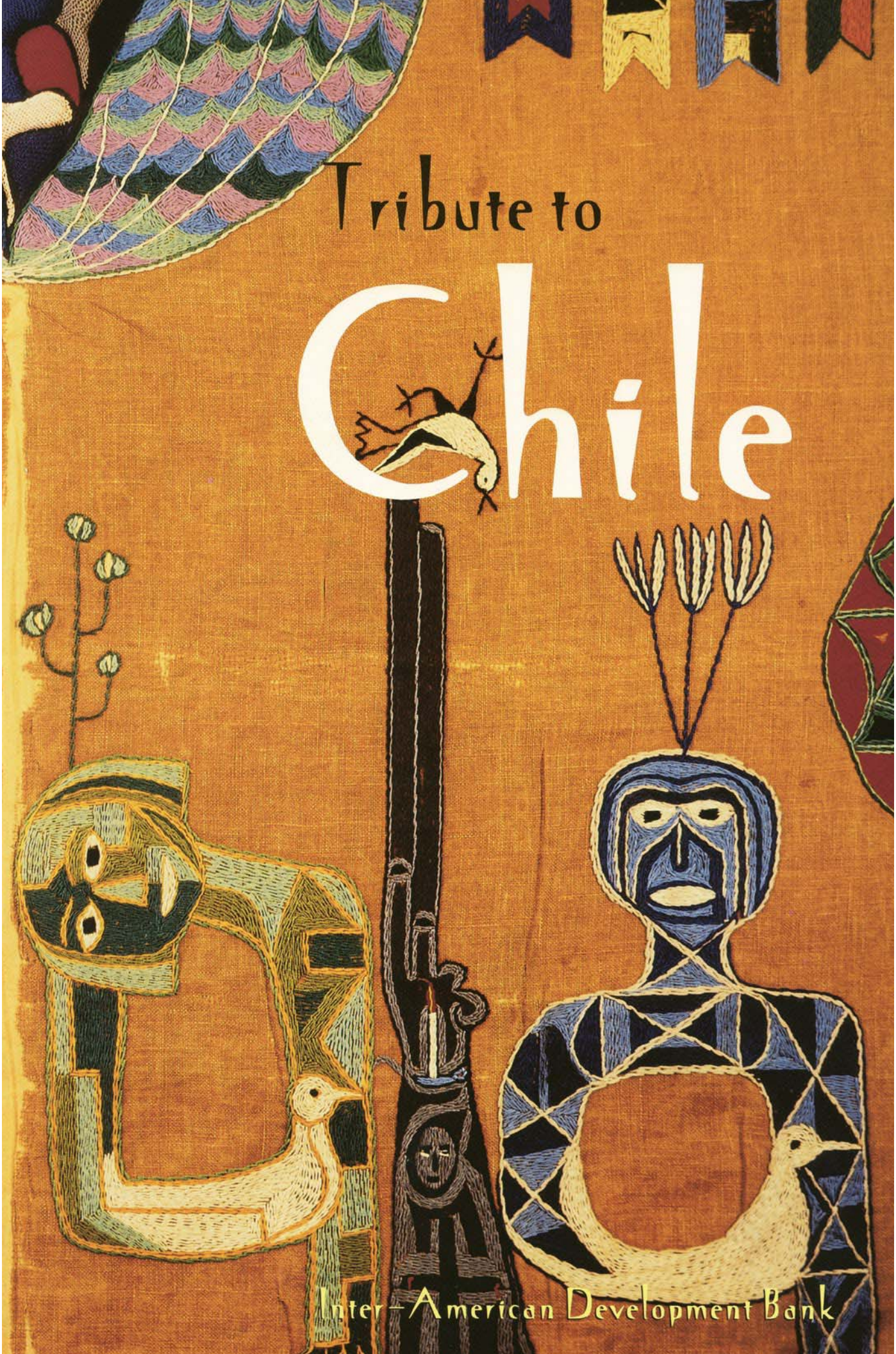
Tribute to Chile



Inter-American Development Bank

A cultural program in honor of Chile
on the occasion of the
42nd Annual Meeting
of the Board of Governors of
the Inter-American Development Bank
February – May 2001

