

**INDIANAPOLIS MUSEUM OF ART AND ALLORA & CALZADILLA
PRESENT *GLORIA* AT 54TH INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA**

Six newly commissioned works include sculpture, performance, video, and sound elements, transforming U.S. Pavilion into dreamlike, interactive space

INDIANAPOLIS, IN, May 31, 2011—The Indianapolis Museum of Art and the collaborative team Jennifer Allora and Guillermo Calzadilla will transform the U.S. Pavilion at La Biennale di Venezia, the 54th International Art Exhibition, into a dynamic experience for visitors. The Puerto Rico-based artists Allora & Calzadilla will present six newly commissioned works that comprise the exhibition *Gloria*, on view from June 4 through November 27, 2011.

The new projects, *Body in Flight (Delta)*, *Body in Flight (American)*, *Track and Field*, *Algorithm*, *Armed Freedom Lying on a Sunbed*, and *Half Mast/Full Mast* will employ a variety of artistic practices including sculpture, performance, video, and sound elements. The six works re-present familiar symbols, forms, and actions to destabilize existing narratives around national identity, global commerce, international competition, democracy, and militarism.

“The poetic, unexpected works included in *Gloria* echo the fragmented, unstable, and contradictory nature of today’s world,” said Lisa Freiman, Senior Curator and Chair of the IMA’s Department of Contemporary Art and Commissioner of the U.S. Pavilion at the 2011 La Biennale di Venezia. “The projects are quasi-Surrealist interventions that are meant to propel us into questioning official narratives. These absurd and paradoxical gestures beg us to consider the relationships among art, war, nationalism, and athletic competition.”

The title *Gloria* translates from Italian and Spanish to Glory. *Gloria* references military, religious, spiritual, Olympic, economic, and cultural grandeur, and points to the pomp and splendor of the national pavilions. The title also references the numerous pop songs that the female name has inspired.

“We liked the idea of gendering the U.S. Pavilion with a female Spanish name: *Gloria*. All of the works follow in a spirit of critical play and profanation,” said Jennifer Allora and Guillermo Calzadilla.

The Indianapolis Museum of Art has partnered with national athletic organizations USA Gymnastics and USA Track & Field on *Body in Flight (Delta)*, *Body in Flight (American)*, and *Track and Field*, which will incorporate performances by athletes at intervals throughout the duration of the exhibition. *Body in Flight (Delta)* and *Body in Flight (American)* are full-scale reproductions of the latest designs for business class seats found on U.S. commercial airlines. The stained wooden sculptures substitute for the balance beam and pommel horse, creating an unusual platform for a new language of movement that “contaminates” strict gymnastic routines. *Track and Field* will feature a full-scale, overturned military tank that has been repurposed by superimposing a functioning treadmill above its right track, on which USA Track & Field athletes will run.

Algorithm, a towering, interactive sculpture, combines a fully functioning Diebold automated teller machine (ATM) and a custom-made pipe organ. Each financial transaction that visitors conduct, from checking balances to withdrawing cash, generates a unique score. The musical arrangement selected via the ATM keyboard is made audible at varying degrees of volume by driving pressurized air through the organ pipes. The final collection of sounds ranging from atonal material to more classically structured melodies, harmonies, and phrases will generate an algorithmic musical soundtrack for the interior of the pavilion.

Armed Freedom Lying on a Sunbed is an altered bronze replica of the *Statue of Freedom*, also known as *Freedom Triumphant in War and Peace* (and sometimes referred to as *Armed Freedom*), which has crowned the

dome of the U.S. Capitol Building since 1863. *Armed Freedom* rests inside a Solaris sun bed with bright, almost blinding light creating a hallucinatory halo emanating from the pavilion's rotunda.

