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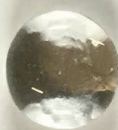
Toy picture
5. 11.96 from
Lucille C. Andrus

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Felix Gonzalez-Torres

1957 - 1996



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Final Soliloquy of the Interior Paramour

Light of the first light of evening, as in a room,
In which we rest and, for small reason, think
The world imagined is the ultimate good.

This is, therefore, the intensest rendezvous,
It is in that thought that we collect ourselves,
Out of all the indifferences, into one thing:

Within a single thing, a single shawl
Wrapped tightly round us, since we are poor, a
warmth,

A light, a power, the miraculous influence.

Here, now we forget each other and ourselves.
We feel the obscurity of an order, a whole,
A knowledge, that which arranged the rendezvous.

Within its vital boundary, in the mind,
We say God and the imagination are one...
How high that highest candle lights the dark.

Out of this same light, out of the central mind,
We make a dwelling in the evening air,
In which being there together is enough.

Wallace Stevens, 1951

Please join us for
a memorial
honoring

FELIX GONZALEZ-TORRES
1957-1996

Sunday, March 17, 1996
12:00 P.M.

at the
Solomon R. Guggenheim Museum
Soho, New York

Please enter through the
575 Broadway entrance
(Between Prince Street and Houston Street)

This invitation is personal and
required for admittance

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GONZALEZ-TORRES — Felix
Whose extraordinary generosity
extended beyond the material to
his rare ability to encourage in
others the self confidence to act.
Whose generosity extended to so
many. Whose strength and will
and inspirational love of life was
always of the forefront, even to
the end. Whose life was truly
exemplary. One can affect one's
world. Forever altered and forev-
er grateful.
Julie Ault and Andrea Rosen

Felix Gonzalez-Torres, A Sculptor of Love and

By ROBERTA SMITH

Felix Gonzalez-Torres, whose modest yet evocative sculpture and photographs about love and loss were often inspired by AIDS, died yesterday at his home in Miami. He was 38 and had homes in Manhattan and Miami.

The cause was AIDS, said Andrea Rosen, whose SoHo gallery had represented the artist since 1990.

In an exhibition career that spanned less than a decade, Mr. Gonzalez-Torres won many followers with works about the sadness and fleeting nature of life and through his use of eccentric materials that also raised questions about art's own permanence.

His works combined an almost classic sense of restraint and beauty with celebratory undertones. Their everyday materials included foil-wrapped candies and light bulbs as well as paired chairs and paired wall clocks, which Mr. Gonzalez-Torres saw as metaphors for lovers.

Like the work of many artists of his generation, Mr. Gonzalez-Torres's photographs and sculptures

mixed Minimalist influences, but verted them. In ism's standoffish Gonzalez-Torres of poster-size photo free for the taking

Viewers were from big piles of brightly wrapped al, austere array those of the pos their familiarity did not. By giving manner, Mr. Gon tioned concepts value while also sience of art and

Those impulses his frequent use of for his images made of elegant s that were allowed exhibitions.

Mr. Gonzalez-T Guáimaro, Cuba, and in Puerto Ric ed the University San Juan.

He moved to 1979, graduating

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Speakers

Nancy Spector

Correspondence read by

Ramon Alonso

Jon Ippolito

Michelle Reyes

Tim Rollins

Rosa de la Cruz

Robert Storr

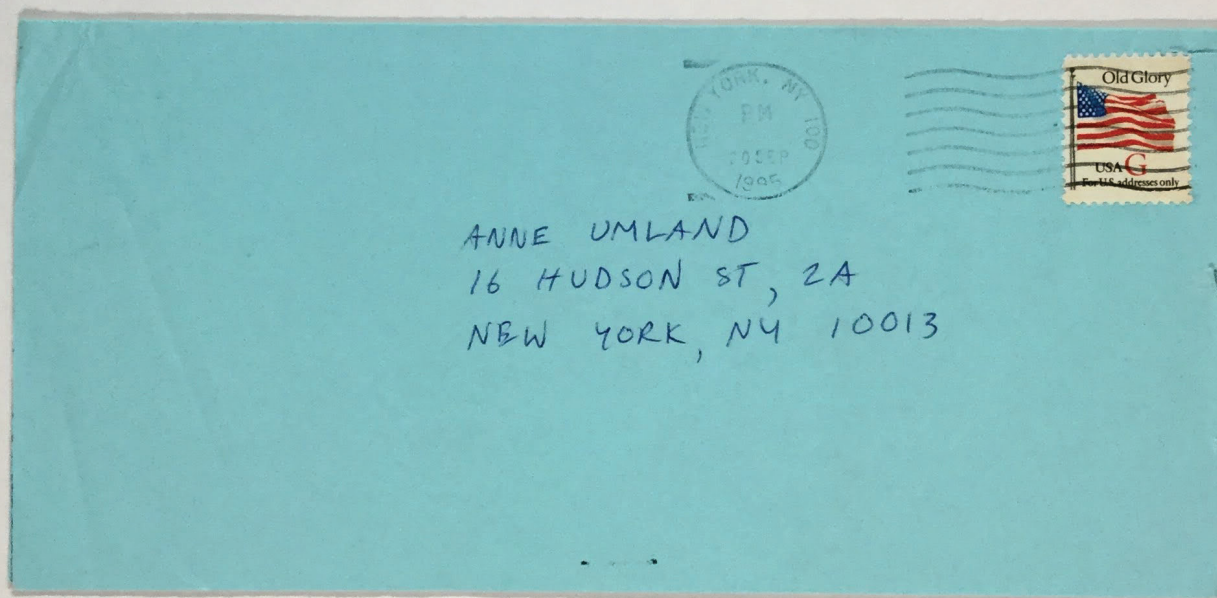
Mario Nunez

Roni Horn

Sunday, March 17, 1996, 12:00 p.m.
Solomon R. Guggenheim Museum, Soho, New York

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Artists at the Institute *presents:*

FELIX GONZALEZ-TORRES

"Untitled" (A Lecture)

Tuesday, October 10 at 7:30 p.m.

Institute of Fine Arts
New York University
One East 78th Street

Discussion and reception to follow the lecture.

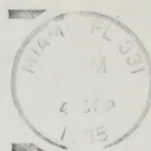
Admission free and open to the public.

