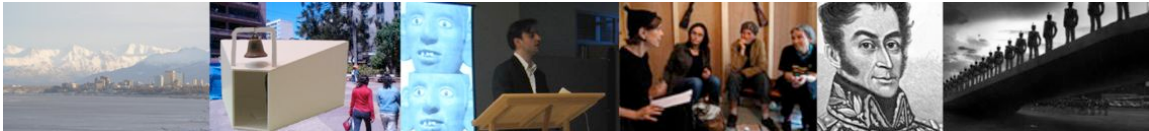




For more information contact:
panamericanismo@aol.com
www.panamericanismo.org
646 285 7450

**THE SCHOOL OF PANAMERICAN UNREST
LA ESCUELA PANAMERICANA DEL DESASOSIEGO**



THE SCHOOL OF PANAMERICAN UNREST TO LAUNCH ON MAY 5-6TH

OPENING EVENTS IN NEW YORK: AMERICAS SOCIETY AND ELLIS ISLAND

Americas Society Launch and discussion: May 5th, 6pm, 680 Park Avenue at 68th Street
Ellis Island/Castle Clinton opening ceremony: May 6th, 1pm, Circle Line Ferry from Battery Park

- TRAVELING PROJECT TO MORE THAN 20 COUNTRIES IN THE AMERICAS
- 40 ORGANIZATIONS PARTICIPATING IN THE PROJECT INTERNATIONALLY
- LONGEST GROUND-COVERING PUBLIC ART PROJECT EVER ATTEMPTED

The School of Panamerican Unrest is an artist-led, not-for-profit public art project that seeks to generate connections between the different regions of the Americas through discussions, performances, screenings, and short-term and long-term collaborations between organizations and individuals. Its main component will be a nomadic forum or think-tank that will cross the hemisphere by land, from Anchorage, Alaska, to Ushuaia, Argentina, in Tierra del Fuego. This hybrid project will include a collapsible and movable architectural structure in the form of a schoolhouse, as well as a video collection component inside a van that will make the journey. The project, which seeks to involve a wide range of audiences and engage them at different levels, offers alternative ways to understand the history, ideology, and lines of thought that have significantly impacted political, social and cultural events in the Americas.

After its official launch in New York, the SPU will initiate its road trip in Anchorage. From May 19 through September 15, the SPU will make 30 official stops. The journey will be documented in video footage that will result in a documentary to be launched in 2007. Daily updates of the trip will be available at www.panamericanismo.org. A virtual bilingual forum discussing aspects of this trip was initiated in January of this year and can be accessed at <http://espanol.groups.yahoo.com/group/forovirtualpanamericano>



Left: Projected School at the Plaza de la Merced, Tegucigalpa, Honduras. Right: projected itinerary.

Initiated by Mexican artist Pablo Helguera, and with the support of more than 40 organizations and more than 100 affiliated artists, curators, and cultural promoters in the Americas, The School of Panamerican Unrest responds to the need to support inter-regional communication amongst English, Spanish and Portuguese speaking America, as well as its other communities in the Caribbean and elsewhere, making connections outside its regular commercial and economic links. In contrast to Europe, which over the years has been orchestrating its cultural integration through an open flux of dialogue, many Latin American countries still have a limited cultural exchange amongst one another, and often limited to the connections offered by the hegemonic points such as New York, Miami, or even Madrid. Many years after the initial impulses by various Latin American intellectuals such as José Vasconcelos, Simón Bolívar, José Martí, who once envisioned a unified cultural region in the Americas, this project seeks to revisit and evaluate the meaning of those ideas during the time of the Internet and post-globalization.

In the debates, programs and roundtable discussions, the project will seek to articulate and debate issues that pertain to local concerns around culture and society. We will also seek to discuss ways through which artistic practice in the Americas can acquire an influential role in public life, political, cultural and social discourse, enriching their respective communities in a productive and proactive manner.

As an artistic project, the SPU seeks to innovate by combining performative and educational strategies, creating new forms of presentation and debate about political and historical subjects and creating a discussion infrastructure that will break with the usual academic formats, and the predictable means of communication and debate that are normally used in the art world.

The project is inspired by the travel itineraries of those who once crossed the continent, ranging from missionaries, explorers, scientists, revolutionaries, intellectuals, writers, and others. In the utopian spirit of those who once conceived the Americas as a unified entity, the SPU will cross the continent literalizing the very idea of Panamericanism.

Once the journey is completed, the documentation of it will be brought together in the form of a publication, a documentary and a traveling exhibition.

