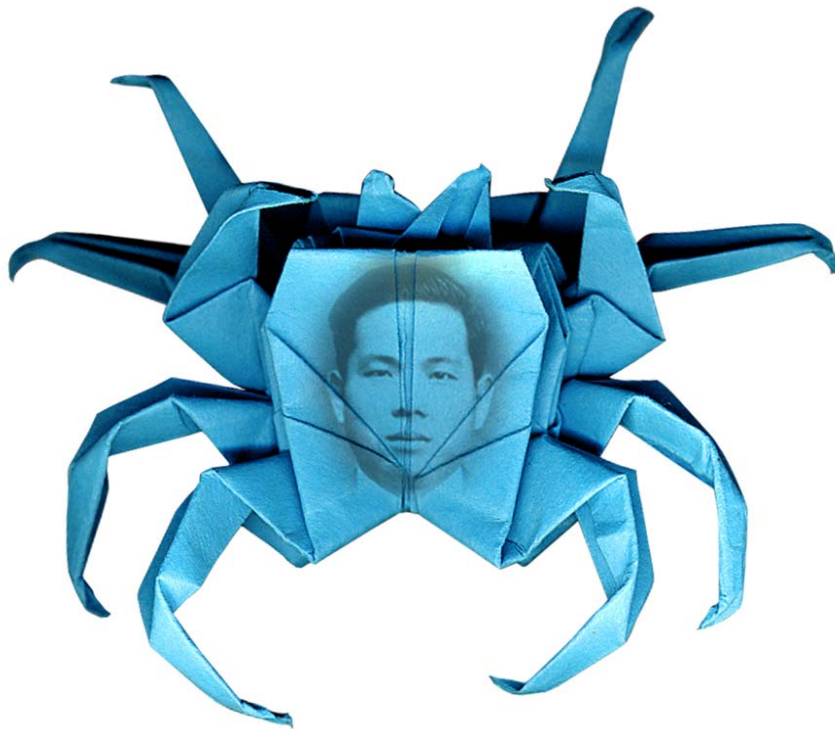




IDB Cultural Center
Inter-American Development Bank
1300 New York Avenue, N. W.
Washington, D.C. 20577

Information Bulletin No. 79

NIKKEI- LATIN AMERICAN ARTISTS OF THE 20TH CENTURY



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

Washington, D.C.

Open February 17 to April 29, 2005

**The Cultural Center
of the Inter-American Development Bank (IDB)**

announces the opening of the

**NIKKEI- LATIN AMERICAN
ARTISTS OF THE 20TH
CENTURY**

Open February 17 to April 29, 2005

Selected art works -painting, drawing, engraving and installation- by 10 artists of Japanese descent from Argentina (Kasuya Sakai), Brazil (Tikashi Fukushima, Manabu Mabe, Tomie Ohtake, Yutaka Toyota and Kazuo Wakabayashi), Mexico (Luis Nishizawa) and Peru (Arturo Kubotta, Carlos Runcie Tanaka and Venancio Shinki).

The exhibition pays tribute to Japan and to more than a century of relations between Japan and Latin America, on occasion of the 46th Annual Meeting of the Board of Governors of the Inter-American Development Bank to be held in Okinawa this year.

Washington, D.C., February 4, 2005

An exhibition of works (painting, drawing, engraving and installation) by Latin American artists of Japanese descent, most of whom came of age in the mid 1950s, will open to the public on February 17th at the Art Gallery of the IDB Cultural Center, in Washington, D.C. The works have been chosen from the collections of the Inter-American Development Bank, the OAS

(Organization of American States) Art Museum of the Americas, the Mexican Cultural Institute, and several of the artists who are alive and active in their respective countries. They represent Argentina, Brazil, Mexico and Peru, where the migrations of Japanese citizens to Latin America at the end of the 19th century have been more intense.

The artists included are: Kasuya Sakai (Argentina); Tikashi Fukushima, Manabu Mabe, Tomie Ohtake, Yutaka Toyota and Kazuo Wakabayashi (Brazil); Luis Nishizawa (Mexico); Arturo Kubotta, Carlos Runcie Tanaka and Venancio Shinki (Peru).

Although the migration from Japan to Peru took place 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.