Sponsored by the Lila Acheson Wallace Program in Modern Art

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420 W. 24th
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ANN VMLAND
16 HUDSON ST.
#2A
NY NY 10013



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Dino
7th month old

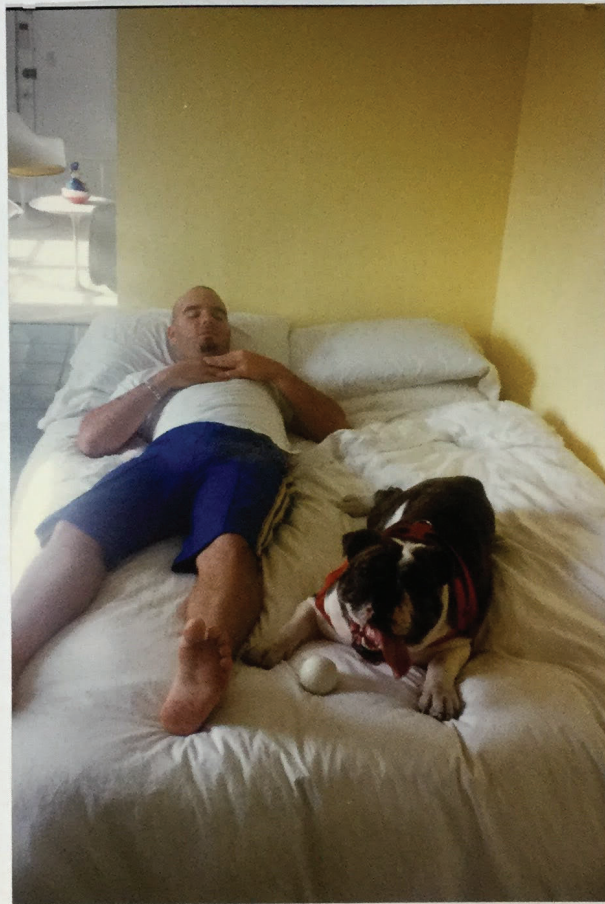
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Rafael & Dino.
Miami Beach.
1995

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Miami Beach, Sept 1, 1955

Dear Anne:

It's always a pleasure to get notes/
postcards from you. I always wish I
have more time to meet people I
like for just a coffee. I'll like
to know what and you up to these
days.

I'll be back to NYC Sept. 4, I have
a show at Andrea's Sept 8. NO
opening night. Simple. Serene. Discrete.
I'm sending you a copy of the "press
release", I think you might enjoy it.

Plus pictures of my new love: Dino
a 7 month English Bulldog. Andrea
gave him to me. All my life I wanted
a dog. At least I got him now.

Hope you & Neil & your kitties are in
good health & spirits.
To a winter full of long Sunday
mornings.

F.

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Andrea Rosen Gallery

137 Prince St New York 10012

PRESS RELEASE

FOR IMMEDIATE RELEASE

FELIX CONZALEZ TORRES

Untitled (Venus) 1984

September 3 - October 11

"Our role as artist is more controversial now because there are those, claiming the absolute authority of religion, who detect much of our work as much as they detect most of our politics. Instead of rationally debating subjects like abortion or gay rights, they condemn us immoral those who favor choices and tolerance. They discover their own dark side and condemn everyone else's what, at the extreme, doctors are murdered in the name of protecting life. I wouldn't say it's God they're angry, who is so petty and mean? Is God really against gun control and food stamps for poor children?"

excerpt from "The Artist as Citizen" by Barbara Ehrenreich
delivered February 3, 1993 at John F. Kennedy School of Government at Harvard University

"Behold the son of God! 'Forward!' And if the cold
heels of the divine feet trampled on my shoulders,
I'd call you coward still! That fly-specked forehead!
Socrates, Jesus, righteous both! Stupid Saviors!
Respect me, Assumption forever in nights of blood!"

"Oh make him go away, with his tonsils-red
tightly in a scarf of shame, sweet as sugar
On a rotten tooth, sucking my boredom, snuffed.
Like a bitch who's just been ripped by hairy deities
Licks a piece of entrail dangling from her side."

"Forget your filthy charities, you hypocrite,
I hate the look in your runny pig-dish eyes!
Whining for papa like a snout-nosed kid,
An idiot waiting for music from on high!
 Savior, your statuary gut is full of dirt!"

Excerpt from
"The Savior Bumped Upon His Heiny Butt"
Arthur Rimbaud
from his book *Complete Works*
c. 1871

"I work all day like a monk
and at night wonder about this as obvious
looking for love. I'll propose
to the church that I do make a sign
to him I respond to my satisfaction
with confidence. I watch the French film
or through a camera-eye
With the calm courage of a scientist.
I watch the ball being dissected.
I see sex feel hate and yet I write
rejoice full of punishment love.
I study. I study. I study. I study. I study.
almost as if I were not its object.
I see the young fascists.
and the old ones, when I consider forms
of the most horrible evil, I suppose
with the violence of treason
I know as a bird that sits still, in flight,
and settles in its heart,
rising in the sky.
in unforgiving complexity."

"I dig it all"
Pier Paolo Pasolini
1964

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DEAR ANN:

MARCH 9/95

WHAT A NICE SURPRISE TO GET YOUR POST-CARD. WE TRIED TO REACH YOU HERE IN NYC TO INVITE YOU TO THE POST-OPENING. WE MISSED YOU.

HOW IS BARCELONA? ARE YOU CONTENT? IS THE PROJECT (P.H.D.) GOING ALONG? HOPE ALL THE ANSWERS, OR MOST OF THEM, ARE POSITIVE.

OPENING AT THE GOG. WAS VERY UNEXPECTED. OVER 4,000 PEOPLE, AND A LUE AROUND THE CORNER. I'M RELIEVED NOW, NANCY SPECTOR DESERVED A GOOD SHOW. I'M TAKING A BREAK OF 4 MONTHS. SO MUCH TO READ, SO MUCH TO SEE. AND A NEW PUPPY, JUST 12 WEEKS OLD.

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②
When the BOOK FOR THE GMS. COMES OUT I
will ask them to SEND YOU ONE. YOU ARE
MENTIONED (QUOTED) IN IT.

PLEASE GIVE ME A CALL WHEN YOU COME
BACK, AT LEAST TO SAY HELLO. HOPE
LIFE IS TREATING YOU VERY FAIR, YOU
DESERVE A GOOD GROWING TIME.

ALL MY BEST TO YOU.

