



PARADOX

&

COEXISTENCE

LATIN AMERICAN ARTISTS, 1980-2000



IDB CULTURAL CENTER ART GALLERY JANUARY 7 - FEBRUARY 8, 2002

LUIS GONZALEZ PALMA

FLOR GARDOÑO



"Two decades of paradoxes and coexistence, creativity and disdain for the new...a world where everything seems to have a place"

Germán Rubiano Caballero
Art of Latin America, 1981-2000

The Cultural Center has assembled **PARADOX & COEXISTENCE** with works selected from artists who have made a significant contribution to the complex inventory of visual expression in Latin America. Presented on the occasion of the publication of *Art of Latin America, 1981-2000* by Colombian historian Germán Rubiano Caballero, this exhibition helps to illustrate Professor Rubiano's vision of the transformation experienced by the region during the last two decades of the 20th century.

Art of Latin America, 1981-2000 is the first book published in both English and Spanish on the subject. It continues in the spirit of Marta Traba's *Art of Latin America, 1900-1980*, which was published by the Inter-American Development Bank in 1994, and has been used in the United States as a textbook in colleges and universities as well as by the general reading public.

The exhibition and Professor Rubiano's book mark the celebration of the 10th anniversary of the IDB's Cultural Center. By showcasing the art of Latin America, the Cultural Center seeks to contribute to a better understanding of the links between art and development.

Mirna Liévano de Marques

External Relations Advisor



ANA ECHELL



PARADOX & COEXISTENCE

LATIN AMERICAN ARTISTS, 1980-2000

Comparing art produced throughout the world as well as in Latin America during the first 80 years of the 20th century with the artistic creations of the past two decades reveals an impressive degree of variety in the latter period. These two decades featured schools of representational painting and sculpture that were dubbed with such titles as neo-expressionism, transavant-garde, "bad painting," neo-geo, neo-conceptualism and appropriationism. If we survey the techniques employed in the art of this period, we find a great deal of installations, large quantities of photographs and many videos. In other words, the period was characterized by a high degree of pluralism

and the coexistence of trends and attitudes that ran totally counter to each other. This astonishing variety is more palpable at group art exhibitions such as the Kassel Documenta, the Venice Biennial and the São Paulo Biennial. A few hours of viewing at those shows usually leaves you with the impression that you have just taken a kaleidoscopic look at monumental works of art mixed in with lesser creations and downright mediocre endeavors; highly innovative and original works standing side by side with mere knockoffs; as well as patently artistic creations commingled with true "objects of anxiety," to use Harold Rosenberg's apt expression. It would be accu-



CARLOS COLLAZO



EZEQUIEL PADILLA AYESTAS



rate to say that we are currently experiencing “the decline of the new,” according to critic Irving Howe; or a loss of enthusiasm for “the value of the new,” according to critic Simón Marchán Fiz. More dramatically, there is a lack of stable purpose and ideals, coupled with the most crude type of commercialization, as Suzi Gablik puts it in her book *Has Modern Art Died?* Alfonso de Vicente maintains that the maxim par excellence that governs in post-modern times is “anything goes.” Stated in another way, in our day and age, people have opted to simultaneously accept or reject the modern and pre-modern, the eclectic tradition and the avant-garde. Nevertheless, in the midst of all this turmoil that has left today’s art devoid of any convincing models—and, therefore, fraught with uncertainty—quite a formidable number of frankly stimulating and high quality pieces by creative artists still crop up. The

group of artists behind these works includes many outstanding Latin Americans.

After covering such a wide-ranging topic, it is clear that it would be virtually impossible to formulate a definition that characterizes all Latin American art over the last two decades of the 20th century. Art in this region shows surprising diversity, and this is due not only to the broadening of the old definition of the plastic and visual arts, nor to the constant quest for finding new ways of representation, but also to the fact that there is no common purpose among the artists of the region, much less any apparent plans to establish rules or guidelines in the near future. Nevertheless, there is no doubt that art made in Latin America does exist, and that some of its protagonists are major figures and very much on a par with the artists of Europe and the United States. Perhaps it would not even be too au-



PRISCILLA MONGE



FRANCISCO BUGALLO

JAIME ROMANO



dacious to affirm that, at times, some of the works produced on this subcontinent—despite its problems stemming from worsening underdevelopment—show signs that point toward other artistic languages, a new idiom foreign to the countries of the First World. This is evident when an attempt is made to blend our particular traditions and history into the spirit that the contemporary world is currently experiencing. Surely, the body of work of several of the artists mentioned in this book during the last two decades of the 20th century will live on, just as the work of many others will remain consigned to oblivion. Concepts, definitions and artistic tastes shall forever undergo a process of renewal. The most truly original artists, as well as those artists who have devised a way to open up new horizons of imagination, intelligence and sensitivity, shall live on.



