



Selections from the Inter-American Development Bank Art Collection

**An Exhibition Organized by the Arkansas Arts
Center and the Inter-American Development
Bank Cultural Center**

From July 6 to August 19, 2007



ARKANSAS ARTS CENTER
9th & Commerce / MacArthur Park
Little Rock, Arkansas 72203-2137
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Presentation

When I came to the Inter-American Development Bank in October of 2005 as its new President, one of my main missions was to transform the Bank into an “ideas bank.” The fundamental missions of the IDB are to promote sustainable economic growth, reduce poverty and further social equity in Latin America and the Caribbean. While the Region’s economies in general have improved enormously in the last three years, with an average of 4.5% growth and relatively low inflation, 20% of the population still receives nearly 60% of its income, and the poorest receive just 3%. This unbalance is the result of great inequity in the distribution of assets and opportunities.

We must overcome these problems, and the IDB can do much to help by adopting a more pragmatic methodology while continuing to promote social policies that enhance opportunity and protect the most vulnerable.

That is why in June of 2006 I launched a new initiative at the IDB under the heading “Bringing Opportunities to the Majority.” Our objective is to concentrate our efforts in the trenches of development, that is, the “base of the pyramid,” where millions of small entrepreneurs are making millions of decisions every day to forge the destiny of the hemisphere. In order to bring opportunities to the majority, the IDB must be more proactive and willing to engage. In this process, the participation of immigrants from all corners of Latin America and the Caribbean who are dispersed in all parts of the world play a key role. The IDB aims to empower these workers, proprietors, consumers, and businesspeople to help them transform their energy and creativity into engines of development and progress.

Immigrants from Latin America and the Caribbean in the United States today are one of the most important forces behind the extraordinary expansion the U.S. economy is currently experiencing, both internally and externally. While immigrants must adopt new behaviors and ways of life in order to survive, prosper, and eventually be part of an adopted country, the native cultures they all carry inside their hearts and souls in many instances allow them to endure the hardships of adjusting to a new land, and help them sort out the frequent surprises and rough obstacles in their journey of assimilation.

Through the IDB Cultural Center, which is celebrating its fifteenth anniversary this year, the IDB recognizes and celebrates culture as an integral component of development in Latin America and the Caribbean. That is why I have proudly accepted the invitation of Anne Plummer, the Director of the Arkansas Art Center, to share a selection of sixty five artworks owned by the IDB, a fraction of the nearly 1,700 collected over more than 48 years, to be exhibited in Little Rock between July 6th and August 19th. It is a gesture that not only symbolizes my effort to allow everyone to enjoy this extraordinary asset of the Bank, but also reaffirms my commitment to bring to everyone, especially those at the base of the pyramid, the inspirational achievements of so many distinguished artists whose personal talent and determination illustrate better than anyone, perhaps, the dream of achieving our goals.

Luis Alberto Moreno
President
Inter-American Development Bank
Washington, D.C.

Acknowledgments

The Arkansas Arts Center is fortunate and pleased to be able to offer *Selections from the Inter-American Development Bank Art Collection* to its audiences. This outstanding group of paintings, drawings, mixed media works, and prints, selected from the IDB’s vast and impressive collection by AAC curator Joseph W. Lampo, represents the best in Latin American art of the recent past. It will surely encourage our state’s already growing interest in the art of these countries.

The impetus for this exhibition was a visit to Little Rock by IDB president Luis Alberto Moreno in the summer of 2006. Our tour through the Arkansas Arts Center and resulting lively conversations about art quite naturally led to the thought of a collaboration around the bank’s spectacular collection.

We are very grateful to President Moreno for his enthusiasm and support; to Mr. and Mrs. Thomas F. McLarty, who arranged that fruitful visit to Little Rock and are, in addition, the sponsors of the present exhibition; and to Felix Angel, General Coordinator and Curator, Inter-American Development Bank Cultural Center, for his indispensable assistance in bringing this exhibition about.

Ellen A. Plummer
Executive Director
Arkansas Arts Center, Little Rock, Arkansas

Introduction

It was remarkable to learn that there are over 1,700 extraordinary works of art in the collection of an international institution whose primary purpose is to promote economic and social development in its member countries in Latin America and the Caribbean. It seems even more remarkable that that institution, the Inter-American Development Bank, loans works from its collection for exhibition. When the possibility of such a loan exhibition from the IDB collection came forward last year, Nan Plummer and I instantly indicated our interest. Fortunately for me, once the possibility became reality, the task of deciding which works to bring to the Arkansas Arts Center fell to me.