FROM EYAK TO YAGHAN

The beginning and end of the Schoolhouse road trip will be marked by meetings with the last living speakers of two Native American languages. In Anchorage, the SPU will meet Marie Smith Jones, the last speaker of Eyak, a native Alaskan language. The end of the trip will be marked by meeting Cristina Calderón in Patagonia. Calderón is the last speaker of Yaghan, a native language of Argentina.

SCHOOLHOUSE PROGRAMMING

On each of its stops, the SPU will offer a number of public programs in collaboration with its host.

FILMS

As a special component of the onsite programming planned as part of the School of Panamerican Unrest, we offer a special program of experimental video and documentary films on the Americas, in collaboration with the organizations **Cinema Tropical** and **Women Make Movies**.

Cinema Tropical, is a not-for profit organization based in New York that promotes, programs, and distributes Latin American Cinema in the United States. The SPU schoolhouse will feature a program of experimental video from Latin America in collaboration with Cinema Tropical.

Women Make Movies is the largest distributor of films and videotapes by and about women in the world. A program compilation of film works will explore subjects around the Americas such as history, social and political issues.

DISCUSSIONS

At each stop, the School will facilitate a discussion/roundtable with local participants on a subject that is of both local and Panamerican relevance. The discussions will be summarized in the daily blog, and papers and other information will be posted on the main website (www.panamericanismo.org). A full list of discussion topics is provided below.

WORKSHOPS

At each stop, Pablo Helguera will conduct writing and performance workshop, which will involve the discussion on the subjects, related to the visit and the writing of short performance speeches that participants will be encouraged to perform at the Panamerican Ceremony.

PANAMERICAN CEREMONY

The SPU will present a ceremony event, presenting the Schoolhouse to the public and the presentation of a commemorative plaque to the local host. The ceremony will include a speech and the performance of the Panamerican Anthem, an orchestral composition by Pablo Helguera comprised of a number of national anthems.



Pablo Helguera (* Mexico City, 1971) is a visual artist living and working in New York. His work usually acquires unusual formats, ranging from experimental symposiums, phonograph recordings, exhibition acoustiguides, or nomadic museums. Helguera usually departs from historic research or from interests surrounding the very nature of art, the viewer's perception of it, and the role that art making and culture in general plays in politics and society. He often combines literary and musical strategies, as well as pedagogy and education theory. Helguera has presented his work at an individual level at the Museum of Modern Art of New York (performance: *Parallel Lives*, 2003) and at the Royal College of Art de London (*Los del Este*, 2004, Monique Beudert Curatorial Program). He has also shown his work in various biennials such as the 8th Havana Biennial, San Juan's Poly-graphic Triennial (2004) and PERFORMA 05, New York's first performance art biennial. He has exhibited at the Museo del Barrio in New York, Shedhalle in

Zurich, PS1 in New York, MCA Chicago, IFA Bonn, Metropolitan Museum in Tokio, MALBA in Buenos Aires, Ex-Teresa in Mexico City, Sculpture Center, Bronx Museum, and others, as well as in Zagreb, Berlin, Athens, Ljubljana, São Paulo, Bogotá, Chicago, and others. His work has been reviewed by the New York Times, Art in America, Artforum, Tema Celeste and Art Nexus, amongst others. Since 1993, Helguera has focused on the creation of fictional or real infrastructures of commercial, educational, academic or political nature in order to address specific topics. One such project was the Instituto de la Telenovela (2002-2004) which researched the impact of Latin American soap operas at a global level. The project traveled to several countries and offered lectures, exhibitions, performances and publications.

As cultural promotor and educator, Helguera worked for 15 years in US museums, most recently being head of public programs at the Solomon R. Guggenheim Museum (1998-2005). As part of his museum career, he organized nearly 500 public programs. He has been the co director of the international forum of contemporary art experts in ARCO, Madrid (2003-05), and was director of the 5th SITAC in Mexico City in 2005 (Symposium of Contemporary Art Theory). He has also been juror of the biennials of Guatemala, Costa Rica, and the national contemporary art competition of San Juan. He is the author of the books "Endingness" (2005) and "The Pablo Helguera Manual of Contemporary Art Style" (2006). He is represented by Enrique Guerrero Gallery in Mexico City.

