

People Thomas Torres Cordova, *Everybody Loves the Sunshine*, 2009

- 1 October 2–November 30 & February 11–28, 2009
Yunhee Min, For instance, 2008
- 2 October 8–22
**“What You Wish For”
Barbara Kruger, Justice, 1997**
Rachel Mason, My Cabinet, 2004—ongoing
William Pope.L, One Substance, Eight Supports, One Situation, 2008; BIN (Version 2), 2008
Art Spiegelman, Breakdowns, 2008
Meredith James and Jacques Louis Vidal, True Stories, 2008
William Klein, In and Out of Fashion, 1998

- 3 October 29–November 6
Linda Pollack, Habeas Lounge, 2008
- 4 November 15–30
Lucien Castaing-Taylor, with Lisa Barbash and Ernst Karel, Sheep Rushes, 2000–2008
- 5 December 11–January 4, 2009
Daniel Joseph Martinez, the west bank is missing, i am not dead, am i, 2008
- 6 January 17–31
Thomas Torres Cordova, Everybody Loves the Sunshine, 2009
- 7 October 2–February 28, 2009
Barbara Kruger, Untitled, 2008 (window installations)

“Air conditioning is a particularly pertinent example of the social construction of technology.”
—Marsha E. Ackerman, Cool Comfort: America’s Romance with Air Conditioning

Thomas Torres Cordova, who has worked for the past fifteen years as a gate manager for Continental Airlines (and whose brother runs an air-conditioning repair business), understands the anatomy and dynamics, as well as the social interactions, particular to a workplace. In his aesthetic conceptualizing, air conditioning and air conditioners play a critical role, yet one that is continually reconfigured. Torres Cordova treats air conditioning as others have treated the advent of digital communication—as a culturally, technologically specific filter or agent which, once introduced, thoroughly conditions not just the immediate atmosphere but all that transpires within it: everything from entertainment, to shopping, to domestic life, to the work that gets done in a climate-controlled environment. His real subject, I think, is the particular mix of socializing and attention to task that the work arena invites.

This shows up most conspicuously in his videos, which he likes to describe as a type of collage, short takes of workers familiar to him. The people he records are never analyzed or heroicized or reduced to type; they’re defined by what they’re doing, not by “what they do,” and by their communication, verbal and nonverbal, with their peers.

As originally conceived and installed during the humid summer of 2007, I wish you could color correct my films...., comprised two rooms divided by a blank wall holding three air conditioners running full blast. A doorway revealed the second chamber filled with nothing but a modest

projector whose lush landscape images were conveyed onto a far wall. At the James Gallery, in mid-January, Torres Cordova rethinks his construction as a house. The wall fitted with blaring air conditioners remains, as does the room behind it filled with hot, damp exhaust and the eerily colored, seductive sunset landscape projections, the color corrections alluded to in the title of the work.

The one-room house in the James Gallery is based on the Florida Tropical Home, one of five “houses of the future” designed for the 1933 Chicago World’s Fair, the only one designed to promote the cross-ventilation of natural air and enclosed, open-air spaces such as a porch or deck. The model here features a windowed interior and roof deck. Torres Cordova, however, undermines the natural air circulation by blasting cooled air out of the house and into the gallery, ironically letting the exhaust warm the house interior. He also introduces music—another kind of atmosphere. The impact is both kinesthetic and associative: Standing inside, caught in the beam, silhouetted as if on a beach, you’re sucked into a push-pull of acceleration and resistance—the hyper whirl of the air conditioners, the beauty of the picture-window projection, and the ease of Justin Timberlake singing “Until the End of Time.”
—L.N.

Thomas Torres Cordova
Born St. Petersburg, Fla., 1972

I wish you could color correct my films for the rest of my life, 2007/2009

Wood frame house with windows, roof deck, steel railing; air conditioners; DVD projection; sound track (Justin Timberlake, “Until the End of Time”)

The In-Flight Manager, 2008–9

Interview with Greg Thompson, in-flight manager, Continental Airlines; DVD projection, variable running time; sound track (Astrud Gilberto, “The Music of Eastern Airlines,” “After Business Hours,” “Sunrise at San Juan,” “Miami Cocktail Lounge,” “Song for Sun-Worshippers”)

Three movie posters commissioned by Torres Cordova:
Jason Loeb, Poster #1, 2009
Acrylic on canvas, two-part painting

Pat Palermo, Poster #2, 2009
Wall painting with collage

Georgia Sagri, Poster #3, 2009
Acrylic on canvas

is the opening exhibition of the newly endowed Amie and Tony James Gallery. It features six specially commissioned artist projects and an exhibition-within-the-exhibition conceived in response to the building’s location, architecture, history, and status as an active center of advanced education, performance, and public discussion.

Exhibition
January 17–31, 2009

Hours
Tuesday–Friday, Noon–8 PM
Saturday–Sunday, Noon–6 PM

Exhibition Reception
January 21, 2009
The Amie and Tony James Gallery
6–9 PM

Cinema Screening
January 21, 2009
The Segal Theatre, Graduate Center
7 PM

“Everybody Loves the Sunshine,” DVD projection narrated by Thomas Torres Cordova; live sound by Woody “Uncle Woody” Sullender

Design, Jeff Ramsey
Photo, Thomas Torres Cordova

Special thanks to Michael Torres, Grady Barker, Kyle Lanning, and Josh Schwartz

All exhibitions and events are free and open to the public

For further information, go to
www.gc.cuny.edu/events/art-gallery.htm

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The Amie and Tony James Gallery
January 17–31, 2009