Un programa cultural dedicado a Chile
En ocasión de la
42a Reunión Anual
de la Asamblea de Gobernadores
del Banco Interamericano de Desarrollo
Febrero – Mayo de 2001

FUNDACION VIOLETA PARRA

La Cueca (Chilean Dance), tapestry, 1.30 x 1.00 meters

Inter-American Development Bank
CULTURAL CENTER
1300 New York Avenue, N.W.
Washington, D.C. 20577
www.iadb.org/exr/cultural/center1.htm

On the front cover: Violeta Parra, Contra la guerra (Against the War), tapestry, 1.44 x 1.92 meters (not included in the exhibit)

FUNDACION VIOLETA PARRA

Alameda (The Boulevard), oil on pressed wood panel, 1.20 x 0.51 meters

Introduction

It is with great satisfaction that the Cultural Center presents a program honoring Chile and the city of Santiago, site of the 42nd Annual Meeting of the Board of Governors of the Inter-American Development Bank.

The program includes an exhibition of tapestries and oil paintings by the late Violeta Parra at the Cultural Center's Art Gallery; a concert by her daughter, Isabel Parra; a lecture by Violeta Parra's brother, Nicanor Parra; and a lecture by Chilean novelist Jorge Edwards. We are grateful to the Ministry of Finance of Chile for providing support for these events.

At a time when Chile is successfully meeting new challenges in its social and political life, I invite the public to join in our celebration of Chilean culture and enjoy this exciting and enlightening program of art, music, and literature.

Introducción

El Centro Cultural del BID tiene el agrado de presentar un programa cultural en homenaje a Chile, y en particular a la ciudad de Santiago, Sede de la 42a Reunión Anual de la Asamblea de Gobernadores del Banco Interamericano de Desarrollo.

El programa incluye una exposición de tapices y pinturas al óleo de la cantante –ya fallecida– Violeta Parra en la galería de arte; un concierto de Isabel Parra (hija de Violeta) y su hija Cristina; una conferencia del poeta Nicanor Parra, hermano de Violeta; y una conferencia del novelista Jorge Edwards. Todos estos eventos son posibles gracias a la cooperación del Ministerio de Hacienda de Chile.

En momentos en que Chile supera con éxito los desafíos que se plantean en su vida política y social, tengo el placer de invitar al público a participar en nuestra celebración de la cultura chilena y disfrutar de este interesante programa de arte, música y literatura.

Muni Figueres

External Relations Advisor

Asesora de Relaciones Externas

FUNDACION VIOLETA PARRA

Los Parra en función (Performance by the Parras),
oil on pressed wood panel, 0.50 x 0.81 meters

FUNDACION VIOLETA PARRA

El árbol de la vida
(The Tree of Life),
tapestry, 0.97 x 1.36 meters

Violeta Parra

1917–1967

Exhibition of Tapestries and Oil Paintings

February 28–April 27, 2001

Violeta Parra was one of Chile's most singular folk artists of the twentieth century. She dedicated her life to music as a composer, performer, and researcher of Chilean folk music, and became one of Chile's—and Latin America's—best known songwriters of the 1950s and 1960s.

Violeta del Carmen Parra Sandoval was born in San Carlos, in the province of Nuble in southern Chile, on October 4, 1917. She died in Santiago on February 5, 1967. Her father was a schoolteacher and her mother was a seamstress. In the last few years of her life, Parra began to weave tapestries known in Chile as *arpilléras*. An *arpillera* is a domestic, decorative item rooted in the folk tradition of Chile and other Latin American countries. It is not clear what motivated Parra to weave and paint. Although she did not date her works, she displayed them during her singing performances and sold some of them.

Parra began weaving during her convalescence after an illness at the end of the 1950s. Later, she said: "For me painting is the sad and dark side of life. With painting I try to express the most profound in the human soul. Weaving is the happy side of life."

Since Parra did not receive any formal training in painting or weaving, her work must be considered intuitive and spontaneous. The current selection gives us a good indication of what she was able to achieve as a weaver and painter, and shows an aspect of the artist that is not so well known by the majority of the public.

