in the full sense of the word.

Carlos Tanaka studied the Japanese language during childhood with Ms. Yuki Shiratori, “perhaps out of need to get closer to my family roots.” Thanks to the language, Japan became a real place for him. He thought that he could have a career in philosophy and enrolled in the Catholic University in Lima, although his real passion appeared to be music. Jody Krasfsur, a North American ceramicist, helped reorganize El Pinguino, a ceramic workshop run by Mariano Llosa (who taught Tanaka how to use the wheel) and the sculptor Pedro Mongrut, in Lima. Tanaka became acquainted with the technique and insisted they allow him to study at the workshop. Interacting with ceramics, he started to feel the need to connect his life with the Japanese grandfather that he never had the chance to meet.

Tanaka abandoned the university and started studying ceramics, thinking that making his living as a craftsman could help him pay for his music studies. At age 19, however, after practicing ceramics for a short while and setting up a workshop in his parents' house, he decided to go to Japan, to the Ogaya-Gifu Ken mountains as the apprentice of Master Tsukimura Masahiko. “From him I learned to develop the daily discipline needed to persevere in the difficult task of mastering clay and the wood firings, but more important, I learned to love my work as one must love life: work as life itself.” He also had other teachers, such as Shimaoka Tatsuzo (while in Mashiko for 60 days, three hours north of Tokyo), who was a disciple of the famous Master Potter Hamada Shoji, one of the “fathers” of contemporary Japanese ceramics. Another teacher in Ogaya was Yoshihiko Yoshida, who became his mentor and took him to the museums and spent long hours discussing aesthetics and the philosophy related to the essence of ceramic art.



Above

Carlos Runcie Tanaka

The Journey (El Viaje), 2005

Left

Dos (Two), 2003

On his return to Peru two years later, Tanaka rediscovered the Peruvian desert and the landscape near the sea, which up to then he had taken for granted. His training and talent soon attracted the attention of the art circles in Lima. He moved more and more toward sculpture, feeling that the arid landscape of the Sierra and the plateaus, and the severe, stern beaches of the harbor city related very well to his sensibility. There was an extraordinary coincidence when, at age 36—the same age of his grandfather when he died in the inhospitable waves of the Ancón sea—Carlos almost drowned in Pasamayo, finding himself later laying on the seashore surrounded by crabs. This is one of the stories that gave rise to a long series of installation works developed on the idea of displacement, starting in 1994. The image, the physical structure and physiological characteristics of the crab, and its transient and often nomadic spirit became pivotal for his work thereafter. It helped establish the metaphor for a series of artistic proposals addressing the issues of migration, and eased his longing

for an important figure in his life. The installation prepared for this exhibition, which includes 36 origami crabs, evolves around those ideas. Carlos has said in reference to the origami paperwork, “I attempt to discover what lies within those creases, trying to remember the stories stored in my mind that continue to wander inside me.”

Today Tanaka is undoubtedly one of the most internationally recognized Peruvian artists under age 50, as is evident in the many events to which he has been invited and participated, including the São Paulo and Venice Biennials. He utilizes clay to create installations of extraordinary evocative power, sometimes combined with water, paper, metal, light, and video. His monumental exhibition in

Luis Nishizawa
Barranca del cobre
(Copper Canyon),
1989



1994 at the Museo de la Nación in Lima was titled “Displacement” in memory of his two grandparents. They came to Peru and never returned to their homelands, one British, Walter Runcie Stockhausen, the other Japanese, Guillermo Shinichi Tanaka. That exhibition confirmed Tanaka’s stature as one of the most interesting artists of the last two decades in Latin America and elsewhere. Distilling the emotion from his autobiographical experience, he has been able to establish a personal dimension for his work that reaches beyond self-pity or contempt for the human drama. The absence of rhetoric, which is not traditionally noticeable among the legion of conceptual artists, contributes to distinguish him from the majority of those who rely more on theoretical discourse than on the power of the senses to convey to the spectator, allowing a simultaneous interaction of the emotional and the rational.

The present exhibition may give some idea about the personality of the contribution made to the arts of our hemisphere by Nikkei Latin American artists at various times. Thanks to their participation, the wide spectrum of the visual arts has changed and perceptions have been and continue to be enriched with their enduring contributions.