Felix

②

united (beginning) 1995

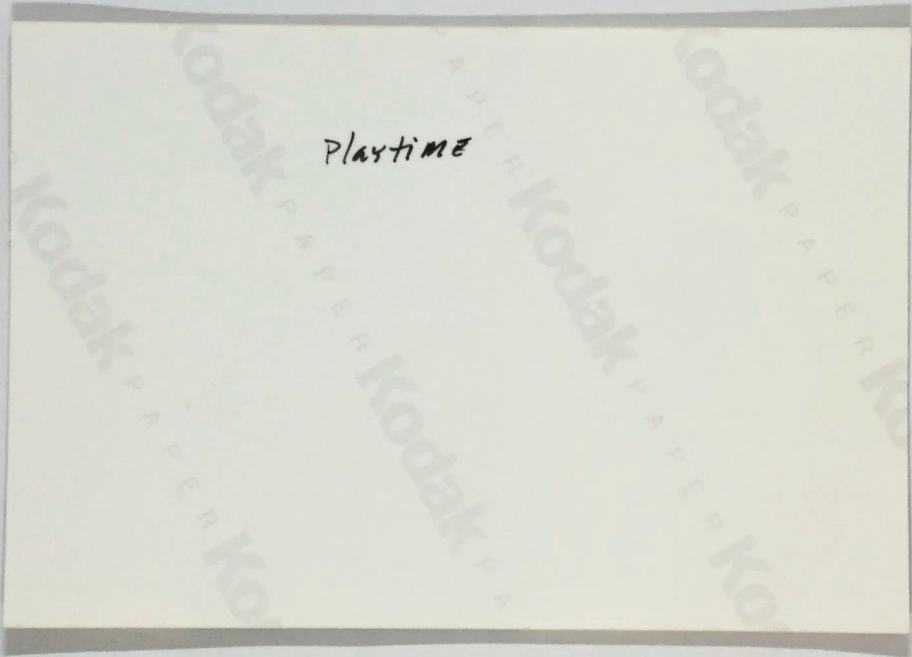
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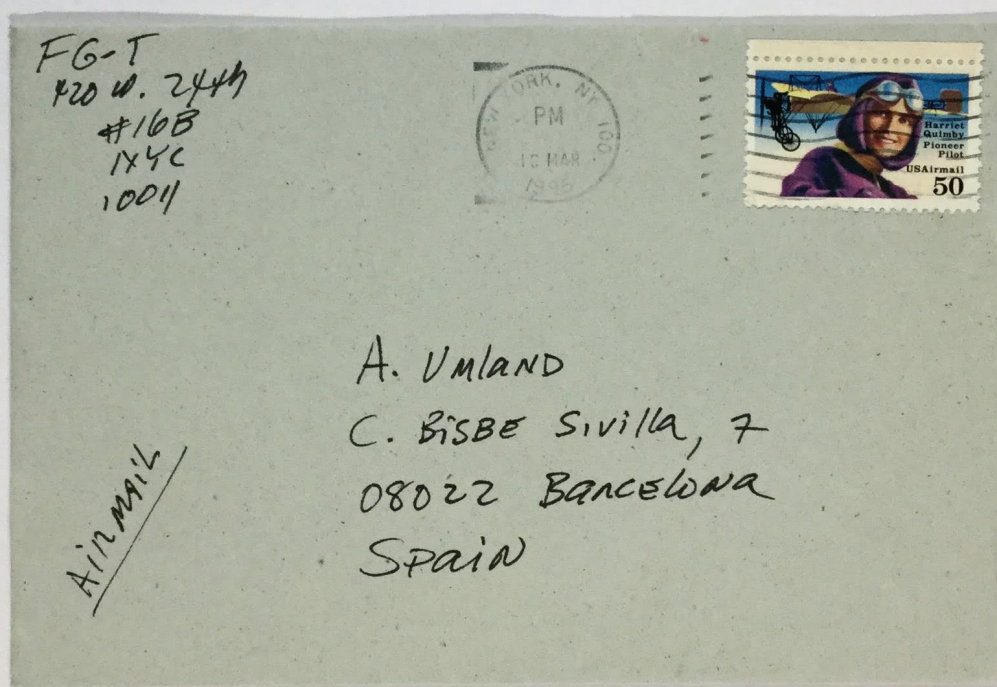
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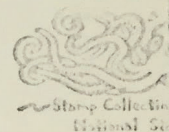
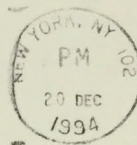
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NYC
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16 HUDSON ST. #2A
NY NY 10013

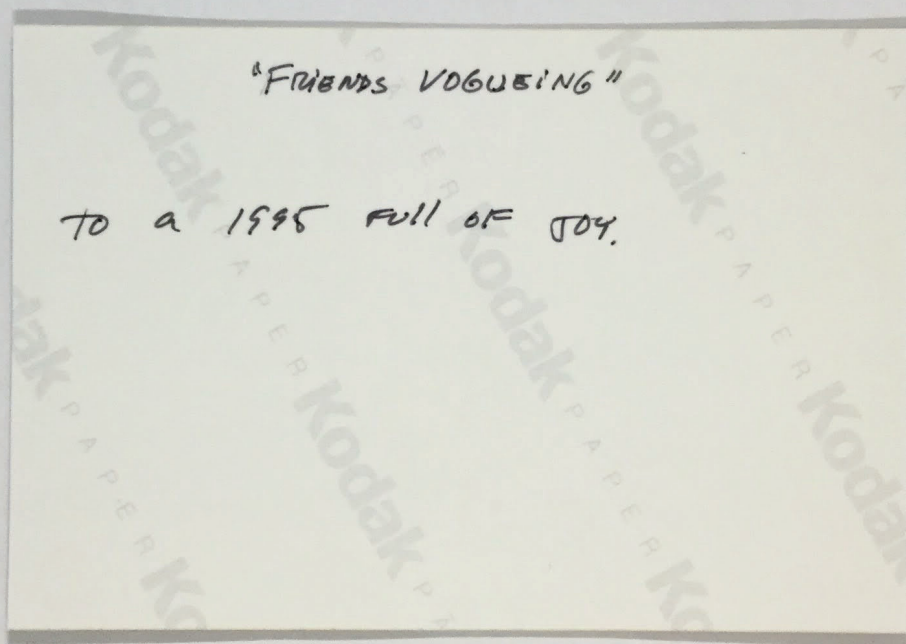
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Anne UmLand
the Museum of Modern Art
11 West 53 St.
NY NY 10019-5486

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March 5/94

Dear Anne:

Just a note to say hello. And
to wish you a beautiful, intense,
lovely Spring.

Best wishes,

Felix

(Pebbles & Biko)

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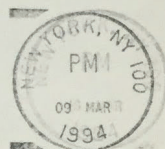
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P/S

ANNE UNLAND
the Museum of Modern Art
11 W. 53 St.
NY NY 10019-5498



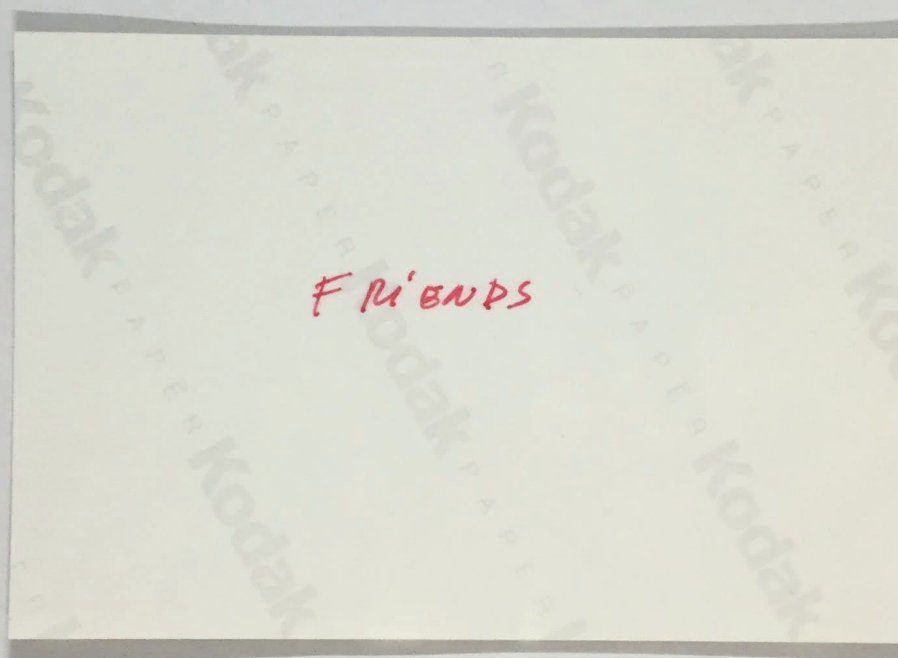
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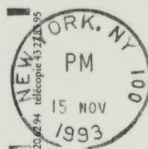
Felix Gonzalez-Torres
Untitled (Morning), 1993

Nov 14/93

Dear Anne:

Thank you for the
pass, and for the
book. We liked the
show, and it was nice to
see you if only for 1
minute.