Tapices (arpilleras) y pinturas al óleo

28 de febrero – 27 de abril, 2001

Violeta Parra fue una de las cantantes folklóricas de Chile más singulares del siglo XX. Dedicó su vida entera a la música como compositora, cantante e investigadora del folklore, llegando a ser una de las personalidades musicales más conocidas de América Latina, especialmente durante los años cincuenta y sesenta.

De padre maestro y madre costurera, Violeta del Carmen Parra Sandoval nació en San Carlos, provincia de Nuble en el sur de Chile, el 4 de octubre de 1917, y murió en Santiago el 5 de febrero de 1967. En el apogeo de su carrera musical Parra comenzó a bordar arpilleras durante la convalecencia de una enfermedad a fines de los años cincuenta. La elaboración de tapices domésticos de uso decorativo —enraizados en la tradición popular de Chile y otros países de América Latina— dio luego paso a la pintura.

"Para mí", sostuvo Violeta, "la pintura es el punto triste y oscuro de la vida. En ella trato de expresar lo más profundo del ser humano; mientras que la tapicería es la parte alegre de la vida". Dada la falta de instrucción formal en tejido o pintura, su trabajo puede considerarse intuitivo y espontáneo. Parra no fechó sus obras, pero las expuso durante sus conciertos y vendió algunas de ellas.

La presente selección sirve para evaluar sus alcances como tejedora y pintora, además de mostrar un aspecto de la artista que no es conocido por el público.

The exhibition will be held February 28 through April 27, 2001, at the IDB Cultural Center Art Gallery at 1300 New York Avenue, NW, in Washington, D.C. The Gallery is free and open to the public Monday through Friday, 11:00 a.m. to 6:00 p.m.

Isabel Parra

Concert, Violeta Sinfónica

March 1, 2001, 6:30 p.m.

Isabel Parra, the daughter of Violeta Parra and Luis Cereceda, was born in Santiago in 1939. She began her singing career with her mother. Violeta, Isabel, and Angel Parra (Isabel's brother) traveled throughout Europe, appearing in many performances. Isabel recorded her first long record with Angel in Paris (*Los Parra de Chillán*, 1963). She contributed musical arrangements for several of Violeta Parra's compositions, and eventually also became a songwriter. To date Isabel Parra has recorded 28 records, some of them in collaboration with other Latin American folk musicians, such as the group Inti-Illimani, the Cuban troubadour Silvio Rodríguez, and Isabel's daughters Tita and Milena. Isabel Parra has received several awards, including Best Chilean Folk Singer (1971) and Most Popular Chilean Singer (1988). The Government of France decorated her as *Officier de L'Ordre des Arts et des Lettres* in 1985.

For her concert *Violeta Sinfónica* at the IDB, Isabel Parra will be accompanied by Cristina Parra and Antar Pregnan.

Concierto Violeta Sinfónica

1 de marzo, 2001, 6:30 p.m.

*Isabel Parra, hija de Violeta Parra y Luis Cereceda nació en Santiago en 1939. Su carrera musical la inició con su madre y su hermano Angel. Con Angel grabó su primer disco de larga duración en París, en 1963 (*Los Parra de Chillán*). Posteriormente realizó arreglos musicales para las canciones de su madre, y más adelante se convirtió en compositora. Isabel ya lleva grabados 28 discos, algunos de ellos en colaboración con otros artistas latinoamericanos de música folklórica como el trovador cubano Silvio Rodríguez, el grupo Inti-Illimani, y sus hijas Tita y Milena. En este concierto Isabel Parra estará acompañada de Cristina Parra y Antar Pregnan.*

Isabel Parra ha recibido varios galardones, entre ellos el de Mejor Cantante Chilena de Música Folklórica (1971), y el de Mejor Cantante Folklórica elegida por votación popular (1988). El gobierno de Francia la condecoró como Oficial de la Orden de las Artes y Letras en 1985.

The concert will be held on March 1, 2001, at 6:30 p.m. in the Andrés Bello Auditorium, which is on the 9th floor of the IDB, at 1300 New York Avenue, NW, in Washington, D.C. The concert is free and open to the public. Parking reservations are required before noon on March 1st (call 202-623-3929). Present this program with your photo ID to enter the IDB building and for parking after 6:00 p.m.

Nicanor Parra

Lecture, An Evening with Nicanor Parra

April 5, 2001, 6:30 p.m.