Half Mast\Full Mast (2010) is a twenty-one minute video created on the island of Vieques, Puerto Rico. The piece consists of two projected videos, one above the other. Each depicts a different landscape, but both share a common cinematic framing of a flagpole in the center of the image. The result of the two images together creates the appearance of one single flagpole connected between the two screens, despite the image's otherwise obvious disjunctive backgrounds. One gymnast at a time enters one of the two screens and takes the position of a human flag. Depending on which screen the gymnasts appear, top or bottom, the flag seems to be flying at full mast or half mast, in sites that symbolically mark places of victory or setback in the island's struggle for peace, decontamination, ecological justice, and sustainable development. Vieques has a long history as the site of international controversy and is known as the former bombing range and testing ground for the United States Navy. The island was the site of protests for decades following World War II, until 2003 when the Navy left Vieques and the land was turned into a national wildlife refuge. *Half Mast\Full Mast* is the third in a series of short films the artists have made in Vieques that includes *Returning a Sound* (2004) and *Under Discussion* (2005).

In conjunction with La Biennale di Venezia, the IMA will use its outstanding resources in new media and community outreach to provide an unprecedented variety of educational and public programming to complement Allora & Calzadilla's exhibition in the U.S. Pavilion. Engaging audiences in Venice, Puerto Rico, Indianapolis, and beyond, programs will include social media integration, video documentation, public talks, and related publications. The Indianapolis Museum of Art has partnered with Museo de Arte de Ponce (Ponce, Puerto Rico) and the Peggy Guggenheim Collection (Venice, Italy) to provide an educational program for underserved teens from all three locations. The students will meet in Venice during the summer and will document their experiences throughout the program on Facebook, Flickr, YouTube, and the blog "Our Voices/La Nostra Voces/Nuestra Voz" (www.imamuseum.org/ourvoices).

The IMA and DelMonico Books·Prestel are publishing a fully illustrated catalogue to accompany Allora & Calzadilla's exhibition in the U.S. Pavilion. It will include essays by exhibition curator, U.S. Commissioner Lisa Freiman, and art historians Carrie Lambert-Beatty and Yates McKee. Designed by Abbott Miller of Pentagram, the catalogue will be available in July 2011.

The leading sponsors of the United States Pavilion in 2011 are the United States Department of State, Bureau of Educational and Cultural Affairs and Hugo Boss. The Pavilion is also made possible through the generous support of the following: Diana and Moisés Berezdivin, Ignacio J. López and Laura Guerra, Donald R. Mullen, Jr., Christina and Carlos Trápaga, Café Yaucono, Christie Digital Systems USA, Inc., and Diebold.

To learn more about *Gloria* and the U.S. Pavilion, please visit: <http://www.imamuseum.org/venice>

About Allora & Calzadilla

Working together since 1995, Jennifer Allora (b. 1974, Philadelphia, Pennsylvania) and Guillermo Calzadilla (b. 1971, Havana, Cuba) are a collaborative that lives and works in San Juan, Puerto Rico. Allora & Calzadilla create works that blend sculpture, photography, performance, sound, and video. Their work has been featured in solo exhibitions internationally, including at MoMA, New York (2010), Kunstmuseum Krefeld, Museum Haus Esters, Krefeld (2009), Haus der Kunst in München (2008), Serpentine Gallery and Whitechapel Art Gallery in London (2007), Palais de Tokyo in Paris (2006), Stedelijk Museum in Amsterdam (2008), Kunsthalle Zürich in Zürich (2007), National Museum of Art in Oslo (2009), and the Renaissance Society in Chicago (2007), among others.

The collaborative pair has also been included in group exhibitions at the Princeton University Art Museum (2010), 24th and 29th Bienal de São Paulo (1998/2010), Astrup Fearnley Museet for Moderne Kunst, Oslo (2009), Prospect1 New Orleans (2008), 16th Biennale of Sydney (2008), 8e and 9e Biennale de Lyon (2005/2007), 10th International Istanbul Biennial (2007), Whitney Biennial (2006), the Musée d'Art Moderne de La Ville de Paris/Arc (2004) and the Centre Pompidou in Paris (2010), the New Museum in New York (2008), Walker Arts Center in Minneapolis (2003), and Barbican (2008) and Tate Modern Galleries (2003) in London, among others.