Félix Ángel
Curator of the Exhibition

List of Works

Argentina

Kasuya Sakai

b. Buenos Aires, Argentina, 1927 – d. Dallas, Texas, 2001



Painting Number 62, 1964

Mixed media

70 x 60 inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Cromatología II (Chromatology II), 1975

Serigraph (51/150)

30 x 22 inches

Collection of the Inter-American Development Bank, Washington, D.C.

Brazil

Tikashi Fukushima

b. Fukushima, Japan, 1920 – d. Brazil, 2001



Verde (Green), 1972

Oil on canvas

54 x 64 inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

Manabu Mabe

b. Kumamoto, Japan, 1924 – d. São Paulo, Brazil, 1997



Agonía (Agony), 1963

Oil on canvas

75 x 75 inches

Gift of Mr. Francisco Matarrazo Sobrinho

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Pacto Solene (Solemn Pact), 1980

Acrylic and oil on canvas

59 x 79 inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Untitled, 1979

Oil and ink on paper

24 x 33 ⁷/₈ inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

Tomie Ohtake

b. Kyoto, Japan, 1913 –



Roxo (Purple), 1968

Oil on canvas

53 x 43 ¹/₂ inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Untitled, 1968
Oil on canvas
54 ½ x 44 ½ inches
Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Untitled, 2002
Engraving 4/90
39 x 27 ¼ inches
Collection of the Inter-American Development Bank, Washington, D.C.



Untitled, 2002
Engraving 24/90
39 x 27 ¼ inches
Collection of the Inter-American Development Bank, Washington, D.C.

Yutaka Toyota

b. Yamagata, Japan, 1931 –



Em Tempo Anterior ao Nada (In the Time before Nothing), 1960
Mixed media
71 x 59 inches
Gift of Mr. Francisco Matarazzo Sobrinho
Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

Kazuo Wakabayashi

b. Kobe, Japan, 1931 –



Azul e Preto (Blue and Black), 1969
Oil on canvas
85 x 58 inches
Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

Mexico

Luis Nishizawa

b. San Mateo, Mexico, 1918 –



Pez de Otoño (Autumn Fish), 1978
Lithograph a/p,
21 ¾ x 29 ⅝ inches (sheet)
Gift of Carton y Papel of Mexico (formerly Container Corporation of America)
Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Barranca del cobre (Copper Canyon), 1989
Ink on Japanese paper
38 x 50 inches (paper size)
Collection of the Mexican Cultural Institute, Washington, D.C.



Barranca del cobre (Copper Canyon), 1989
Ink on Japanese paper
38 x 50 inches (paper size)
Collection of the Mexican Cultural Institute, Washington, D.C.

Peru

Arturo Kubotta

b. Lima, Peru, 1932 – living in Rio de Janeiro, Brazil since 1964



Cosmic Sedimentation, 1963

Oil on canvas

61 x 70 inches

Gift of Ms. Gloria Weinstein

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Untitled, 1962

Lithograph ¼

15 ¾ x 11 ½ inches

Collection of the Inter-American Development Bank, Washington, D.C.



Always Changing, Always the Same, 1963

Lithograph 1/10

10 x 13 ¾ inches

Collection of the Inter-American Development Bank, Washington, D.C.

Carlos Runcie Tanaka

b. Lima, Peru, 1958 –



The Journey (El Viaje), 2005

Installation, 36 *origami* crabs

Paper, digital prints, glass, iron, and video

Various measurements

Collection of the artist, Lima, Peru



Dos (Two), 2003

Lithograph 21/39

19 ¾ x 27 ½ inches

Collection of the Inter-American Development Bank, Washington, D.C.

Venancio Shinki Huaman

b. Lima, Peru, 1932 –



Mesa Grande (Big Table), 1968

Oil on canvas

25 ½ x 31 ¾ inches

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.



Compendio (Compendium), 1992

Triptych

Oil on canvas

76 ¾ x 153 9/16 inches

Collection of the artist, Lima, Peru



Lanzón (Spear), 1993

Engraving on paper 39/60

24 x 21 inches

Collection of the Inter-American Development Bank, Washington, D.C.



Orlando, 1993

Engraving on paper 42/60

24 x 21 inches

Collection of the Inter-American Development Bank, Washington, D.C.

Books

Art of Latin America: 1900-1980.