PROJECT SITES:

Americas Society; El Museo del Barrio; Ellis Island Immigration Museum; Castle Clinton (New York)•University of Alaska at Anchorage (Anchorage)•Helen Pitt Gallery (Vancouver)•Feldman Gallery, Pacific Northwest College of Art•Portland Institute of Contemporary Art (PICA)•Mountain Standard Time Festival (Calgary)•The Banff Centre (Banff)•School of the Art institute of Chicago; Chicago Park District; Museum of Contemporary Art (Chicago)•Miami Art Tank (Miami)•Fluent Art Collaborative (Austin)•Arizona State University Art Museum (Tempe)•The Mexican Museum; Museum of the African Diaspora (San Francisco)•LaXart; Institute of Cultural Inquiry (Los Angeles)•Centro Estatal de las Artes (Mexicali)•Casa de la Cultura (Lagos de Moreno, Jalisco)•Universidad del Estado de Mexico (Toluca)•Sala de Arte Público Siqueiros; Casa del Lago (México DF)•Escuela para las Artes;Centro de Artes Visuales(Mérida)•Centro Cultural de España (Guatemala)•Escuela de Artes Aplicadas (San Salvador)•Mujeres para las Artes (Tegucigalpa)•TEOR/ética; Museo de Arte y Diseño Contemporáneo (San José)•Periférico Caracas (Oficina No. 1, Galpón 0). (Caracas)•Universidad de los Andes; Museo Quinta de Bolívar (Bogotá)•FLACSO (Quito)•Cultural de San Marcos (Lima)•Intendencia Municipal de Montevideo-Centro Municipal de Exposiciones (Subte) (Montevideo)•Centro Cultural de España (Buenos Aires) •Incubo (Santiago)



SCHEDULE OF DISCUSSIONS

(note: some dates and topics subject to change. The information and summaries of these discussions will be available at www.panamericanismo.org)



New York

Americas Society, May 5th, 6pm

Trans-specific Americas: Site-Specificity and Art outside of Art

Doris Sommer, Director of Cultural Agency, Harvard University

Stephen Wright, critic and philosopher, Paris; contributor, Parachute Magazine

George Yúdice, Professor of Spanish and Portuguese and American Studies; Director, Center for Latin American & Caribbean Studies, New York University;

Pablo Helguera, artist

This event, which initiates the discussion program of the School of Panamerican Unrest, starts with an introduction of the project by Pablo Helguera followed by a debate by scholars on the paradoxes faced by contemporary art when it engages outside communities, using the Americas as a case in question.



Ellis Island and Castle Clinton, May 6th, 1pm

Inauguration Speech

Ellis Island, the historic immigration gateway to America, marked for many decades the ending point—and also, the beginning— of innumerable American journeys. The Schoolhouse will be unveiled at this event, preceded by a speech and the performance of the Panamerican Anthem.



Anchorage

University of Anchorage, Alaska, May 20th

Culture, Place, and Memory

Searching for Marie Smith Jones

Host: Sean Licka, chair, Art Department, University of Alaska

Alaska, seen often as a region in the edge of the world, is home both to local cultures—some of them on the verge of extinction— and recent immigration. A discussion at the

University of Alaska will address issues of memory and place as confronted by both the local and the recently displaced, and will expand on a larger discussion about the relationship between landscape and art making.



Vancouver

Helen Pitt Gallery, May 27th

Canadian Questions

Hosts: Carey Ann Schaefer and Lance Blomgren, artists and co-directors of the Helen Pitt Gallery

A discussion with artists in Vancouver will center on the role of the arts in Canada. Often regarded as the model country for arts support in the Americas, Canada's situation in the arts is unique. This discussion debates that uniqueness and the impact that it has in the way that art is sponsored, promoted, presented, and critiqued.



Portland

Portland Institute of Contemporary Art (PICA)/Pacific Northwest College of Art, May 30th
The Portland Liberty Bell: Questions on Civil Disobedience

Host: Kristan Kennedy, visual arts director, PICA

On Nov. 21, 1970, a powerful bomb exploded behind Portland’s City Hall, and arguably destroyed the State’s bronze replica of the Liberty Bell. A urban myth that the Portland Liberty bell was destroyed has never been fully dispelled, along with the open mystery of who carried out this and other terrorist acts— although it was largely suspected of students and civilian activists. This discussion explores that historic moment in Portland and the US and will include a discussion civil life and unresolved social or political conflict.



Calgary/Banff, Alberta

Mountain Standard Time Festival, June 3rd

Political Art: Persuasion of Alienation?