LUIS LIZARRO

From *Art of Latin America, 1981-2000* by
Germán Rubiano Caballero



BROOKE ALFARO

THE INTER-AMERICAN DEVELOPMENT BANK

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Cultural Center Catalogs from 1999-2001

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 Félix Angel and Olga Joya. 44pp., 2001

The Inter-American Development Bank

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www.iadb.org/exr/cultural/center1.htm



THE IDB CULTURAL CENTER, 1992-2002

TEN YEARS OF CONTRIBUTING TO SOCIAL UNDERSTANDING

In May of 1992, Enrique V. Iglesias, President of the Inter-American Development Bank, inaugurated the Cultural Center at the Bank's Headquarters in Washington, D.C. The Cultural Center is based on the concept that culture is a component of the social spectrum and integral to economic development.

Those concerned with the destiny of Latin America see culture and development as inextricably linked. This idea has been eloquently expressed by many of the prestigious individuals who have appeared at the Cultural Center's podium, including the award-winning author and former candidate to the Presidency of Peru, Mario Vargas Llosa, who presented his latest book to a standing-room-only audience of 750 people at the Bank.

Through its programs and events, the Cultural Center promotes the Bank and its work locally and internationally, especially among segments of the public not traditionally associated with development organizations. The Cultural Center's activities have generated the overwhelming response to the *Cultural Development in the Field* program in IDB member countries, articles in the press, and enthusiastic audiences that regularly attend cultural events organized at the Bank's Headquarters.

The Cultural Center reaches out to small and isolated communities in the region, seeking to promote increased appreciation of the traditions and identities of the Bank's mem-

ber countries and to facilitate understanding of the diverse societies that comprise the hemisphere. Through dialogue and advancement of the socio-cultural issues affecting the region, the Cultural Center addresses subjects not covered by other cultural institutions in Washington, D.C.

By definition, culture characterizes and defines any social group. It helps to explain how people think and act and makes sense of tradition and behavior. These facts have an impact on development; ignoring them may slow or misdirect efforts to improve people's lives. The Cultural Center's activities call attention to the cultural components that are intrinsically intertwined in the development process. They generate debate and discussion that help to clarify and establish references and comparisons with other countries around the world.

The Cultural Center's *Cultural Development in the Field* program funds projects in the areas of youth cultural development, institutional support, restoration, conservation, administration of cultural patrimony, preservation of cultural traditions, and development of micro-cultural industries. The *exhibitions* and the *concerts and lectures series* stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Center manages the *IDB Art Collection*, which echoes the diversity of the region in which the Bank has played a fundamental role.

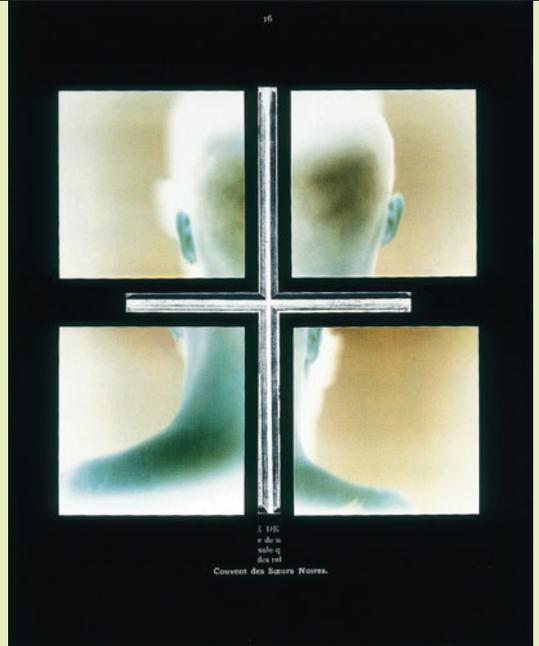


For the past 10 years, the Cultural Center's events at Headquarters alone—exhibitions, concerts, lectures, workshops and special events—have attracted more than 180,000 people to the Bank. Washingtonians and international visitors have seen some of the best the countries of Latin America and the Caribbean have to offer, such as pre-Columbian, colonial, modern, contemporary and folk art, crafts and design that they might otherwise never have known, or that countries might not have sent abroad. The Cultural Center has hosted outstanding figures in politics, economics, literature, art, architecture, philosophy, anthropology, theater, music and sociology, as well as great thinkers and intellectuals, including several Nobel Prize recipients native to the region.

In addition to supporting many community initiatives in Washington, D.C., such as film festivals, Spanish-language theater, and guided tours for students and professionals, the Cultural Center has funded 130 socio-cultural projects in 26 countries in the hemisphere. The repercussions of these projects have directly and indirectly benefited hundreds of thousands of people, most of them in remote communities on the margins of economic development.