Essay by Marta Traba. 180 pp., 1994

Art of Latin America: 1981-2000.

Essay by Germán Rubiano Caballero. 80 pp., 2001

Identidades: Centro Cultural del BID. (1992-1997)

165 pp., 1997

Catalogs

Peru: A Legend in Silver.

Essay by Pedro G. Jurinovich, 28 pp., 1992

Journey to Modernism: Costa Rican Painting and Sculpture from 1864 to 1959.

Essay by Efraim Hernández V. 20 pp., 1993

Picasso: Suite Vollard. Text provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center. 8 pp., 1993

Colombia: Land of El Dorado. Essay by Clemencia Plazas, Museo del Oro, Banco de la República de Colombia. 32 pp., 1993

Graphics from Latin America: Selections from the IDB Collection.

Essay by Félix Angel. 16 pp., 1994

Other Sensibilities: Recent Development in the Art of Paraguay.

Essay by Félix Angel. 24 pp., 1994

17th and 18th Century Sculpture in Quito.

Essay by Magdalena Gallegos de Donoso. 24 pp., 1994

Selected Paintings from the Art Museum of the Americas.

Essay by Félix Angel. 32 pp., 1994

Latin American Artists in Washington Collections.

Essay by Félix Angel. 20 pp., 1994

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., 1995

Painting, Drawing and Sculpture from Latin America: Selections from the IDB Collection.

Essay by Félix Angel. 28 pp., 1995

Timeless Beauty. Ancient Perfume and Cosmetic Containers.*

Essay by Michal Dayagi-Mendels, The Israel Museum. 20 pp., 1995

Figari's Montevideo (1861-1938).

Essay by Félix Angel. 40 pp., 1995

Crossing Panama: A History of the Isthmus as Seen through Its Art. Essays by Félix Angel and Coralía Hassan de Llorente. 28 pp., 1995

What a Time It Was...Life and Culture in Buenos Aires, 1880 -1920.

Essay by Félix Angel. 40 pp., 1996

Of Earth and Fire: Pre-Columbian and Contemporary Pottery from Nicaragua.

Essays by Félix Angel and Edgar Espinoza Pérez. 28 pp., 1996

Expeditions: 150 Years of Smithsonian Research in Latin America. Essay by the Smithsonian Institution. 48 pp., 1996

Between the Past and the Present: Nationalist Tendencies in Bolivian Art, 1925-1950.

Essay by Félix Angel. 28 pp., 1996

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., 1997

Brazilian Sculpture from 1920 to 1990.**

Essays by Emanoel Araújo and Félix Angel. 48 pp., 1997

Mystery and Mysticism in Dominican Art.

Essay by Marianne de Tolentino and Félix Angel. 24 pp. 1997

Three Moments in Jamaican Art.

Essay by Félix Angel. 40 pp., 1997

Points of Departure in Contemporary Colombian Art.

Essay by Félix Angel. 40 pp., 1998

In Search of Memory. 17 Contemporary Artists from Suriname.

Essay by Félix Angel. 36 pp., 1998

A Legacy of Gods. Textiles and Woodcarvings from Guatemala.

Essay by Félix Angel. 36 pp., 1998

L'Estampe en France. Thirty-Four Young Printmakers.*

Essays by Félix Angel and Marie-Hélène Gatto. 58 pp., 1999

Parallel Realities: Five Pioneering Artists from Barbados.

Essay by Félix Angel. 40 pp., 1999

Leading Figures in Venezuelan Painting of the Nineteenth Century.

Essays by Félix Angel and Marián Caballero. 60 pp., 1999

Norwegian Alternatives. Essays by Félix Angel and Jorunn Veiteberg. 42 pp., 1999

New Orleans: A Creative Odyssey.

Essay by Félix Angel. 64 pp., 2000

On the Edge of Time: Contemporary Art from the Bahamas. Essay by Félix Angel. 48 pp., 2000

Two Visions of El Salvador: Modern Art and Folk Art.

Essays by Félix Angel and Mario Martí. 48 pp., 2000

Masterpieces of Canadian Inuit Sculpture.*

Essay by John M. Burdick. 28 pp., 2000

Honduras: Ancient and Modern Trails.