I tremendously enjoyed making the selections for the exhibition and working with Felix Angel, General Coordinator and Curator of the IDB Cultural Center, and his assistant, Florencia Sader. They were of immense help as I went about executing my idea to organize an exhibition that would include works by artists from as many Latin American and Caribbean IDB member countries as possible. Mr. Angel has been involved with the development of the IDB collection since 1992. His careful eye has brought a wide range of work, from pieces made by luminaries of Latin American and international modernism to provocative works made by today’s social and politically minded artists, into that collection. This, of course, made the selection process easier. The resulting exhibition contains works as rich and diverse in media and content as are the cultures of the countries, from Mexico to Chile and Argentina, of the artists who made them.

Joseph W. Lampo
Deputy Director of Programming and Curator
Arkansas Arts Center, Little Rock, Arkansas



4 **Diego Rivera** • *Self-Portrait*

17 **Antonio Frasconi** • *Oil Worker*



5 **Carlos Mérida** • *Figure*



8 **Wifredo Lam** • *Presenting His Heart to the Sun*



9 **Francisco Amighetti** • *Park*

3 **José Clemente Orozco** • *Zapata's Followers*



Presentación

Cuando llegué al Banco Interamericano de Desarrollo, en octubre de 2005, como su nuevo Presidente, una de mis metas principales era transformar al Banco en un “banco de ideas”. Las misiones fundamentales del BID son promover el desarrollo económico sostenible, reducir la pobreza y fomentar la equidad social en América Latina y el Caribe. Aunque las economías de la Región han mejorado ingentemente en los últimos tres años, a un crecimiento promedio del 4,5% con una inflación relativamente baja, 20% de la población sigue percibiendo cerca del 60% del ingreso regional, y los más pobres reciben solamente el 3%. Este desequilibrio es producto de la gran desigualdad en la distribución de activos y oportunidades.

Debemos solucionar estos problemas. El BID puede hacer mucho para ayudar adoptando una metodología más práctica al mismo tiempo que continúa promoviendo políticas sociales que amplíen las oportunidades y protejan a los grupos más vulnerables.

En consecuencia, en junio de 2006, lancé una nueva iniciativa en el BID conocida como “Oportunidades para la mayoría”. Nuestro objetivo es concentrarnos en las trincheras del desarrollo, es decir, en la “base de la pirámide”, donde millones de pequeños empresarios todos los días están tomando millones de decisiones que forjan el destino del continente. A fin de brindar oportunidades a la mayoría, el BID debe ser más proactivo y estar dispuesto a aliarse. En este proceso, la participación de los inmigrantes de todos los rincones de América Latina y el Caribe, que están dispersos por todas partes del mundo, desempeñan una función imprescindible. El BID aspira a empoderar a estos trabajadores, propietarios, consumidores y personas de negocios para ayudarlos a transformar su energía y creatividad en motores del desarrollo y el progreso.

Los inmigrantes de América Latina y el Caribe en los Estados Unidos representan en la actualidad una de las fuerzas más importantes de la expansión extraordinaria que está experimentando la economía estadounidense, interna y externamente. No obstante la necesidad de los inmigrantes de adoptar comportamientos y modos de vida nuevos a fin de sobrevivir, prosperar y en última instancia volverse parte de un país adoptado, en muchos casos, gracias a las culturas de sus países natales que llevan en sus corazones y sus almas, sobrellevan las penurias de la adaptación a una nueva tierra y logran discernir las sorpresas frecuentes y sortear los duros obstáculos en el camino a la asimilación.

Por medio de su Centro Cultural del BID, que este año celebra su décimo quinto aniversario, el Banco reconoce y celebra la cultura como un componente integral del desarrollo en América Latina y el Caribe. Por este motivo, estoy muy orgulloso de haber aceptado la invitación de la señora Anne Plummer, Directora del Centro de Arte de Arkansas, de compartir una selección de 65 obras de arte propiedad del BID, que representan una muestra de más de 1.700 obras coleccionadas durante 48 años, para que se exhiban en Little Rock del 6 de julio al 19 de agosto. Este gesto no es sólo un símbolo de mi esfuerzo para que todos puedan disfrutar de este maravilloso bien del Banco, sino la reafirmación de mi compromiso de ofrecerles a

todos, y en particular a quienes se encuentran en la base de la pirámide, los logros inspiradores de tantos artistas distinguidos cuyo talento personal y determinación ilustran mejor que nada el sueño de lograr nuestros anhelos.

Luis Alberto Moreno

Presidente

Banco Interamericano de Desarrollo

Washington, D.C.