Best wishes,
Felix



Anne Umeland

MOMA

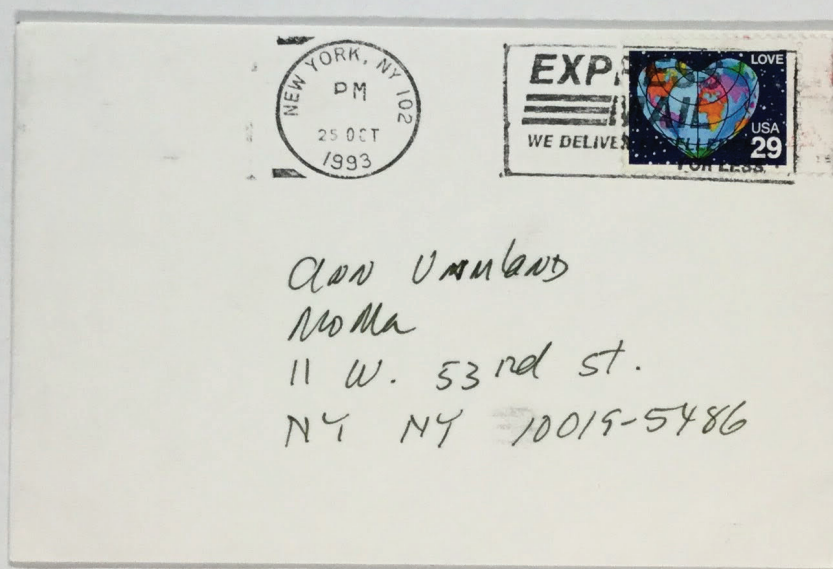
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Hôtel Carlton Palace Chambrey 763 207 boulevard Raspail F-75014 Paris telephone 43 20 69 94 telefax 43 27 85 95

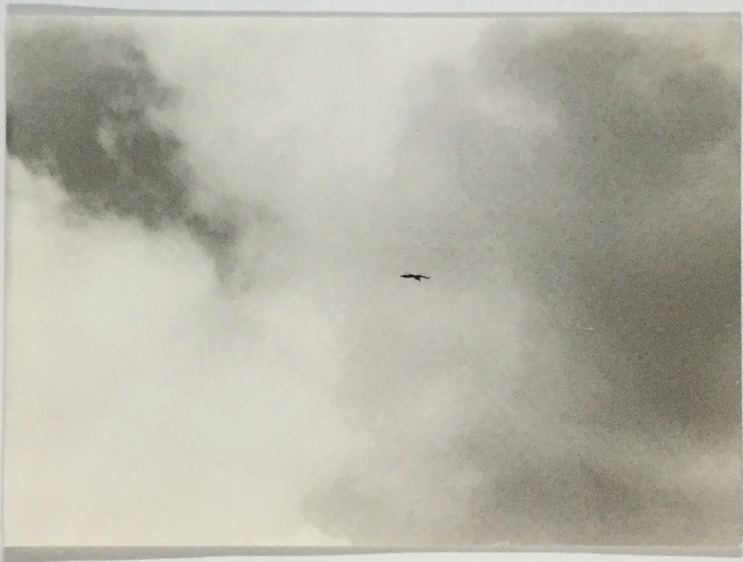
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Felix Gonzalez-Torres
"Travels"
30 octobre - 1^{er} décembre 1993

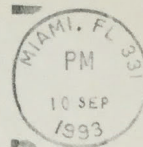
Travel # 1
Galerie Ghislaine Hussenot
5 bis, rue des Haudriettes
75003 Paris
Tél : 48 87 60 81 - Fax : 48 87 05 01

Travel # 2
Galerie Jennifer Flay
7, rue Debelleye
75003 Paris
Tél : 48 87 40 02 - Fax : 48 87 34 22

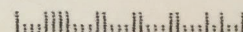
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704 14th St. #10
Miami Beach, FL 33139



Ann Varland / curatorial
MOMA
11 West 53rd St.
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Party with friends in
Miami Beach.

Summer of Love

1993

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MAY 12 - 1993

ANNE: THANK YOU FOR SUCH BEAUTIFUL NOTE. YOU
MADE MY WEEK. I WISH YOU A GOOD SUMMER.

Felix

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215 W. 107th #5D
NY NY 10014



to:
Ms. ANNE UMNLAND /curatorial
The Museum of Modern Art
11 West 53 St.
NY NY 10019-5498

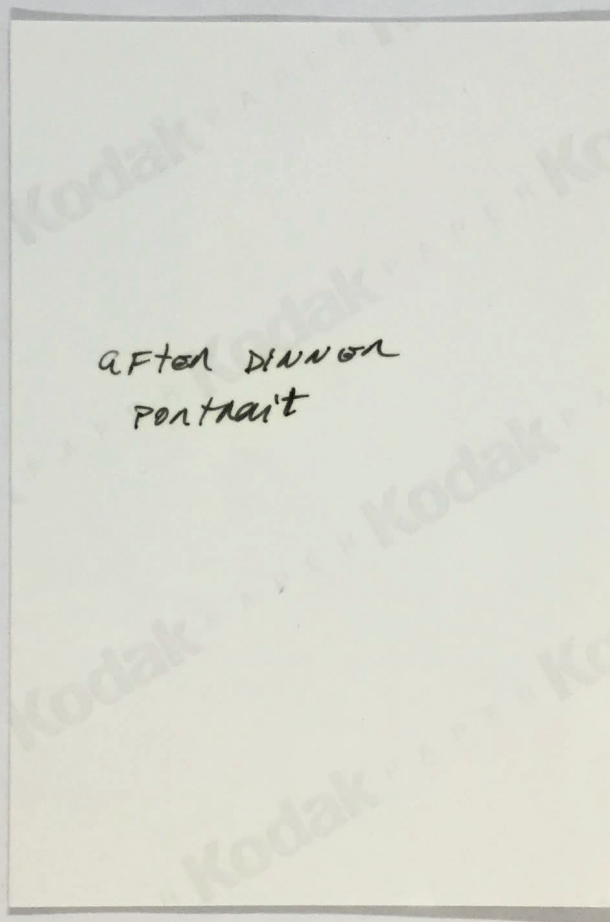
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...NEVER MIND THE BED, THIS IS MORE
COMFORTABLE.

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Early morning in the
house of hair.

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VI

Iceicles filled the long window
With BARBARIC glass.

The shadow of the blackbird
Crossed it, to and fro.

The mood
Traced in the shadow
An indecipherable cause.

