



Puerto Rican Light is the first major, solo exhibition of artists Jennifer Allora and Guillermo Calzadilla. Allora & Calzadilla have been working together since 1995, living part of the year in Cambridge, Massachusetts, and part in Guaynabo, Puerto Rico. Their work includes drawing installations, digital photography, and sculptural works. A number of the projects they initiate unfold as group collaborations.

Puerto Rican Light presents three works by Allora & Calzadilla: the installation *Traffic Patterns* (2001–2003), consisting of a drop ceiling and a unique lighting system that synchronizes the illumination in the gallery space to a traffic light in the city of San Juan, Puerto Rico; a photograph from *Seeing Otherwise* (1999–2003), their photographic series of uncanny sunsets taken mainly on the shoreline of Puerto Rico; and *Puerto Rican Light (to Jeanie Blake)*, a 1965 sculpture by artist Dan Flavin. *Chalk Monuments*, a public art project by Allora & Calzadilla organized in conjunction with the exhibition, will take place in three New York City schools during May–June 2003.

Puerto Rican Light will be accompanied by a fully illustrated publication including contributions by the artists; Dean Daderko (independent curator, Brooklyn); Jane Farver (Director, MIT List Visual Arts Center, Cambridge); Sofía Hernández Chong Cuy, exhibition curator; Olukemi Ilesanmi (Assistant Curator, The Walker Art Center, Minneapolis); Yates McKee (writer, New York); and Yasmin Ramirez (art historian, New York). -1:0:1, an innovative collective of designers based in Monterrey, Mexico, has been commissioned to design this publication. The publication will be available in August 2003.



Traffic Patterns

In this project, we have created a drop ceiling for a room in an exhibition space with a lighting system above which is synchronized with a traffic light in another city (for example a traffic light in a street in Puerto Rico is the source that control the light's in a room in New York City.) This is done through a remote sensing device that detects the change in color on the traffic light and then sends a signal to a relay device that turns on/off the appropriate set of lights above the ceiling. With *Traffic Patterns*, we are interested in how architecture determines and regulates the way people move through space; and its similarities to the way a traffic light regulates the flows of population within the urban grid. The traffic light's rhythm—stop, wait, go—is the explicit source of illumination patterns in the exhibition space. It should make visible the implicit relationship between how the act of seeing art in highly designed exhibition spaces is determined and how it is similar to mechanisms that control behavior and movement in the city. –A & C.

Seeing Otherwise

When the sun is setting over the sea, it creates a line of reflected light that connects with the individual viewing the sunset. If two people stand side-by-side, each one sees the line of reflection connecting with him or herself. The laws of optics make it impossible to see this line connect with anyone else, so our presumably "common" experience of watching a sunset is rendered irreconcilably fissured. Because you can never truly know the experience of another, you have to enter the game of identification through your imagination. This project consists of photographs depicting the phenomena of the sun's reflection on the water. However, the line of light that normally points to the eye/I of the camera (and by extension the viewer of the picture) is re-directed towards one of the subjects within the photograph. The image is digitally altered to create this effect resulting in a de-centering of the reassuring stability of the viewer's central position. With *Seeing Otherwise*, it seemed to us that this natural phenomenon pointed at the irreconcilable differences existing between subjects within a shared experience. –A & C