Agradecimientos

El Centro de Arte de Arkansas goza del privilegio y el honor de ofrecerle a su público *Selecciones de la Colección de Arte del Banco Interamericano de Desarrollo*. Este grupo excepcional de pinturas, dibujos, obras de medios mixtos y grabados, que seleccionó de la vasta e impresionante colección del BID el señor Joseph W. Lampo, Curador del AAC, representa lo mejor del arte latinoamericano en el pasado reciente. Sin duda, la exposición estimulará el interés creciente de nuestro estado en el arte de esos países.

El ímpetu de esta exposición fue una visita a Little Rock del Presidente del BID, Luis Alberto Moreno, en el verano de 2006. Nuestra gira del Centro de Arte de Arkansas, y la conversación tan animada que generó sobre el arte, llevó naturalmente a la idea de una colaboración en torno a la colección espectacular del Banco.

Estamos profundamente agradecidos al Presidente Moreno por su entusiasmo y apoyo; al señor Thomas F. McLarty y señora, quienes concertaron tan provechosa visita a Little Rock y, además, son patrocinadores de la exposición, y a Félix Ángel, Coordinador General y Curador del Centro Cultural del Banco Interamericano de Desarrollo, por su indispensable asistencia en la realización de esta exposición.

Ellen A. Plummer

Directora Ejecutiva

Centro de Arte de Arkansas, Little Rock, Arkansas

Introducción

Fue sorprendente enterarnos de que hay más de 1.700 obras de arte extraordinarias en la colección de una institución internacional cuyo objetivo primordial es promover el desarrollo económico y social de sus países miembros de América Latina y el Caribe. Es más notable incluso que esa institución, el Banco Interamericano de Desarrollo, preste obras de su colección para su exhibición. Cuando surgió el año pasado la posibilidad de que el BID prestara obras de su colección para una exposición, Nan Plummer y yo inmediatamente expresamos nuestro interés. Afortunadamente una vez que se materializó esa posibilidad, recayó en mí el cometido de decidir acerca de las obras que traeríamos al Centro de Arte de Arkansas.

Disfruté enormemente seleccionando las obras de arte para la exposición, colaborando con Félix Ángel, Coordinador General y Curador del Centro Cultural del BID y con su asistente, Florencia Sader. Ellos fueron una ayuda invaluable mientras me ocupaba de llevar a la práctica mi idea de organizar una exposición que incluyera obras de artistas del mayor número

posible de países miembros de América Latina y el Caribe. Félix Ángel ha participado en la conformación y curaduría de la colección del BID desde 1992. Con su visión ha incorporado a esta colección una amplia gama de obras, desde las producidas por luminarias del modernismo latinoamericano e internacional hasta piezas de artistas interesados en la situación sociopolítica que hacen reflexionar. Desde luego que esto facilitó el proceso de selección. El resultado es una muestra muy diversa que contiene obras ricas en medios y contenido como las culturas que representa.

Joseph W. Lampo

Subdirector de Programación y Curador
Centro de Arte de Arkansas, Little Rock, Arkansas

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IDB Cultural Center

Catalogue Production



7 **Rufino Tamayo** • *Composition from "Women" Suite*



57 **Raúl Recio** • *Dancing the Merengue*



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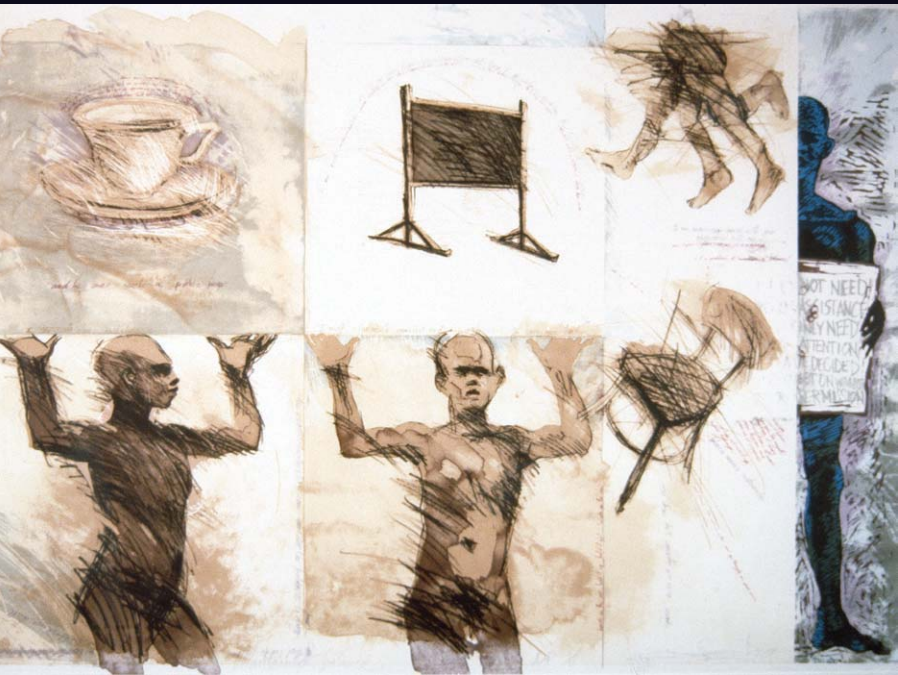