In the words of Mrs. Mirna Liévano de Marques, IDB External Relations Advisor, "Japan's history goes back several thousand years before Christ. Each period is marked by a major influx of an outside culture and then followed by a massive restructuring of Japanese institutions. It was only in the 19th century, the tenth period of Japanese history, when Japan established relations with the West and, as a consequence, with Latin America."

"More than one thousand years ago," says Mrs. Liévano, "during the Heian period, Japan saw the blossoming of *yamato-e* (secular Japanese-style painting) and *emaki* (illustrated scrolls). The Kamakura period popularized portrait painting, called *nise-e*. The Muromachi period brought symbolic gardening and the perfection of the *shoin-zukuri* style of residential architecture, or *ikebana*, and the tea ceremony. The Edo period resulted in beautiful objects in gold ornamented lacquer. *Ukiyo-e* (woodblock prints of everyday life) came into vogue among the common people in the mid-18th century. These are just some of many great expressions in Japanese art that found their way to Latin America. The interaction between Japan and the region has been intense and beneficial."

The Curator of the exhibit, Félix Ángel, General Coordinator and Curator of the IDB Cultural Center, says in the catalogue: "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. 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. As far as the arts are concerned, this story is indeed a successful one, with plenty of achievements to celebrate."

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.

Artistically, abstractionism in Latin America coincides with the coming of age of first generation 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 to these movements without difficulty, primarily with their ancestral sense of abstraction and a predilection for surfaces, such as screens and scrolls; this may explain why many of the first recognized professional artists of Japanese descent in Latin America were practitioners of and made a name in abstraction.

We hope the present exhibition may provide an understanding of the contribution made to the arts of our hemisphere by Nikkei Latin American artists over the years. Thanks to their participation, the wide spectrum of the visual arts has changed while perceptions have been, and continue to be enriched with their enduring contributions.

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

Silkscreen (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 ½ 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 1/4 inches
Collection of the Inter-American Development Bank, Washington, D.C.

Untitled, 2002
Engraving 24/90
39 x 27 1/4 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 3/8 x 29 5/8 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 1/4

15 3/4 x 11 1/2 inches

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

Always Changing, Always the Same, 1963

Lithograph 1/10

10 x 13 3/4 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 3/4 x 27 1/2 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 1/2 x 31 3/4 inches

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

Compendio (Compendium), 1992

Triptych

Oil on canvas

76 3/4 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.

Selection of works in the exhibition



Kasuya Sakai

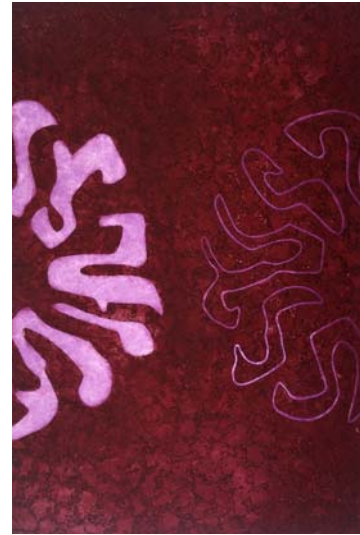
b. Buenos Aires, Argentina 1927 – d. Dallas, Texas, 2001

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.

Photo: Courtesy of the OAS Museum



Tomie Ohtake

b. Kyoto, Japan, 1913 -

Untitled, 2002

Engraving 4/90; 39 x 27 1/4 inches

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

Photo: Gregory R. Staley



Luis Nishizawa

b. San Mateo, Mexico, 1918 –

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.

Photo: IDB Photo Library



Venancio Shinki Huaman

b. Lima, Peru, 1932 -

Orlando, 1993

Engraving on paper 42/60; 24 x 21 inches

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

Photo: Gregory R. Staley

Exhibition

The exhibition will run from February 17 to April 29, 2005. A free, full-color catalogue in English will be available to the public. Photographs of the artworks on exhibit are available upon request. For photographs, please call 202 623 1213.

The Art Gallery is open five days a week, Monday through Friday, from 11 a.m. to 6 p.m., free of charge.

For guided tours of groups of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

The IDB Cultural Center is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All the events are free of charge.

The Cultural Center home page is located at: www.iadb.org/cultural/
E-mail address: IDBCC@iadb.org

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