Host: Gale Allen, North American coordinator, SPU

Sponsored by The Banff Centre

This discussion will seek to critique conventional modes of political art, and provide reflections on the conditions in which an artist can produce critical or provocative work in a predominantly conservative social environment.



Chicago, Illinois

Museum of Contemporary Art, June 10th

The Chicago Eccentrics

Maud Lavin, Associate Professor, Visual and Critical Studies and Art History,
Theory and Criticism and Graduate Director, Visual and Critical Studies

The School of the Art Institute of Chicago

Host: Encarnación Teruel, Director, Performing Arts Program, Illinois Arts Council

Historically, the American Midwest has been characterized by being the cultural median measure of American culture. However, the region has also generated individuals that pursue highly introspective endeavors, often of creative nature. These people are usually described as eccentrics. From H.C. Westermann to the Chicago imagists and from Henry Darger and the cartoons of Chris Ware, this panel explores whether eccentricity is a trait that is nurtured in the urban environment, one of a city in constant self-examination.



Austin, Texas

Fluent Art Collaborative June 17th (TBC)

On the Imperial Presidency

Host: Regine Basha

While in the land of two war US presidents (Lindon B Johnson and George W Bush), the SPU will conduct a discussion on the imperial presidency, and the social, cultural and economic environments that nurture it.



Tempe, Arizona

Arizona State University Art Museum, June 20th

The Borders of Empathy

Host: Marilyn Zeitlin

Empathy is described, in psychological terms, the ability of putting oneself in other’s shoes. Generally taught as a moral principle of tolerance, we are encouraged to empathize with the less fortunate. However, we often draw the line of empathy at the point where we feel our own peace is compromised. What is the limit of that empathy in today’s American culture, and how do we see it taking place in issues such as immigration?



San Francisco

Museum of the African Diaspora, June 24th
In collaboration with the Mexican Museum, San Francisco
America Negra/ Black Americas
Hosts: Dr. Lizzetta LeFalle-Collins, Deputy Director, MOAD, and Tere Romo, curator of exhibitions, The Mexican Museum

The issue of racial divisions in Latin America is complex and not often addressed in direct ways. A recent debate on the issuing of the postage stamp of a 1940s Mexican cartoon, Memín Pinguín (a grotesque depiction of a mulatto boy) generated great outrage and debate. This debate explores the complex cultural legacy of hundreds of years of blacks in the Americas. Discussions at MOAD will involve emerging and established artists residing in San Francisco invited by both Museums and will include a collaborative performance event on June 25th.



Los Angeles

Institute of Cultural Inquiry/ LaXart, June 27th TBC
Host: Lauri Firstenberg, director, LaXart
TOPIC TBA



Mexicali

Centro Estatal de las Artes, June 28th
Los tuneles chinos de Mexicali: la ciudad y sus mitos urbanos
(the Chinese Tunnels of Mexicali: the city and its urban myths)

Mexicali is a drastically different city from its neighboring Tijuana: instead of being a city of transition, it is set in permanence and continuity. It also has a large Chinese population who coexist with the residents in a symbiotic, yet quiet way. An urban myth tells that the Chinese live in tunnels, from which they emerge at night. This debate will explore this little known fact and seek to “unearth” some of the hidden histories of this city.



Lagos de Moreno, Jalisco

Casa de la Cultura –House of Culture, July 1st
Microhistorias
Host: Carlos Helguera

Lagos de Moreno Jalisco is the home to the oldest Helguera house, one which held more than eight generations. This brief interview with the current owner, Carlos Helguera, will seek to exemplify some of the real-life anecdotes of a middle-class family in Latin America, some of which are not far from the tales of Juan Rulfo, Carlos Fuentes or Gabriel García Márquez.



Toluca

Universidad del Estado de Mexico, July 3rd
Suave Patria: instituciones y símbolos nacionales
Host: Luisa Barrios Honey Ruiz

How does a nation develop its national symbols? How do these symbols evolve? How to we become defined – or, search to become defined- by these images? This debate explores the history of national iconography and compares the time in which they were created- the XIXth century- with our present.



Mexico DF

Casa del Lago Juan José Arreola / Sala de Arte Público Siqueiros, July 8th

Arte contemporáneo: exclusividad e inclusividad

Contemporary art: exclusivity and inclusivity

Host: Laboratorio 060

The contemporary art practice oscillates between the presentation “to the converted” and to those who exist outside of its language, and sometimes are involved as distant spectators, unknowing participants, or active antagonists. And often the attempts to bridge between these worlds, even if well intentioned, appear forced or artificial. These tensions become more evident in the periphery of modernity. This discussion provides a critical analysis of this problem and discusses the implications of the different modalities of public involvement of art today.