Nicanor Parra was born in San Fabián de Alico, near Chillán in southern Chile, in 1914. He studied mathematics and physics at the University of Chile, where he graduated in 1937. He did his graduate studies at Brown University in the United States and Oxford University in the United Kingdom.

During the 1930s and 1940s, popular poetry in Chile remained under the influence of García Lorca's *Romancero.* At the end of the 1940s, Nicanor Parra began to develop his anti-poems, which are characterized by free verse with no metaphoric content and anti-rhetorical language that is plain and simple yet dialectic. Parra has published 14 books, including his *Cancionero sin nombre* (Unnamed Songbook, 1937), for which he was awarded the Municipal Prize for poetry in Santiago. His most famous book, *Poemas y Antipoemas* (Poems and Anti-Poems, 1954) signaled his maturity as a poet and a new literary influence in Latin American letters.

Conferencia "Una noche con Nicanor Parra"

5 de abril, 2001, 6:30 p.m.

Nicanor Parra nació en San Fabián de Alico, cerca de Chillán en el sur de Chile, en 1914. En 1933 Parra ingresó al Instituto Pedagógico de la Universidad de Chile para estudiar matemática y física. En 1943 viajó a Estados Unidos para realizar estudios de postgrado en física en la Brown University y en 1949 a Inglaterra para asistir a cursos de cosmología en Oxford, donde permaneció hasta 1952.

Durante los años treinta y cuarenta la poesía popular chilena permanecía bajo la influencia del Romancero de García Lorca. Ya hacia finales de la década de 1940, Nicanor Parra comenzó a desarrollar el anti-poema, el cual se caracteriza por ser un verso libre, de lenguaje simple y llano, anti-retórico, desprovisto de contenido metafórico pero no de dialéctica. Parra ha publicado 14 libros, entre ellos su Cancionero sin nombre *(1937) con el cual recibió el Premio Municipal de Poesía de Santiago. Su libro más famoso* Poemas y anti-poemas *(1954) señala su maduración como poeta y una nueva influencia para las letras de América Latina.*

The lecture will be held on April 5, 2001, at 6:30 p.m. in the Andrés Bello Auditorium, which is on the 9th floor of the IDB, at 1300 New York Avenue, NW, in Washington, D.C. The lecture is free and open to the public. Parking reservations are required before noon on April 5th (call 202-623-3929). Present this program with your photo ID to enter the IDB building and for parking after 6:00 p.m.

Jorge Edwards

Lecture, The Novel and Society in Latin America

May 3, 2001, 6:30 p.m.

Jorge Edwards, the winner of the prestigious Cervantes Prize (the highest honor awarded by the King of Spain to a Spanish language writer), will analyze the relation between fiction and society in Latin America through the works of several brilliant Latin American writers. He will discuss works by the Brazilian Machado de Assis, the Mexican Juan Rulfo, and Chilean writers from the 1950s.

Jorge Edwards was born in Santiago in 1931. He graduated as a lawyer from the University of Chile and enrolled in the School of Public and International Affairs at Princeton University in the United States. Edwards joined the Chilean Diplomatic Corps and occupied a number of positions until the coup in 1973. He settled in Barcelona, where he lived until 1978. After his return to Chile, Edwards became one of the 14 founding members of the Committee for Free Elections, a democratic organization that opposed the dictatorship and was influential in the implementation of the 1988 plebiscite that helped to open the door for democracy in Chile.

Jorge Edwards has published 14 books, including *Gente de la ciudad* (People from the City, 1961, which received Santiago's Municipal Award), *El Peso de la noche* (The Burden of Night, 1964, Pedro de Ona Award), *Temas y variaciones* (Themes and Variations, 1969, Santiago Municipal Award), and his better known and most controversial best-seller, *Persona Non Grata* (1973), a narration of his diplomatic experience in Cuba, which eventually led him to disagree with Castro's regime.

Conferencia "Novela y sociedad en América Latina"

3 de mayo, 2001, 6:30 p.m.