Opportunities for the Majority

An IDB Initiative to Reach Those At
the Base of the Economic Pyramid

Oportunidades para la Mayoría

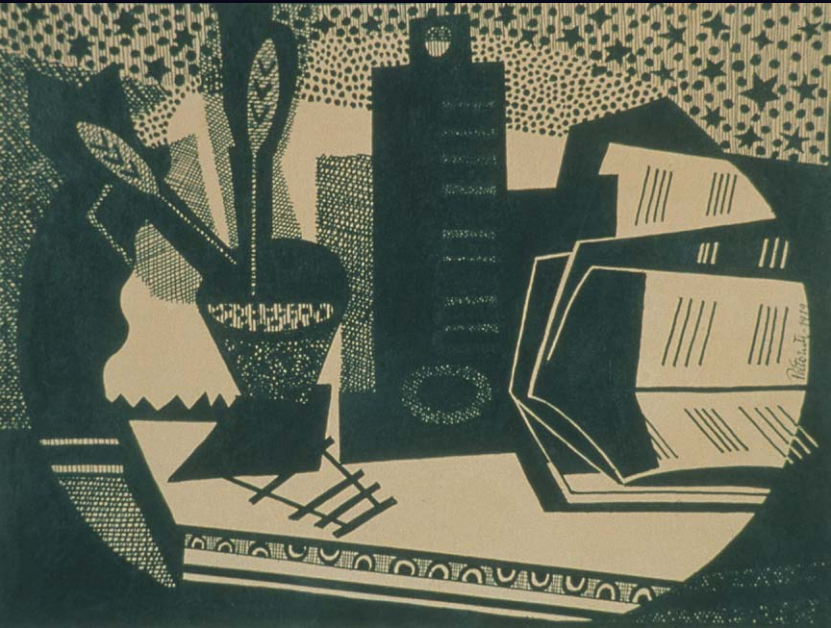
Una iniciativa del BID para llegar
a quienes están en la base de
la pirámide económica