Puebla

Espacio por anunciar / Space TBA July 10th (TBC)

Arte y Comida / Food and Art

Host: Xavier Recio

Puebla is widely known as the culinary capital of Mexico, as well as a city emphasizing history tradition. Recently, however, the city has seen a transformation, and a debate, in the adoption of new culinary techniques and modern forms. This discussion, which departs from Puebla’s culinary tradition to use food as a point of departure for a discussion about cultural transformation and the balance between tradition and the innovation introduced by international trends.



Mérida, Yucatán

Centro de Artes Visuales, Mérida, July 14th

México Mágico: Turismo y Folklor / Magic Mexico: Tourism and Folklore

Participants: Mónica Castillo, artist; Raul Moarchech Ferrera Balanquet, artist

Host: Alfredo Cruz, director de artes visuales, Instituto de Cultura de Yucatán

Tourism is one of the main revenue generators in Mexico. The Mexican tourism ministry launched a successful tourist campaign with the motto of “Mexico Mágico”, branding the country as a haven for exotic experiences. While tourists get exposed to Mexican culture and crafts, simultaneously Mexican crafts and folklore is impacted by the presence and market demands of tourism. This panel explores the transformation that local culture undergoes as it entices the average tourist and participates in this collaborative process of constructed myths of exoticism.



Ciudad Guatemala

Centro Cultural de España, July 17th

Desasosiego/ Unrest

Host: Rosina Cazali, directora, CCE

Guatemalan artists chose as their involvement with the SPU project to have a discussion and debate on the notion itself of ‘Unrest’, in its various interpretations. The discussions on this term will connect with an initiative of the Centro Cultural de España entitled “Cielo al Revés” (downwards sky), a series of experimental projects under the subject of migration, transculturality and hybrid cultures.



San Salvador

Escuela de Artes Aplicadas, July 20th

Los usos y desusos del arte

The Uses and Misuses of Art

Host: José Rodríguez, artist

This discussion will center on the perceptions about art in El Salvador, its role in Salvadorean society, and the way in which art is taught, interpreted, and presented in institutions.



Tegucigalpa

Centro de Artes Visuales Contemporáneo/ Mujeres en las Artes CAVC-MUA- July 23
Arte y Circunstancia política / Art and the Political Circumstance.

Host: Bayardo Blandino

Nowadays, Honduras face several social paradigms such as the Free Trade Agreement, the maquila industry, national security and the maras, amongst other circumstances that influence the work of today's artists. This discussion seeks to shed some light on the way in which artists approach these subjects and their relevance to the local and the

international scene.



San José

TEOR/ética / Museo de Arte y Diseño Contemporáneo, July 27

Prácticas de Paraíso / Paradise Practices

Hosts: Ernesto Calvo/ Tamara Díaz/ Virginia Pérez- Rattón

Costa Rica is a haven for ecologists and real-state agents- much of the country's economy is based on its revenue from ecotourism and foreign investment. This discussion addresses the national image project of Costa Rica, reflecting on the impact

that it has on local cultural production.



Panamá

Sede por anunciar/Site TBA

Historias de Transición / Transition Stories

Interviews and discussions with local artists and curators in Panama.



Caracas

Periférico Caracas (Oficina No.1, Galpón 0). August 8th

El Populismo como revolución cultural / Populism as an cultural revolution

Hosts: Jesús Fuenmayor; Luis Romero

Nowhere in Latin America is the Bolivarian dream (Sueño Bolivariano) of Panamericanism more explicit than in Venezuela, led by the controversial presidency of Hugo Chávez. The SPU will facilitate a debate between members of the art community in Caracas that will analyze the impact of these policies and what they mean for Venezuelans and Latin Americans.



Bogotá

Universidad de los Andes, August 12

Museo Quinta de Bolívar

Hermosas Tragedias: Arte y retórica de imagen /Beautiful Tragedies: Art and the rethoric of the image

Hosts: María Clara Bernal, Carolina Franco-García

Colombia is a country with a tempestuous recent past an present, and also with one of the most vibrant contemporary art communities in the Americas. While a lot of the art produced recently in Latin America deals directly with local unrest and social tragedy, a commonplace strategy by many artists is to estheticize violence. This discussion deals with the ways in which artists respond to tragedy, questioning the ways in which art can speak to specific social and historical moments of unrest.