Wallace Stevens "thirteen ways of looking
at a black bird"

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Dec 21/92

Dear Anne:

TO MORE YEARS OF LIVING, LOVING,
LEAVING FOR LONG TRAIN TRIPS, FAT CATS,
SWEATING, BREATHING DEEPLY SALTY AIR, NEW
WHITE SHIRTS, UNEXPECTED FLOWERS, NEW
FRIENDS, STREETS FULL OF LIGHTS, SIMPLE
MOMENTS, VIEWS TO REMEMBER, TOUGH ART
OBJECTS, PARIS, MOVING POEMS, WRITING, LIVING,
LEARNING, GROWING, SHOPPING, HOPING, WAITING,
FULL LOVE LETTERS, HEART BEATINGS ON ONE'S
HAND, OLD LITTLE LADIES, AND MORE, SO MUCH MORE.
...1993 & BEYOND. Feliz Navidad.
Felix

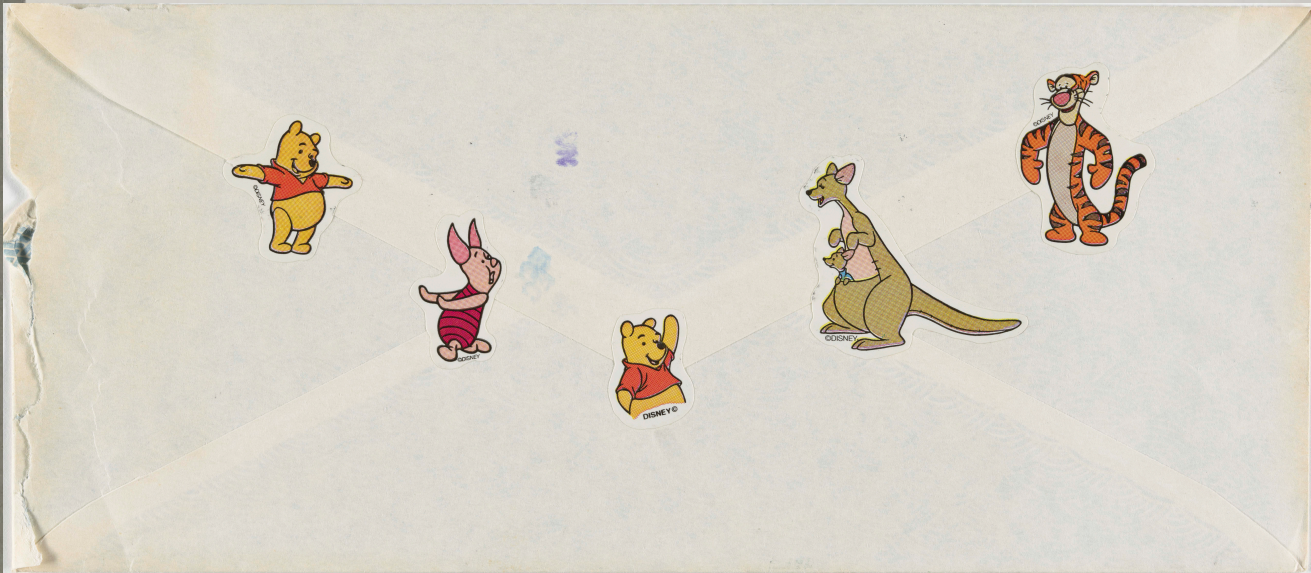
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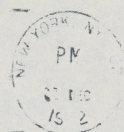
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Anne Unland
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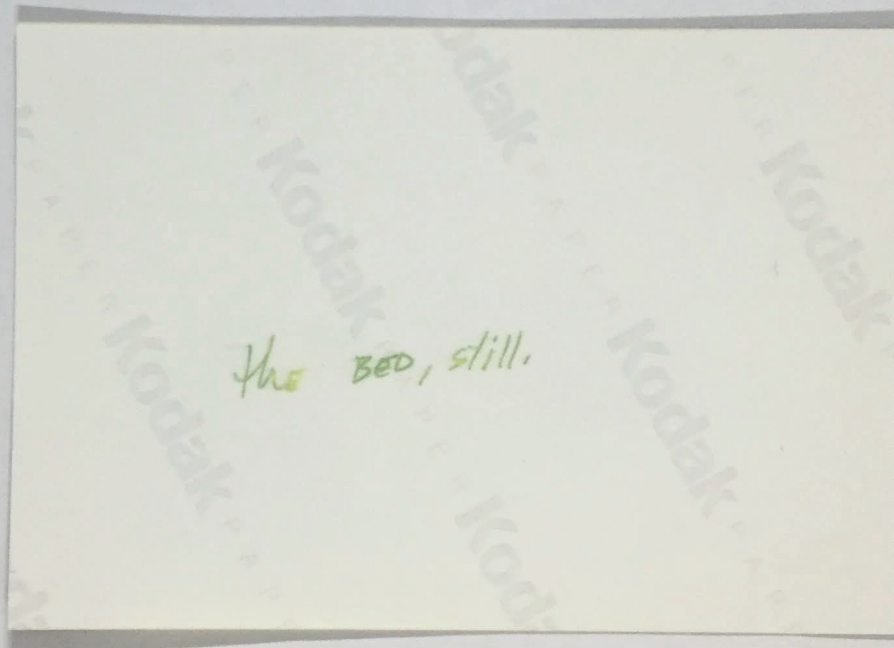
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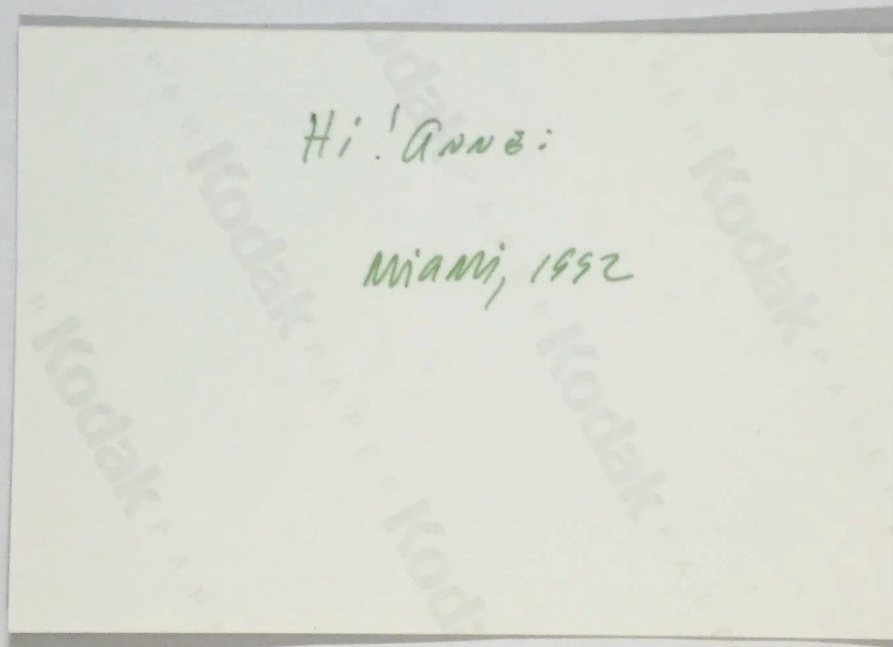
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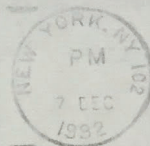
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FG-T
215 W. 10th ST. #5D
NY NY 10014



Ann Umland, Curatorial
MoMA
11 W. 53rd STREET
NY NY 10019

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Andrea Rosen Gallery

Flash Art

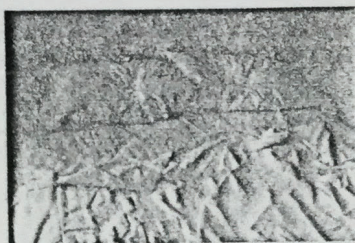
Catalogue Briefs

130 Prince St New York 10012

NOVEMBER/DECEMBER

VOL. XXV - N° 167

Felix Gonzalez-Torres MOMA: Projects, New York



FELIX GONZALEZ-TORRES, BILLBOARD,
1992.