50 Christopher Cozier • *About Balance*



56 Diego Masi • *Geometric Asc*



6 Emilio Pettoruti • *Music Notebooks*

48 Luis González Palma • *C*

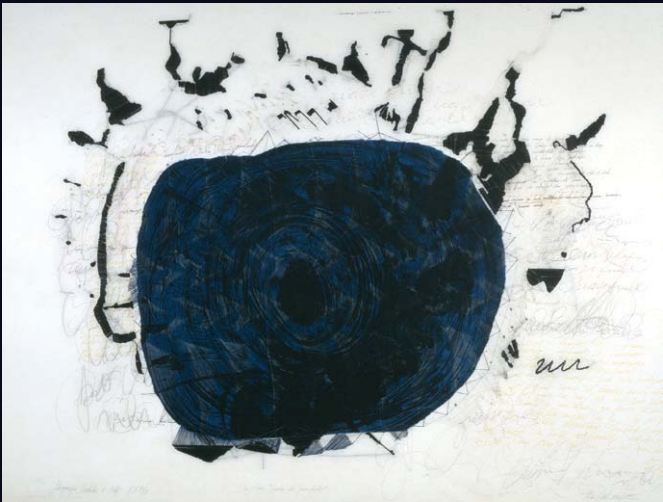


2 Gerardo Murillo (Dr. Alt) • *Volcano*

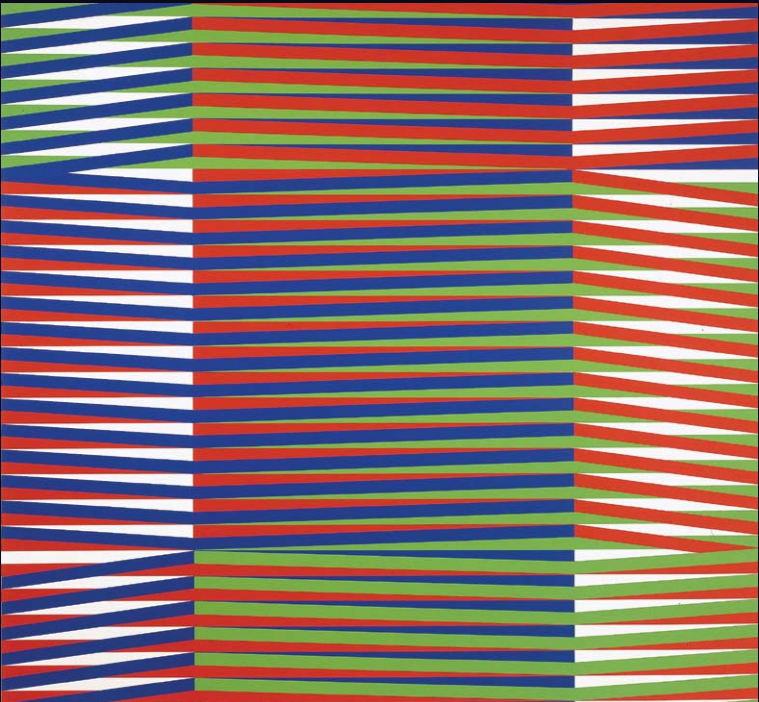


scendant

43 Thaís Salgado Helt • *Untitled*



22 Carlos Cruz-Diez • *Untitled*



Ora Pronobis



List of Works

1. **Joaquín Torres García**
Uruguayan (b. Montevideo, Uruguay, 1874 – d. 1949)
Indoamérica, sol y tierra (Indo-America, Sun and Earth), 1938
graphite on paper
7 3/4 x 5 3/8 inches

2. **Gerardo Murillo (Dr. Atl)**
Mexican (b. Guadalajara, Mexico, 1875 – d. Mexico City, Mexico, 1964)
Volcán (Volcano), Circa 1930
graphite stencil on paper
8 3/4 x 9 3/4 inches

3. **José Clemente Orozco**
Mexican (b. Ciudad Guzmán, Jalisco, México, 1883 – d. Mexico City, Mexico, 1949)
Zapatistas (Zapata's Followers), 1936
lithograph (20/130)
13 x 16 inches

4. **Diego Rivera**
Mexican (b. Guanajuato, Mexico, 1886 – d. Mexico City, Mexico, 1957)
Autorretrato (Self-Portrait), 1930
lithograph (51/100)
17 x 12 inches

5. **Carlos Mérida**
Guatemalan (b. Quetzaltenango, Mexico, 1891 – d. Mexico City, Mexico, 1984)
Figura (Figure), 1930
gouache and watercolor
7 1/2 x 7 inches

En tono mayor (In High Key), 1981
serigraph, AP on amate paper
32 1/2 x 95 1/2 inches

6. **Emilio Pettoruti**
Argentine (b. La Plata, Argentina, 1891 – d. Paris, France, 1971)
Cuadernos de música (Music Notebooks), 1919
brush and ink on paper
7 1/2 x 9 1/2 inches

7. **Rufino Tamayo**
Mexican (b. Oaxaca, Mexico, 1899 – d. 1991)
Composición de la suite “Mujeres” (Composition from “Women” Suite), 1969
color lithograph (66/150)
20 1/2 x 27 1/2 inches

8. **Wifredo Lam**
Cuban (b. Sagua la Grande, Cuba, 1902 – d. Paris, France, 1982)
Que l'on présente son coeur au soleil (Presenting His Heart to the Sun), Plate #6 from Annunciation Portfolio, 1982
color etching and aquatint (70/125)
19 1/4 x 25 1/2 inches

Untitled from the portfolio “Le Regard Vertical” (The Vertical Glance), 1973
lithograph (64/99)
25 5/8 x 19 3/4 inches

9. **Francisco Amighetti**
Costa Rican (b. San José, Costa Rica, 1907 – d. 1998)
Parque (Park), 1986
color woodcut (16/51)
17 1/2 x 23 1/4 inches

La tortuga (The Turtle), 1968
woodcut on paper
23 3/16 x 15 1/2 inches

10. **Roberto Burle Marx**
Brazilian (b. São Paulo, Brazil, 1902 – d. Rio de Janeiro, Brazil, 1994)
Kamanita (The Truth Seeker), 1989
serigraph on paper (25/199)
15 3/4 x 21 1/4 inches

11. **Roberto Sebastián Matta**
Chilean (b. Santiago, Chile, 1912 – d. 2002)
Verbo América (The Eloquent Poetry of Latin-America), 1997
etching (16/75)
29 15/16 x 43 11/16 inches