Jorge Edwards, el ganador del Premio Cervantes en 2000 (el premio más prestigioso de la lengua castellana concedido por el Rey de España), analizará la relación entre novela y sociedad en América Latina a través de la obra de otros brillantes escritores latinoamericanos como el brasileño Machado de Asís, el mexicano Juan Rulfo, y los escritores chilenos de la generación de los años cincuenta a la cual él mismo pertenece.

Jorge Edwards nació en Santiago en 1931. Luego de recibirse como abogado de la Universidad de Chile, realizó estudios de postgrado en la School of Public and International Affairs en la Universidad de Princeton, Estados Unidos. Más adelante Edwards ingresó al servicio diplomático chileno, en el que permaneció hasta el golpe de estado de 1973. Residió en Barcelona hasta 1978 y luego de su regreso a Chile pasó a integrar el grupo de 14 personalidades que fundaron el Comité de Elecciones Libres, una organización democrática que contribuyó a la realización del plebiscito de 1988, evento que aceleró el reingreso de Chile a la democracia.

Jorge Edwards ha publicado 14 libros, entre ellos Gente de la ciudad *(1961) el cual recibió el Premio Municipal de Santiago,* El peso de la noche *(1964) el cual recibió el Premio Ona,* Temas y variaciones *(1969) merecedor del Premio Municipal de Santiago, y su más conocido y controvertido* Persona non grata *(1973), una narración de su experiencia en Cuba durante su comisión diplomática en dicho país que le llevó a estar en desacuerdo con el régimen de Fidel Castro.*

The lecture will be held on May 3, 2001, at 6:30 p.m. in the Andrés Bello Auditorium, which is on the 9th floor of the IDB, at 1300 New York Avenue, NW, in Washington, D.C. The lecture is free and open to the public. Parking reservations are required before noon on May 3rd (call 202-623-3929). Present this program with your photo ID to enter the IDB building and for parking after 6:00 p.m.

FUNDACION VIOLETA PARRA

El prisionero inocente (The Innocent Prisoner), oil on pressed wood panel, 0.46 x 0.32 meters

Works by Violeta Parra in the Exhibition

Tapestries

El Circo (The Circus), 2.15 x 1.26 meters

La Cueca (Chilean Dance), 1.30 x 1.00 meters

Hombre con sombrero florido (Man with Flowered Hat), 0.90 x 1.29 meters

El árbol de la vida (The Tree of Life), 0.97 x 1.36 meters

El hombre con guitarra (Man with Guitar), 1.29 x 0.90 meters

Afiche (Poster), 1.00 x 0.65 meters

Fresia y Caupolicán (The Indian Chief Caupolicán and His Companion), 1.23 x 1.30 meters

Cristo en bikini (Christ in a Bikini), 1.00 x 0.65 meters

Los conquistadores, 1.50 x 1.20 meters

Combate naval I (Naval Combat I), 1.80 x 1.30 meters

Combate naval II (Naval Combat II), 2.25 x 1.30 meters

Thiago de Melo (The Brazilian Poet Thiago de Melo), 1.27 x 1.45 meters

La Cantante Calva (The Bald Singer), 1.73 x 1.35 meters

Oil Paintings

(unless otherwise indicated, works are oil on pressed wood panel)

Entierro en el campo (Burial in the Countryside), oil on canvas, 0.27 x 0.47 meters

Velorio del angelito (Wake of the Little Angel), oil on canvas, 0.27 x 0.41 meters

Mitin del dos de Abril (Rally on the 2nd of April), oil on canvas, 0.24 x 0.25 meters

