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Indianapolis Museum of Art to acquire work by Allora & Calzadilla from 2011 U.S. Pavilion and premiere Vieques Trilogy in entirety

***Body in Flight (Delta) will enter IMA permanent collection;
Performances Scheduled in Museum's Efroymsen Family Entry Pavilion in Spring 2012***

Allora & Calzadilla's three Vieques films to be presented together for the first time

INDIANAPOLIS, IN, October 24, 2011— Following the success of the U.S. Pavilion at La Biennale di Venezia, the 54th International Art Exhibition, the Indianapolis Museum of Art will bring works by the collaborative team Jennifer Allora and Guillermo Calzadilla to Indianapolis in Spring 2012. The IMA is acquiring *Delta (Body in Flight)*, which will be presented with scheduled performances in the Efroymsen Family Entrance Pavilion March 8, 2012, through April 22, 2012. The artists' *Vieques Series*, including *Half Mast\Full Mast* from the Pavilion, will also be shown in its entirety for the first time as part of the exhibition *Allora & Calzadilla: the Vieques Series*, on view March 8, 2012, through October 14, 2012, in the Holeman Video Gallery.

Body in Flight (Delta) and *Half Mast\Full Mast* are among the six commissioned works that comprise the U.S Pavilion exhibition *Gloria*, on view in Venice, Italy, through November 27, 2011 (www.imamuseum.org/venice). Organized by the Indianapolis Museum of Art, the exhibition employs a variety of artistic practices including sculpture, performance, video, and sound elements that destabilize existing narratives around national identity, global commerce, international competition, democracy, and militarism. To date, more than 280,000 visitors have seen *Gloria* at the Venice Biennale since it opened in June, and another 69,000 have viewed the exhibition online.

"We are thrilled to be adding *Body in Flight (Delta)* to our collection. Presenting this sculpture and *Half Mast\Full Mast* in Indianapolis allows us to make these internationally acclaimed works more accessible to our local and regional audiences by bringing part of the Venice experience to Indianapolis for a few months," 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.

In *Body in Flight (Delta)*, Allora & Calzadilla appropriated the form of a state-of-the-art elite business class airline seat and reproduced it in full-scale. When activated by a female U.S. gymnast in her red, white, and blue competitive unitard, the painted, wooden airline seat replica becomes an unlikely gymnastic apparatus reminiscent of a balance beam. The female gymnasts perform a routine developed by Olympic gymnasts, Allora & Calzadilla, and choreographer Rebecca Davis. This routine, which emphasizes flexibility and fluidity, is an unexpected combination of gymnastic skills and modern dance techniques. Sadie Wilhelmi, who performed in Venice throughout the run of the Biennale, will inaugurate *Body in Flight (Delta)* with a special performance on March 8, 2012. Wilhelmi will also train female athletes from clubs affiliated with Indianapolis-based USA Gymnastics who will participate in regularly scheduled performances in the IMA's Efroymsen Family Entrance Pavilion through April 22, 2012.

Additionally, the IMA will open *Allora & Calzadilla: the Vieques Series*, an exhibition of short films that the artists filmed on the Puerto Rican island of Vieques. This island was controlled primarily by the U.S. Navy until 2003, when military exercises ceased and environmental remediation began. The videos, which have never before been presented together, include *Returning a Sound* (2004), *Under Discussion* (2005) and the U.S. premiere of *Half Mast\Full Mast* (2011).

Returning a Sound is the first in the series, and documents a symbolic reclaiming of the land by local activist Homar, who travels by an adapted moped in areas that were forbidden to the residents of Vieques for decades. A trumpet has been affixed to the muffler of the moped, which emits a call that varies in pitch due to the land's terrain and the speed of the bike. This "anthem"—created by an instrument typically used for military ballads—recalls abrasive sounds, such as the bombs that were deployed by the U.S. Navy on Vieques for over sixty years. *Under Discussion* follows Diego, the son of a local fisherman, as he circles the island on a boat made from an overturned conference table powered by an outboard motor. The video depicts coastlines riddled with deployed bombs, and luxury resorts that have been constructed on land previously occupied by the U.S. Navy. By literally mobilizing the conference table, Diego's actions symbolize the need for a democratic process of discussion, rather than mandate from the U.S. government or wealthy investors to determine the fate of the land.

Half Mast\Full Mast, which premiered in June at La Biennale di Venezia, is a two-channel video consisting of two projected videos, one stacked above the other. Each depicts a different landscape on Vieques, 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 images' 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 60 year struggle for peace, decontamination, ecological justice, and sustainable development.

Public talk and opening event

To celebrate the opening, the IMA will host a panel discussion on Thursday, March 8, 2012, in The Toby. Guest speakers will include U.S. Commissioner Lisa Freiman, U.S. Olympic gymnast David Durante, dancer Sadie Wilhelmi, choreographer Rebecca Davis, composer Jonathan Bailey, Project Manager David Hunt, Installation Manager Mike Bir, and Deputy Director of Collections and Exhibitions Kathryn Haigh. Sadie Wilhelmi will do a special performance of *Body in Flight (Delta)* that evening.

About the catalogue

The 160-page exhibition catalogue, *Gloria: Allora & Calzadilla* is now available. This publication documents Allora & Calzadilla's exhibition in the U.S. Pavilion, including a plates section displaying images of the works as they are installed in Venice as well as documentation of performances by professional athletes affiliated with USA Gymnastics and USA Track and Field. Essays by exhibition curator, U.S. Commissioner Lisa Freiman, and art historians Carrie Lambert-Beatty and Yates McKee explore the competitive themes addressed in *Gloria* such as the Olympic Games, international commerce, the military industrial complex and even the Biennale itself. Designed by Abbott Miller of Pentagram, the catalogue is published by DelMonico Books-Prestel USA and is available for purchase at www.imamuseum.org/shop/.

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 the Museum of Modern Art, New York (2010); Kunstmuseum Krefeld, Museum Haus Esters, Krefeld (2009); National Museum of Art, Oslo (2009); Haus der Kunst, München (2008); Renaissance Society, Chicago (2007); Stedelijk Museum, Amsterdam (2008); Serpentine Gallery and Whitechapel Art Gallery, London (2007); Kunsthalle Zürich, Zürich (2007); and Palais de Tokyo, Paris (2006); among others.

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