Quito

FLACSO, August 19

Imigración/ Immigration

Host: Maria Rosa Jijón

Ecuador is a country in constant immigration flux. The discussion will center on this subject and its cultural implications, facilitated by Quito's Center for Social Studies.



Lima

Centro Cultural de San Marcos, August 24 (TBC)
Tema por anunciar / Topic TBA
Hosts: Luis Hernandez Zapatero; Gustavo Buntix

Asunción

Sede por anunciar/ Site TBA
Tema por anunciar / Topic TBA
Host: Adriana González Brun



Montevideo

Intendencia Municipal de Montevideo-Centro Municipal de Exposiciones (Subte), Aug 30 (TBC)
Arte, Literalidad y Literatura / Art, Literality, and Literature
Host: Alicia Haber

This discussion will be centered on artistic narratives, and the long relationship between text and image in Latin America, including a critique of what we define as “narrative conceptualism”.



Buenos Aires

Centro Cultural de España, Sept. 5 (TBC)
Performance: vistas críticas / Performance Art: Critical Views
Host: Esteban Alvarez; Jennifer Flores Sternad

This discussion will center on the subject of performance art with a number of collective art groups working today in Buenos Aires.



Santiago

Incubo, Sept. 10 (TBC)
Variaciones Académicas / Academic Variations
Host: Cecilia Brunson

This discussion will explore the sort of influences generated by excessive theory, the “academic dissection”, and the erudite but authoritarian discourse that often seeks to regulate artistic practice. The discussion will seek to articulate the tensions that exist between theory and practice, providing a critical eye to both sides of the spectrum.



Ushuaia

Sur y sures / South and Souths, Sept 14 (TBC)
Buscando a Cristina Calderón / Looking for Cristina Calderón

The journey of the School of Panamerican Unrest will end with a small ceremony in Ushuaia, the city at the tip of the hemisphere. In this event, we will conduct an interview and conversation with Cristina Calderón, the last speaker of the Yaghan language.

Sao Paulo Sept 15 (TBC)
Conclusiones/ Conclusions
Return

Museo del Barrio, New York
(Date TBC)
Epilogue

OTHER PARTICIPATING ORGANIZATIONS

Apexart
Kingston University, London
Universes In Universe, Berlin
Women Make Movies, New York
Cinema Tropical, New York

SPU STAFF:

Pablo Helguera, Project Director
Gale Allen, North American Coordinator
Sofia Olascoaga, Mexico Coordinator
Jennifer Flores Sternad, South American Coordinator
Maria-Laura Steverlynck, New York Coordinator
Brennan Keith Low, Anchorage Coordinator
Arturo Soto, Special Projects
New Project (Dennis Potami) Design and Construction
Dannielle Teheder

INDIVIDUAL CONTRIBUTORS:

Sagrario Pérez-Soto
David Greg Harth
Arturo Herrera
Carmen Ana Unanúe

INSTITUTIONAL CONTRIBUTORS:

Creative Capital Foundation
Chicago Park District/Public Art Program
La Colección Jumex
Lower Manhattan Cultural Council
Regional Arts and Culture Council, Portland
The September 11th Fund
University of Alaska Anchorage Diversity Action Council
University of Alaska Faculty-Senate Diversity Committee
University of Alaska Department of Art

ADVISORY BOARD/ MESA DE ASESORES/

Pat Binder and Gerhard Haupt, Universes-in-Universe, Berlin
Luis Croquer, curator, The Drawing Center, New York
Sean Elwood, Creative Capital Foundation, New York
Anthony Kiendl, The Banff Centre, Alberta, Canada
Virginia Perez Ratton, TeoRética, San José, Costa Rica
Sagrario Perez-Soto, Caracas
Gabriela Rangel, Director of Visual Arts, Americas Society, New York
Encarnación Teruel, Director, Performing Art Program, Illinois Arts Council
Julián Zugazagoitia, Director, Museo del Barrio

This project is sponsored by the Creative Capital Foundation, New York.

(<http://www.creative-capital.org/>)

The School of Panamerican Unrest has been made possible, in part, by the Lower Manhattan Cultural Council with the generous support of The September 11th Fund.

(<http://www.lmcc.net>) and La Colección Jumex.

Creative Capital foundation

Lower
Manhattan
Cultural
Council

The September  Fund



LA COLECCIÓN
JUMEX.

Americas
SOCIETY

el **MUSEO** *delbarrio*

ArtNexus

WWW.PANAMERICANISMO.ORG