12. **Gonzalo Ariza**
Colombian (b. Santafe de Bogotá, Colombia, 1912 – d. 1995)
Untitled, n/a.
oil on canvas
42 1/2 x 64 inches

13. **Tomie Ohtake**
Brazilian (b. Kyoto, Japan, 1913 -)
Untitled, 2002
engraving on paper (4/90)
39 3/8 x 27 9/16 inches

14. **Eduardo Kingman**
Ecuadorian (b. Loja, Ecuador, 1913 – d. 1998)
Lugar natal (Birthplace), 1989
oil on canvas
40 x 53 inches

15. **Mauricio Lasansky**
American (b. Buenos Aires, Argentina, 1914 -)
Emiliano Zapata and Diego Bolívar, Our Grandchildren, 1997
intaglio on paper (60/70)
64 1/2 x 40 inches

16. **Gunther Gerzso**
Mexican (b. Mexico City, Mexico, 1915 – d. 2000)
Imago, 1984
five-color lithograph on paper (18/30)
25 x 19 inches

17. **Antonio Frasconi**
Uruguayan (b. Buenos Aires, Argentina, 1919 -)
Obrero petrolero (Oil Worker), 1948
xylography (3/5)
25 3/4 x 18 inches

18. **María Luisa Pacheco**
Bolivian (b. La Paz, Bolivia, 1919 – d. 1982, New York, New York, United States)
Untitled, n/a.
oil on canvas
40 1/2 x 49 inches

19. **Oswaldo Guayasamín**
Ecuadorian (b. Quito, Ecuador, 1919 – d. Baltimore, Maryland, United States, 1999)
El grito (The Scream), 1998
lithograph on paper (19/150)
22 x 30 inches

20. **Alejandro Obregón**
Colombian, (b. Barcelona, Spain, 1920 – d. Cartagena, Colombia, 1993)
Untitled, about 1973
color etching (75/120)
17 1/4 x 13 inches

21. **Jesús Rafael Soto**
Venezuelan (b. Ciudad Bolívar, 1923 – d. Paris, France, 2005)
Untitled, n/a.
serigraphy on paper (107/190)
23 1/2 x 23 1/2 inches

22. **Carlos Cruz-Diez**
Venezuelan (b. Caracas, Venezuela, 1923 -)
Untitled, 1970
serigraph on paper (197/200)
29 1/2 x 29 1/2 inches

23. **Fernando de Szyszlo**
Peruvian (b. Barranco, Peru, 1925 -)
Untitled, 1995
etching (25/100)
60 x 40 inches

24. **Guillermo Trujillo**
Panamanian (b. Horconcos, Chiriqui, Panama, 1927 -)
Blue/Gray, 1992
serigraph on paper
25 x 34 inches

25. **Armando Morales**
Nicaraguan (b. Granada, Nicaragua, 1927 -)
Mujeres en el agua (Women in the Water), n/a.
serigraph on paper (36/100)
22 x 29 7/8 inches

26. **Eduardo Mac Entyre**
Argentine (b. Buenos Aires, Argentina, 1929 -)
El poder del colmillo ancestral (Power of the Ancestral Fang), 2000
serigraph (73/100)
28 x 22 inches

27. **Omar D'León**
Nicaraguan (b. Managua, Nicaragua, 1929 -)
Untitled, 1967
oil on canvas
28 3/4 x 36 1/2 inches

28. **Fernando Montes**
Bolivian (b. La Paz, Bolivia, 1930 – d. London, United Kingdom, 2007)
Paisaje silencioso (Silent Landscape), 1989
egg tempera on linen
27 15/16 x 36 1/4 inches

29. **Venancio Shinki Huaman**
Peruvian (b. Barranca, Paramonga, Peru, 1932 -)
Lanzón (Spear), 1993
engraving on paper (39/60)
24 x 21 inches

30. **Enrique Arnal**
Bolivian (b. Potosi, Bolivia, 1932 -)
Celebración (Celebration), 1999
oil on canvas
47 1/4 x 45 11/16 inches

31. **Rodolfo Abularach**
Guatemalan (b. Guatemala City, Guatemala, 1933 -)
Sueño (Dream), 1969
lithograph (35/100)
22 1/4 x 29 inches

32. **Benjamín Cañas**
Salvadoran (b. San Salvador, El Salvador, 1933 – d. 1987)
Untitled, 1981
pastel on paper
29 1/4 x 22 inches

33. **Carlos Colombino**
Paraguayan (b. Concepción, Paraguay, 1937 -)
Serie Paraguay (Paraguay Series), n/a.
oil on wood
51 x 48 1/2 inches