Whereas in previous works Gonzales-Torres has taken elements from the public discourse—newspaper snippets for instance—and isolated them in the center of large sheets of paper, here the process is reversed. Rather than clipping something from the mass media and repositioning it within the clean smooth space of a work of art, he makes the photograph of the bed the informational fragment, and collages it into the broad and varied pattern of the contemporary urban landscape.

The artist has explained that by “taking a little bit of information and displaying this information in absolutely ironic and illogical meetings,” he hopes to reveal the real meaning of issues. The juxtaposition of an image that we are inclined to read as private and a space usually conceived of as public is what Gonzalez-Torres would describe as an “illogical meeting.”

Anne Umland

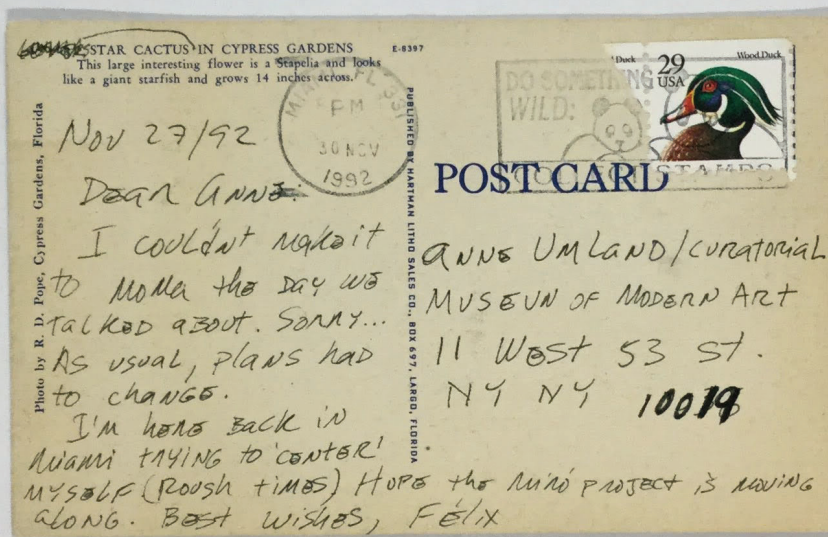
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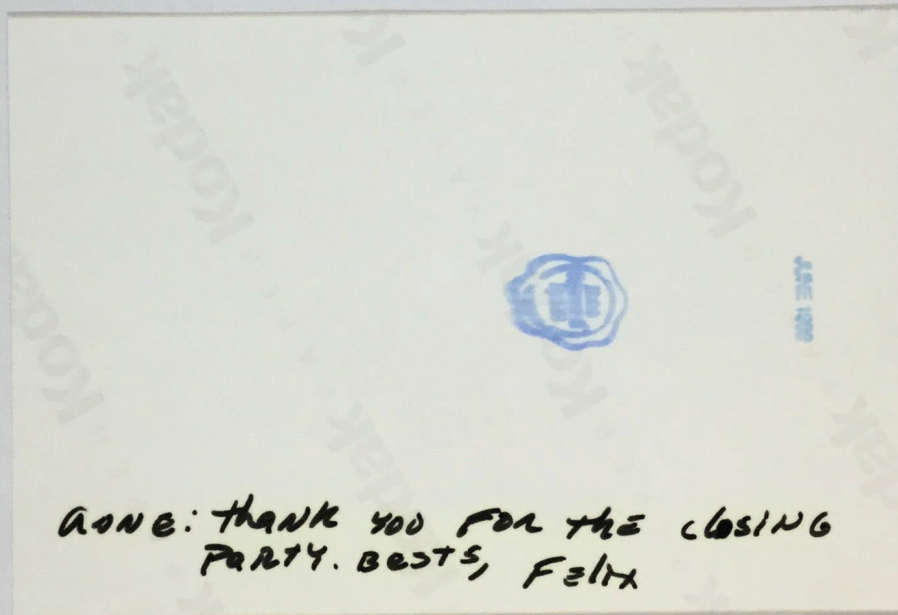
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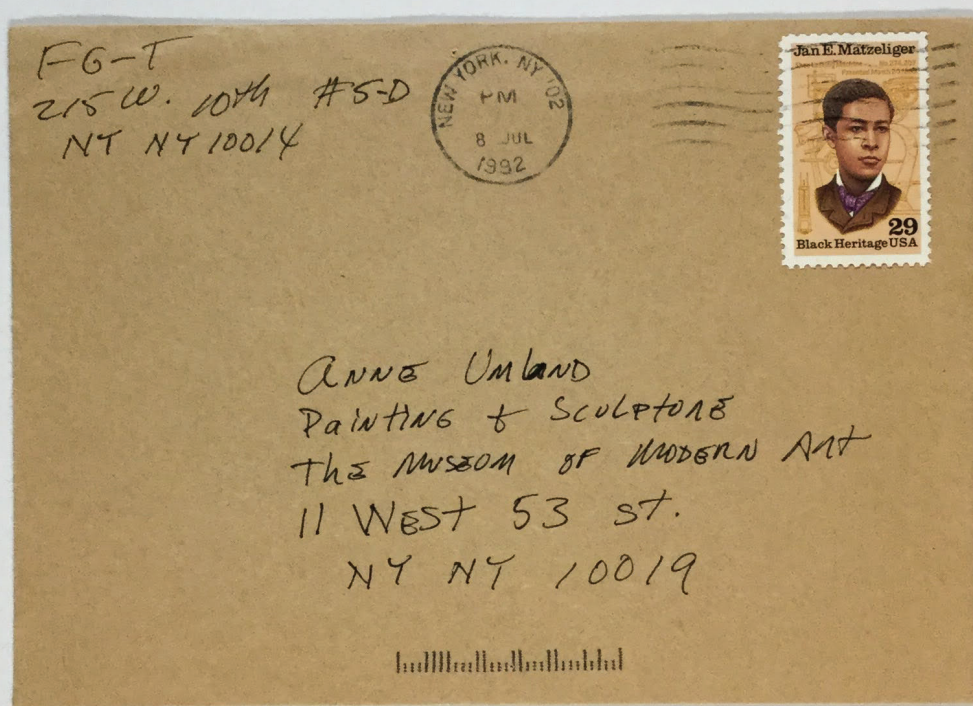
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x George Nelson.
Collection

1950s

5 days to
install...

Random notes from
FBT All conversation
red mood to FBT

x Republic Years

5x6' stock -

Hirschhorn - MOCA - Renaissance

optimism

blue

3 long

light →

untitled

(America)

electrician

doesn't mind taxes this
year co will be democratic!

Italian

Zoom - photography & 14"

Stockholm

R. Mapplethorpe +
R. Rattazzi

GLASGOW - Bed billboard
outside
Spurdam Sq.
inside

Alba - Vienna - no one
Album Peter spoke

Brechtian - FRIEDMAN -

FGT - interior design, at Pratt (high tech - opht)
Room for rainbow → dolphin
Tower Records → whale app (ic)

Light blue walls - flowers
gumpence light blue
GRENOBLE

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MATISSE EXHIBITION - VIP CALL SHEET

DATE: 19 OCTOBER 1992 TAKEN BY: ANNE UMLAND

CALLER/PHONE #:

FELIX GONZALEZ-TORRES

ASSOCIATION: Contemporary Artist,
in M.O.M.A. Ptg. + Sculp. collection +
Prints + Illus. Books collection;
PROJECTS exhibition

LENDER?