PUERTO RICAN LIGHT

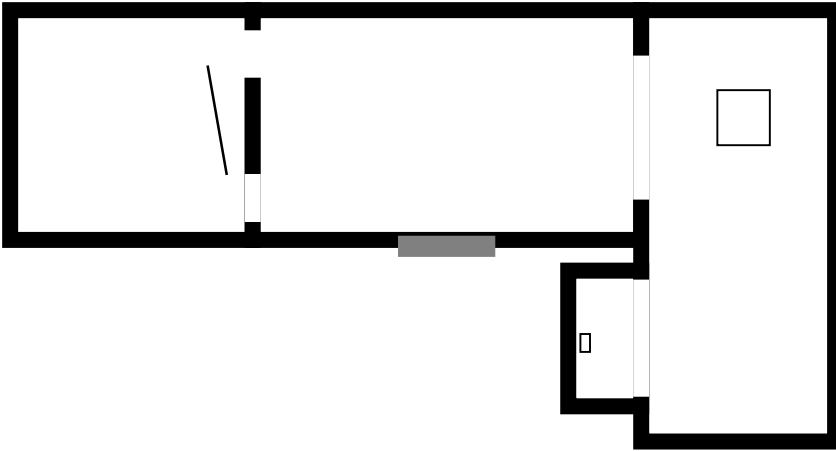
For this project we will collect the sunlight from Puerto Rico through portable photovoltaic cells that will then be used to provide the energy for the fluorescent light sculpture by Dan Flavin, "Puerto Rican Light." We will collect enough sunlight from Puerto Rico to power the sculpture for the course of an exhibition. –A & C



GALLERY A

GALLERY B

GALLERY C



Exhibition Checklist

Gallery A

Jennifer Allora and Guillermo Calzadilla
Seeing Otherwise (Cataño), 1998-2003
 Digital C-Print, 70 x 102 inches
 Courtesy the artists and Lombard Freid Fine Arts, New York

Gallery B

Jennifer Allora and Guillermo Calzadilla
Traffic Patterns, 1999-2002
 Drop Ceiling, controller/relay system synchronized to traffic light
 in San Juan, Puerto Rico
 Courtesy the artists

Gallery C

- 1 Jennifer Allora and Guillermo Calzadilla
Puerto Rican Light, 2003
 Solar-gel batteries and panels, charge controller, inverter/charger, cables;
 solar energy collected in San Juan, Puerto Rico
 Courtesy the artists
- 2 Dan Flavin
Puerto Rican Light (to Jeanie Blake), 1965
 3 tubes of fluorescent light, 4 feet; Edition 3/3
 Museu d'Art Contemporani de Barcelona
 Fundació Museu d'Art Contemporani de Barcelona. Diposit Onnasch

Acknowledgments

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The Americas Society wishes to acknowledge the following individuals and organizations for their cooperation and support in the realization of this project: Lombard-Freid Fine Arts, New York; Jed Ela; Michelle Marxuach and M&M Proyectos, San Juan; Museo de Arte Contemporáneo de Puerto Rico, San Juan; Jennifer Spence; and Washington Heights-Inwood Coalition, New York.

The opening reception is sponsored by Rums of Puerto Rico.

Puerto Rican Light is organized by The Americas Society, and will be on view from May 18 through July 20, 2003.

The Americas Society, founded in 1965, is a unique not-for-profit institution with a mission to promote a better understanding in the United States about the cultures and societies of Canada, the Caribbean, and Latin America.

Visual Arts Department

Marysol Nieves
 Director

Sofía Hernández Chong Cuy
 Associate Curator

Cecilia Brunson
 Exhibition Coordinator

Anne Marcarian
 Assistant to Cultural Affairs

Veronica Trenes
 Intern (2002)

Jorge Bustos, Christine Marcarian, Yates McKee
 Gallery Attendants/Docents

Scott Fullmer, George Spencer
 Art Handlers

Technicians and Production Team for "Traffic Patterns"(2003): Jed Ela; Jules Bowie and Neal Wilkinson; Barry and his Cedar Electric team; Francisca Reyes, Jorge Bustos, and Pabla Ugarte.

Technicians and Production Team for "Puerto Rican Light"(2003), Puerto Rico component: Johanna Beveraggi, Angel Cruz Vladimir Ceballos, y Marianne Ramirez (Museo de Arte Contemporáneo, Puerto Rico); Michy Marxuach (M&M Proyectos); Oscar Belfiore (OkSolar, Miami, Florida).

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Gallery Hours

Wednesday – Sunday, 12:00 p.m. to 6:00 p.m.

Admission Free

Directions by Subway

Train #6 to 68th Street/Hunter College; by Bus, take the M2, M3, M4, M66 to Madsion Avenue and 68th Street.