Félix Angel

General Coordinator and Curator
IDB Cultural Center



CARLOS RUNCIE TANAKA



LIKA MUTAL





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ARGENTINA

- 1 **Ana Eckell** (1947)
The Sea of Stories, 1995-97
Oil drawings on canvas, 59 x 55 1/8 in.
Courtesy of the artist and Sicardi Gallery,
Houston, Texas

- 2 **Eduardo Médici** (1945)
Julia, 2000
Photograph on canvas, 39 3/8 x 26 6/8 in.
Courtesy of the artist, Diana Lowenstein
and Sicardi Gallery, Houston, Texas

CHILE

- 3 **Jorge Tacla** (1958)
Ciudad de Granada, 2001 (The City of Granada)
Acrylic and oil on canvas, 59 x 76 in.
Courtesy of the artist and Gallery Ramis
Barquet, New York

- 4 **Francisca Sutil** (1952)
Spaces #21, 1998
Oil on linen, 74 x 52 in.
Courtesy of Nohra Haime Gallery, New York

COLOMBIA

- 5 **Ronny Vayda Adler** (1954)
Sotavento, 1998
Rusted steel, 24 5/8 x 24 5/8 x 5 in.
Courtesy of the artist

COSTA RICA

- 6 **Priscilla Monge** (1968)
Lección de Maquillaje, 1998 (Make-up
Lesson)
Video
Courtesy of the artist

GUATEMALA

- 7 **Luis González Palma** (1957)
América II, 1998
Hand painted silver gelatin print, silver crown,
silver leaf print, 40 x 40 in.
Courtesy of Schneider Gallery, Chicago, Illinois
and Sicardi Gallery, Houston, Texas

HONDURAS

- 8 **Ezequiel Padilla Ayestas** (1944)
Parque I, 1990 (Park I)
Acrylic on canvas, 47 2/8 x 39 in.
Private collection courtesy
of Galería Portales, Tegucigalpa

MEXICO

- 9 **Flor Garduño** (1957)
Mujer que sueña, 1990 (Dreaming Woman)
Silver gelatin print, 16 x 20 in.
Courtesy of the artist and Sicardi Gallery,
Houston, Texas

PANAMA

- 10 **Brooke Alfaro** (1942)
La última barca, 2001 (The Last Boat)
Oil on canvas, 46 x 64 in.
Courtesy of the artist

PARAGUAY

- 11 **Bernardo Krasniansky** (1951)
Estereoretratos, 2001 (from the Dutch
paintings series)
12 panels, each 15 7/8 x 11 13/16 in.
Courtesy of the artist

PERU

- 12 **Lika Mutal** (1939)
Threshold of Light, 1991
Pink travertine, 38 in. diameter x 10 5/8 in.
Courtesy of Nohra Haime Gallery, New York

- 13 **Carlos Runcie Tanaka** (1958)
La misma plegaria, 2001 (Same Prayers)
Ceramic, two spheres,
each 20 7/8 in. diameter
Courtesy of the artist
Photo: Daniel Giannoni

UNITED STATES

- 14 **Jaime Romano** (1942)
Vislumbres Enigmáticas #17, 1998
(Enigmatic Visions #17)
Acrylic on canvas, 36 x 44 in.
Courtesy of Galería Botello, San Juan,
Puerto Rico
Photo: Johnny Betancourt



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15 Carlos Collazo (1956-1990)

Autoretrato IV, 1988 (Self-portrait)

Oil on canvas and wood,

19 1/2 x 22 1/2 in.

Courtesy of Galería Botello, San Juan,
Puerto Rico

Photo: Johnny Betancourt

16 Carlos Alfonzo (1950-1991)

Untitled, 1989

Steel, concrete and paint, 43 x 25 x 14 in.

Art Museum of the Americas, Organization
of American States

Photo: OAS Art Museum of the Americas



RONNY WAYDA ADLER

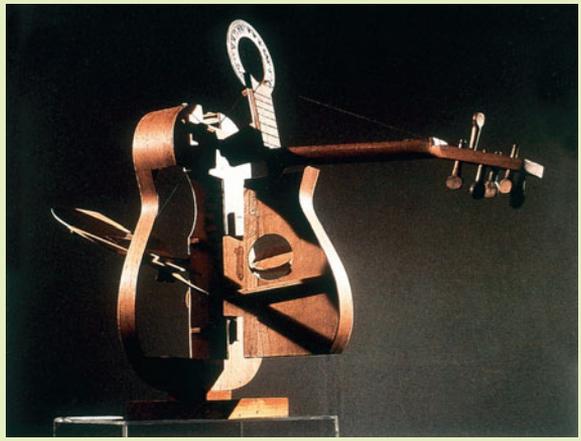
URUGUAY

17 Wifredo Díaz Valdés (1932)

Guitarra, 1991 (Guitar)

Cedarwood and ropes, 32 5/8 x 13 3/8
x 25 1/4 in.

IDB Art Collection, 1994



WIFREDO DIAZ VALDES

18 Ignacio Iturría (1949)

Siete sobre la mesa, 1997

(Seven on the Table)

Oil on canvas, 36 x 48 in.

Courtesy of the artist and Praxis
International Art, New York



IGNACIO ITURRIA

VENEZUELA

19 Luis Lizardo (1956)

Agua de Papel (N°17), 2001 (Paper Water
No. 17)

Paper sculpture

Courtesy of the artist

20 Francisco Bugallo (1958)

María de Medicis According to Rubens

Oil on canvas, 39 3/8 x 48 in.

Courtesy of the artist and Galería Freites,
Caracas-Miami

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