VISITOR:

FELIX GONZALEZ-TORRES

ASSOCIATION:

DAY/TIME OF VISIT:

WED. OCT. 21, 1992
10-12

NUMBER OF TIX:

ONE

PAYMENT:

MAIL TO:

LEAVE AT WILL CALL

DOORLIST

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5/15/92

Dear Anne -
This should make up for the
slight silver disappointment and
let you enjoy the accomplishment
of the show which is great.
Congratulations!
Love, Adrian

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spring st. garden
186½ spring street
new york, n.y. 10012
[212] 966-2015



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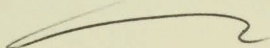
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Dear Anne,
You did a wonderful
job. It's a pleasure to
work with you. And we
love you.
Andrea & Felix

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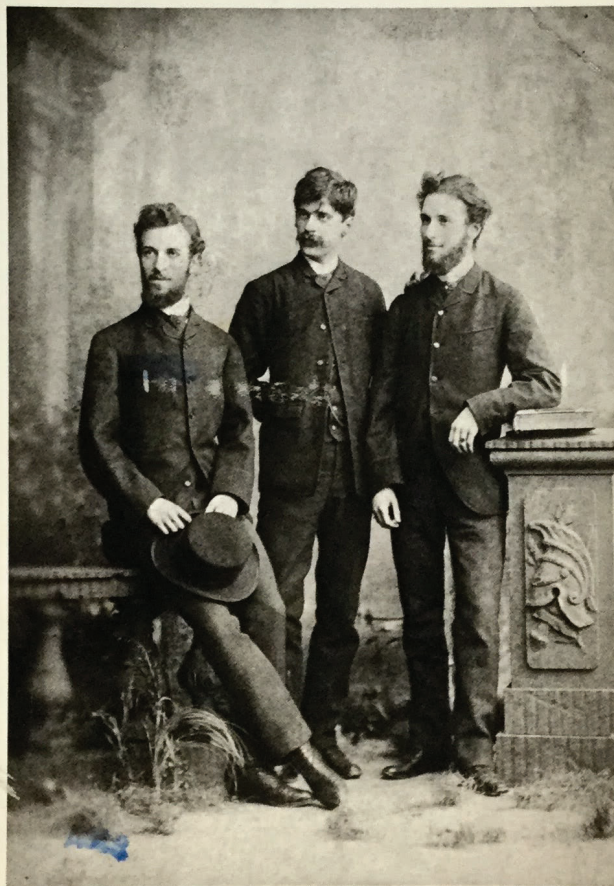
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Congratulations,
Ade!

Carolyn Landauer


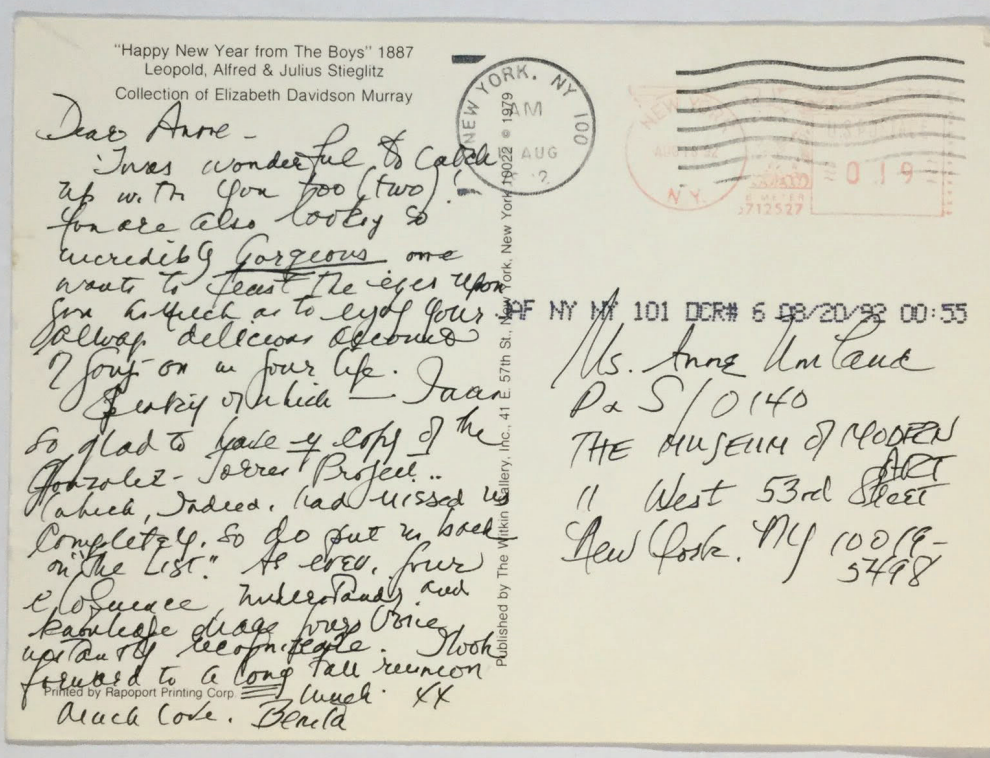
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THE MUSEUM OF MODERN ART, NEW YORK

18 May 1992

Dear Anne Unland,

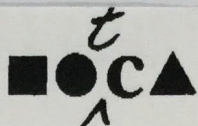
Congratulations on curating
the Gonzalez-Bornes Project so success-
fully. It is really tremendous.

One of the bill boards is just
across the street from my apartment -
in fact I see it from my own
bed - Consequently, it has a
very "personal" presence.

Again, congratulations.

Terry Riley

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1623.21



1 July 1992

TO: Anne Umland
Curatorial Asst.
MoMA
Fax no. 212/708-9884

Dear Anne:

Congratulations again on the beautiful project with Felix. I was wondering if you have any extra brochures? If so, would it be possible to receive 10 (or 15)? Please let me know. I hope you enjoy a wonderful summer.
All the best.

Ana Goldstein

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FGT restaurants - Paris

Lebanese // LAMB Paris

La Gamin de Paris

Balzac - Bonheur
got killed outside

"NOT QUITE" -
"JUST PATHETIC"

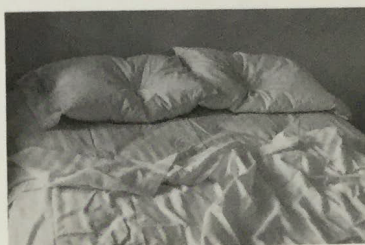
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felix gonzalez-torres

projects



The Museum of Modern Art
New York

May 16-June 30, 1992

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Out of this same light, out of the central mind,
We make a dwelling in the evening air,
In which being there together is enough.

Wallace Stevens,
from *Final Soliloquy of the Interior Paramour*

These lines from a Wallace Stevens poem describe a fictive space, a dwelling place constructed from imagination. Upon rereading these words in late 1991, the artist Felix Gonzalez-Torres realized that some deep memory of them lay behind his decision, earlier that year, to photograph his own empty double bed. Closely cropped, Gonzalez-Torres's photograph, which is displayed here in the Museum's Projects gallery and on twenty-four billboards throughout New York City, is an intensely private image that recalls the intangible space Stevens described.