Essays by Olga Joya and Félix Angel. 44 pp., 2001

Strictly Swedish: An Exhibition of Contemporary Design.*

Essay by Félix Angel. 10 pp., 2001

Tribute to Chile, Violeta Parra 1917-1967. Exhibition of Tapestries and Oil Painting.*

Essay by Félix Angel. 10 pp., 2001

Art of the Americas: Selections from the IDB Art Collection.*

Essay by Félix Angel. 10 pp., 2001

A Challenging Endeavor: The Arts in Trinidad and Tobago.*

Essay by Félix Angel. 36 pp., 2002

Paradox and Coexistence: Latin American Artists, 1980 - 2000.*

Essay by Félix Angel. 10 pp., 2002

Graphics from Latin America and the Caribbean* at Riverside Art Museum, Riverside, California.

Essay by Félix Angel. 28 pp., 2002

Faces of Northeastern Brazil: Popular and Folk Art.*

Essay by Félix Angel. 10 pp., 2002

Graphics from Latin America and the Caribbean* at Fullerton Art Museum, State University, San Bernardino, California.

Essay by Félix Angel. 10 pp., 2002

The Art of Belize, Then and Now. Essay by Félix Angel and Yasser Musa. 36 pp., 2002

First Latin American and Caribbean Video Art Competition and Exhibit.*

Essays by Danilo Piaggese and Félix Angel. 10 pp., 2002

DigITALYart (technological art from Italy).*

Essays by Maria Grazia Mattei, Danilo Piaggese and Félix Angel. 36 pp., 2003

First Latin American Video Art Competition and Exhibit.**

Essays by Irma Arestizabal, Danilo Piaggese and Félix Angel. 32 pp., 2003

Dreaming Mexico: Painting and Folk Art from Oaxaca.*

Essays by Félix Angel and Ignacio Durán-Loera. 24 pp., 2003

Our Voices, Our Images: A Celebration of Hispanic Heritage Month.

Essay by Félix Angel. 24 pp., 2003

A Century of Painting in Panama.*

Essay by Dr. Monica E. Kupfer. 40 pp., 2003

Tradition and Entrepreneurship: Popular Arts and Crafts from Peru.

Essay by Cecilia Bákula Budge. 40 pp., 2004

Vive Haïti! Contemporary Art of the Haitian Diaspora.**

Essay by Francine Farr. 48 pp., 2004

Tradizione ed Impresa: L'arte popolare e mestieri di Perú.***

Essay by Cecilia Bákula Budge. 10 pp., 2004

II Inter-American Biennial of Video Art.*

Essay by Félix Angel. 10 pp., 2004

Catalogs are in English and Spanish unless otherwise indicated

* English only ** English and Portuguese *** Italian only + Spanish only
++ Spanish and Italian +* English and French

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 by Enrique V. Iglesias, President of the Inter-American Development Bank (IDB). The Center 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 an 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 Concerts and Lectures Series stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Development in the Field program funds projects in the areas 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.

The Cultural Center

Félix Ángel

General Coordinator and Curator

Soledad Guerra

Assistant General Coordinator

Anne Vena

Concerts and Lectures Coordinator

Elba Agusti

Cultural Development in the Field Coordinator

Florencia Sader

IDB Art Collection Management and Conservation Assistant

Caroline Garriott and Laura Govoni

Interns

Gregory R. Staley

IDB Photo Library

Photography

José Ellauri

Graphic Design

The IDB Cultural Center would like to express its appreciation to the individuals and organizations whose cooperation have made this exhibition possible: artists Mr. Venancio Shinki, Mr. Carlos Runcie Tanaka, and Mr. Arturo Kubotta; Ambassador Luigi Einaudi, Acting Secretary General of the OAS (Organization of American States), Washington, D.C., Mrs. Irene Klinger, Director of the Department of Communications and External Relations at the OAS, and Mrs. María Leyva, Acting Director of the OAS Art Museum of the Americas; Minister Alejandro Negrín, Director, and Mr. Humberto Martínez, Head of Public Relations, at the Cultural Institute of Mexico, Washington, D.C.



**Inter-American Development Bank
Cultural Center Art Gallery**

*1300 New York Avenue, N.W.
Washington, D.C.*

Tel. 202 623 3774

e-mail: IDBCC@iadb.org

www.iadb.org/cultural/

*February 17 to April 29, 2005
11 a.m. to 6 p.m., Monday-Friday*