34. **Taylor Maxwell**
Bahamian (b. Nassau, The Bahamas, 1938-)
Lord, Am Tired, 1996
woodcut on paper
48 x 36 inches

35. **Naúl Ojeda**
Uruguayan (Durazno, Uruguay, 1939 – d. Washington, D.C., United States, 2002)
Correcaminos (Roadrunner), 1976
woodcut (2/25)
14 x 23 inches

36. **Luis López Loza**
Mexican (b. Guadalajara, Mexico, 1939 -)
Untitled, 1985
seven-color lithograph (18/30)
24 3/16 x 19 1/8 inches

37. **Cristina Santander**
Argentine (b. Buenos Aires, Argentina, 1942 -)
La Duquesa de Alba (The Duchess of Alba), 1992
etching, aquatint and collage
48 1/4 x 41 inches

38. **Joseph Jean-Gilles**
Haitian (b. Hinche, Haiti, 1943 -)
Haitian Landscape, 1970
oil on canvas
19-1/2 x 23 1/2 inches

39. **Rimer Cardillo**
Uruguayan (b. Montevideo, Uruguay, 1944 -)
Wood Box I, 1990
woodcut on paper
22 x 30 inches

40. **Alvaro Marín Vieco**
Colombian (b. Medellín, Colombia, 1946 -)
De la serie Paisaje interior, número 2 (Interior Landscape Series, Number 2), 2002
graphite on paper
27 9/16 x 27 9/16 inches

41. **Ana Eckell**
Argentine (b. Buenos Aires, Argentina, 1947 -)
Untitled, 1999
watercolor on paper
20 x 30 inches

42. **Enrique Sánchez**
Colombian (b. Cali, Colombia, 1947 -)
Serie Raíces, número 2
(Root Series, Number 2), 2004
oil on canvas
48 x 36 inches

43. **Thaís Salgado Helt**
Brazilian (b. Juíz de Fora, Minas Gerais, Brazil, 1948 -)
Untitled, 2005
Da Série Gaveta dos Recuerdos
(From the Memory Drawer Series)
mixed media on paper
33 7/16 x 45 11/16 inches

44. **Eduardo Medici**
Argentine (b. Buenos Aires, Argentina, 1949 -)
Sonrisa de sueños II (Smile of Dreams II), 2000
photograph and mixed media on paper
46 7/16 x 37 inches

45. **Bernardo Kraniansky**
Paraguayan (b. Asunción, Paraguay, 1951 -)
Estereoretratos (Stereo Portraits), 2001
transfer-copy from Polaroid on cotton paper
12 panels; 15 7/8 x 11 13/16 inches each

46. **Tony Capellán**
Dominican (b. Tamboril, Dominican Republic, 1955 -)
Signos de Arena I (Sand Signs I), n/a.
oil and sand on linen
39 1/2 x 35 1/4 inches

Signos de Arena II (Sand Signs II), n/a.
oil and sand on linen
39 1/2 x 34 1/4 inches

47. **Samy Benmayor**
Chilean (b. Santiago, Chile, 1956 -)
Composición III (Composition III), 1990
oil on canvas
65 1/4 x 66 1/4 inches

48. **Luis González Palma**
Guatemalan (b. Guatemala City, Guatemala, 1957 -)
Ora Pronobis, 1998
photograph and mixed media on paper
31 1/8 x 93 11/16 inches

49. **Carlos Runcie Tanaka**
Peruvian (b. Lima, Peru, 1958 -)
Dos (Two), 2003
lithograph (21/39)
19 3/4 x 27 1/2 inches

50. **Christopher Cozier**
Trinidadian (b. Port of Spain, Trinidad and Tobago, 1959 -)
About Balance, 1999
serigraph on paper
26 3/4 x 37 1/4 inches

51. **Mario Raúl Perillo**
Uruguayan (b. Salto, Uruguay, 1962 -)
Untitled, 2003
charcoal on paper
38 1/2 x 27 inches

52. **Jaime Alberto Franco**
Colombian (b. Cali, Colombia, 1963 -)
Lluvia (Rain), 1997
oil on canvas
77 15/16 x 51 15/16 inches

53. **Javier Bassi**
Uruguayan (b. Montevideo, Uruguay, 1964 -)
Principio interior (Inner Principle), 1996)
mixed media on canvas
24 7/16 x 76 3/4 inches

54. **Enrique Collar**
Paraguayan (b. Itauguá Guazú, Paraguay, 1964 -)
La curandera (The Healer), 1973
oil on canvas
48 1/2 x 54 in