Fiesta en casa de Violeta (Party at Violeta's House), 0.55 x 1.00 meters

El viudo egoísta (The Selfish Widower), oil on canvas, 0.24 x 0.41 meters

Ultima Cena (Last Supper), 0.32 x 0.60 meters

La sala de espera (Waiting Room), 0.26 x 0.51 meters

Los Parra en función (Performance by the Parras), 0.50 x 0.81 meters

Naufragio (Shipwreck), 0.66 x 0.56 meters

El prisionero inocente (The Innocent Prisoner), 0.46 x 0.32 meters

Funeral en la calle (Funeral in the Street), 0.66 x 0.49 meters

Leyendo El Peneca (Reading *The Peneca*), 0.51 x 0.73 meters

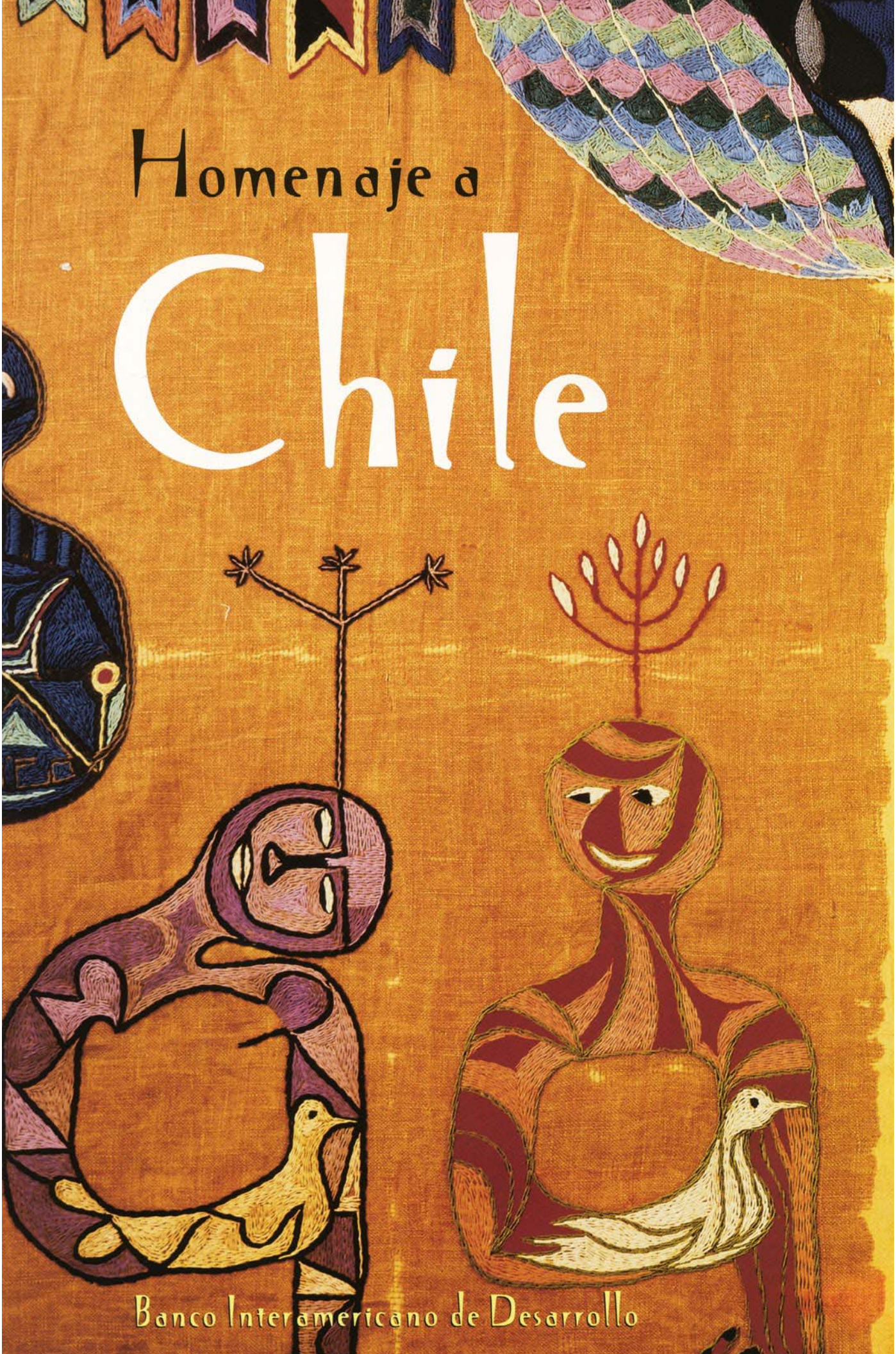
El borracho (The Drunk), 0.62 x 0.88 meters

Beso bajo el árbol (A Kiss under the Tree), 0.62 x 0.50 meters

Alameda (The Boulevard), 1.20 x 0.51 meters

Cuadro Ginebra (Geneva's Painting), 1.22 x 1.40 meters

Homenaje a Chile



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