Allora received a Bachelor of Arts from the University of Richmond in Virginia (1996) and a Master of Science from the Massachusetts Institute of Technology (2003) and was a fellow at the Whitney Museum of American Art

Independent Study Program. Calzadilla received a Bachelor of Fine Arts from Escuela de Artes Plásticas, San Juan, Puerto Rico (1996) and a Master of Fine Arts from Bard College (2003).

About La Biennale di Venezia

La Biennale di Venezia has for over a century been one of the most prestigious cultural institutions in the world. Since its founding in 1895, it has promoted contemporary culture, new ideas, and artistic trends through major international exhibitions. The 54th International Art Exhibition of La Biennale di Venezia will take place June 4 through November 27, 2011 and is directed by the art historian and critic Bice Curiger.

About the U.S. Department of State's Bureau of Educational and Cultural Affairs

The U.S. Pavilion is organized by the Indianapolis Museum of Art and is presented by the Bureau of Educational and Cultural Affairs of the U.S. Department of State, which supports and manages the official United States participation at selected international exhibitions.

About Contemporary Art at the Indianapolis Museum of Art

The IMA's robust contemporary art program is a model for how encyclopedic museums engage the art of our time. With a renewed focus on its contemporary collection, programs, and publications, the IMA has been actively seeking out the works of emerging and mid-career international artists through both gift and acquisition, and organizing major traveling exhibitions and newly commissioned projects. In recent years, the IMA has worked with artists including Ingrid Calame, Maria Magdalena Campos-Pons, Amy Cutler, Tara Donovan, Orly Genger, Jeppe Hein, Robert Irwin, Tony Feher, Josephine Meckseper, Joshua Mosley, Type A, and Ernesto Neto, among others.

In June 2010, the IMA launched its new 100 Acres: The Virginia B. Fairbanks Art & Nature Park to wide critical acclaim, and it has been hailed across the United States as a new model for site-responsive sculpture parks in the 21st century. Among the backdrop of woodlands, wetlands, and a 35-acre lake, the park currently includes eight commissioned art installations by artists from throughout the world as well as the Ruth Lilly Visitor Pavilion designed by architect Marlon Blackwell. 100 Acres is one of only a few sculpture parks in the United States dedicated to the ongoing commission of site-responsive art work.

About the Indianapolis Museum of Art

Encompassing 152 acres of gardens and grounds, the Indianapolis Museum of Art is among the 10 largest encyclopedic art museums in the United States and features significant collections of African, American, Asian, European, and contemporary art, as well as a newly established collection of design arts. The IMA offers visitors an expansive view of arts and culture through its collection of more than 54,000 works of art that span 5,000 years of history from across the world's continents. The collections include paintings, sculpture, furniture and design objects, prints, drawings, and photographs, as well as textiles and costumes.

Additionally, art, design, and nature are featured at 100 Acres: The Virginia B. Fairbanks Art & Nature Park and Oldfields–Lilly House & Gardens, an historic Country Place Era estate on the IMA grounds. Beyond the Indianapolis campus, in May 2011 the IMA opened to the public the recently acquired landmark Miller House and Garden in Columbus, Indiana. One of the country's most highly regarded examples of mid-century Modernist residences, the Miller House was designed by Eero Saarinen, with interiors by Alexander Girard and landscape design by Daniel Urban Kiley.

Recognizing the IMA's positive impact on its community, the Museum was named a 2009 National Medal for Museum and Library Services – the nation's highest honor for museums and libraries. The IMA's commitment to free general admission, programming for schools and teachers, environmental leadership, and online initiatives were among cited community contributions in the Museum's selection for the award.

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