55. **Felipe Secco**
Uruguayan (b. Montevideo, Uruguay, 1964 -)
Concepto, RVA (RVA Concept), 2003
serigraph on paper
24 x 36 inches

56. **Diego Masi**
Uruguayan (b. Montevideo, Uruguay, 1965 -)
Ascendente geométrico
(Geometric Ascendant), 2002
acrylic on canvas
55 x 67 inches

57. **Raúl Recio**
Dominican (b. Santo Domingo, Dominican Republic, 1965 -)
Bailando merengue
(Dancing the Merengue), 1991
oil on canvas
38 1/8 x 52 1/8 inches

58. **Bayardo Blandino**
Nicaraguan (b. Managua, Nicaragua, 1969 -)
Espacios Fragmentarios
(Fragmented Spaces), 1997
oil and acrylic on canvas
47 x 47 inches

59. **George Struikelblok**
Surinamese (b. Paramaribo, Suriname, 1973 -)
I Miss You, 2000
acrylic and oil on canvas
82 11/16 x 59 1/16 inches

60. **Gilvano Swasey**
Belizean (b. Belize City, Belize, 1975 -)
Brillo de sol azul (Blue Sunshine), 2001
linoleum print
20 x 16 inches

61. **Byron Lombardo Mejía**
Honduran (b. Tegucigalpa, Honduras, 1978 -)
Espacios interiors (Interiors), 2000
oil on canvas
diptych
33 1/4 x 41 5/8 inches

62. **Pablo Gastón Reyes**
Uruguayan (b. Montevideo, Uruguay, 1981 -)
Untitled, 2003
pastel chalk on paper
diptych
39 x 26 1/5 inches

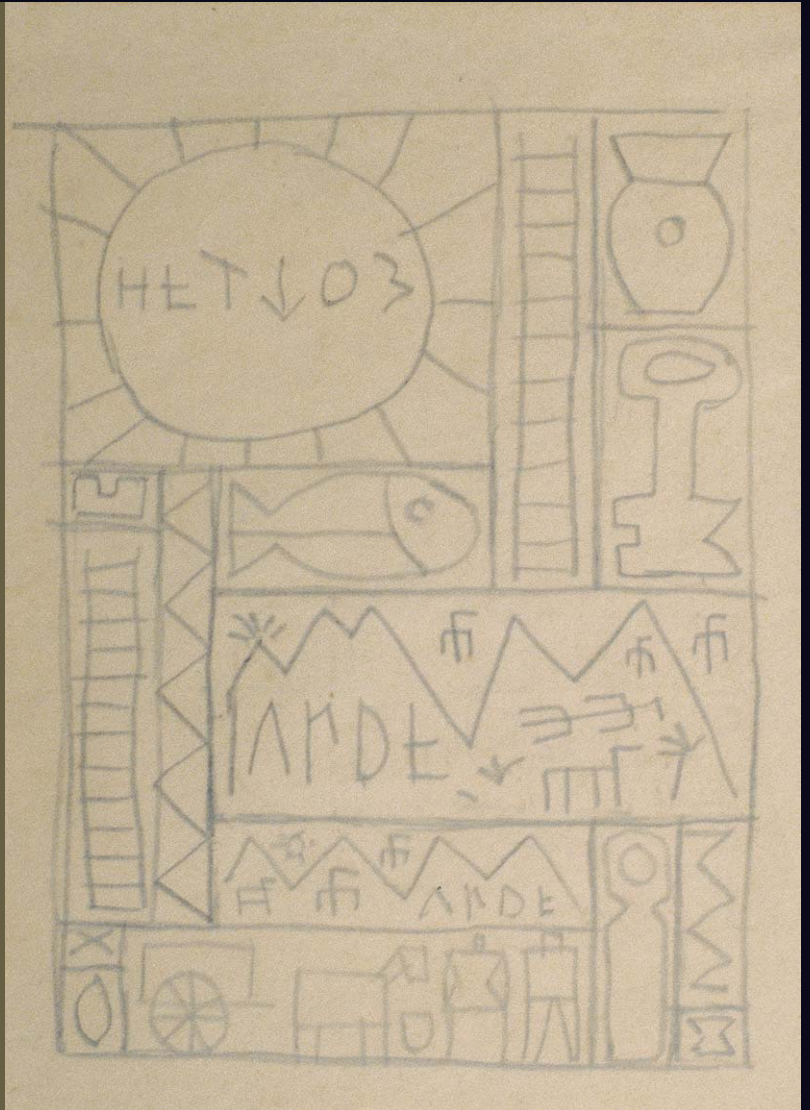
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