Gonzalez-Torres came across *Final Soliloquy of the Interior Paramour* in a book of Stevens's poetry given to him by his lover, Ross, in 1988. Between the time of this gift and the present moment lie not only years, but irrevocable loss. In 1991, Ross, whom Gonzalez-Torres has referred to in the past as his only audience, his public of one, died of AIDS. His illness and, ultimately, his early and tragic death permeate the panorama of Gonzalez-Torres's art.

Two risks are taken in introducing the topics of homosexual love and death at the outset of this discussion. First, there is a chance this work will be misinterpreted as being only about AIDS. And second, there will always be those who find in such subjects cause for discomfort. Yet the risks are intentional. For as the artist himself has said "[My work] is all my personal history, all that stuff . . . gender and sexual preference. . . I can't separate my art from my life."

In striking this intimate note, then, the aim is not to limit our perception of Gonzalez-Torres and his work, but to ground it in reality. It is to begin with the artist's own story about the origins of the image of this vast bed. It is also to emphasize what is really at issue here: not private revelations—of personal history and sexual preference—but what happens to such revelations when they are placed in a public context. Much of Gonzalez-Torres's art questions what we mean when we describe things as "private" or as "public." Are we referring to private lives, for example, or private thoughts? To private property or to private spaces? Are we responding to how these meanings conflict, intersect, and draw significance from their apparent opposite, that which is "public"—public personas, public opinions, public art, public space?

The artist uses diverse formal means to explore this territory; he works with billboards and books, words and images; he uses materials that range from candies and cookies to jigsaw puzzles and stacks of paper; he takes advantage of commonplace techniques such as offset printing and photography to make his art. In so doing, he creates work that can adapt, chameleonlike, to whatever a particular set of circumstances requires.

One way to think about Gonzalez-Torres's art and about the questions of public versus private is to think about the conceptual and physical spaces in between things. In his

"caption" or "dateline" pieces, the artist runs apparent non sequiturs such as "Pol Pot 1975 Prague 1968 Robocop 1987 H Bomb 1954 Wheel of Fortune 1988 Spud" in white type across the bottom of black sheets of paper. Here he asks the viewer to consider not only the correlations of the events or things named, but also the historical or conceptual gaps between them.

In an analogous manner, Gonzalez-Torres invites people to take away pieces of his candy-spill and paper-stack sculptures, activating the literal physical terrain between audience and art object, rather than the conceptual space of history. By focusing on the public implications of a private individual's actions, Gonzalez-Torres complicates conventional distinctions between the two realms.

Like those of many other artists of his generation, Gonzalez-Torres's concerns extend beyond the self-contained boundaries of the art object to encompass the circumstances that surround it. At issue here is not only the artist's choice of image (his bed) and medium (photography) but also the decision of where and how to display the picture (on billboards, scattered across New York City, repeated twenty-four times over, enlarged to superhuman scale). The exhibition focuses not only on the photograph's personal content but also on its social context and on the inextricable connections and differences between the two.

Whereas in previous works Gonzalez-Torres has taken elements from the public discourse—newspaper snippets for instance—and isolated them in the center of large sheets of paper, here the process is reversed. Rather than clipping something from the mass media and repositioning it within the clean smooth space of a work of art, he makes the photograph of the bed the informational fragment, and collages it into the broad and varied pattern of the contemporary urban landscape.

The artist has explained that by "taking a little bit of information and displaying this information in absolutely ironic and illogical meetings," he hopes to reveal the real meaning of issues. The juxtaposition of an image that we are inclined to read as private and a space usually conceived of as public is what Gonzalez-Torres would describe as an "illogical meeting." When we call something illogical, we are essentially saying that it runs counter to our expectations. A bed, for instance, might most simply be defined as one of the smallest amounts of space that we can call our own. But Gonzalez-Torres presents his audience with something quite different—a bed that has been recast in a new and extraordinary form. Some of our most basic associations with this familiar piece of furniture—its human scale, its domestic location—are upset.

In displaying his work not only within the relatively intimate space of the museum but also outdoors, the artist challenges yet another assumption. Most of this exhibition is not here in the museum—where we naturally expect it to be—but elsewhere. The gallery contains only keys to the whole: a billboard-scale enlargement of the photograph of the bed, identical to those posted throughout the city, and this brochure, which documents the billboards in situ and guides viewers to their sites. Museumgoers enter the gallery only to find that the artist wants to send them back out into the world.

By presenting this work in twenty-four different loca-

tions, the artist shifts emphasis away from the photograph's content to its context. Through its reiteration, what becomes distinctive is not the image, but what surrounds it. The white, undifferentiated surface of the gallery wall is supplanted by the variegated features of industrial, residential, and commercial zones. Given the vitality of these places, it becomes almost impossible to keep our eyes on the photograph. This is the artist's intention. The viewer is encouraged to note the contrasts between the rich colors and textures of the local scene and the gray and white tones of the photograph. The artwork and peripheral phenomena (passing cars, architectural details, advertisements, and signs) trade places, slipping back and forth between the center and margins of our focus.

Yet while city and image vie for our attention, the urban landscape serves as a colorful foil against which the photograph's absolute reticence and interiority are revealed. Set high above the street, the image of the bed is literally remote from the viewer. Thus what may at first seem to be an act of self-revelation—the placing of one's bed on public display—ultimately gives nothing away. Rather than being confronted, as we might anticipate, with intimate clues to the artist's presence, we are instead presented with overwhelming absence.

Absence shadows Gonzalez-Torres's work in every way. Rumbled bed sheets and dented pillows are presented both as evidence of and as a sign for two absent human bodies. Ghostly contours are all that is left of beings who are no longer there. Pasted to and inseparable from both gallery wall and billboard surface, the image hugs its supports rather than taking up space. To remove the picture is to destroy it. Awareness of this fact heightens our consciousness of the physical fragility that inhabits the work as a whole.

Also absent are human touch, which is banished by the use of photography, and color, which is eliminated by the use of black-and-white film. In addition, there is no original. No "unique" art object is presented, and the "whole" of this work can never be seen all at one time. In each instance, what is visible is defined by the invisible. Presence, whether of bodies in bed or of art in a gallery, becomes only a mirror of things unseen.

When Gonzalez-Torres's photograph is compared to other billboard displays, it becomes clear that something else is missing. There is no language, no logo or label. Through the omission of caption or text, Gonzalez-Torres leaves the picture's significance open-ended, responding to the varied nature of his audience—wanderer, worker, commuter, city-dweller, all those who will pass the billboards by—and to the wide range of associations they may bring to the work.

Surrounded by the predominantly vertical structures of New York City, Gonzalez-Torres's bed is resolutely recumbent. An empty bed invites us all to "climb in," no matter who we are—gay or straight, male or female, black or white. Thus, the artist establishes a common ground. At the same time, one of the merits of art like this is that it reminds us that no one work of art, no single image, means the same thing to everyone.

Unmade beds with tousled sheets may provoke sexual fantasies for some, and evoke painful memories for others. Nearly all of us were born in beds, and many of us know

people who have died in them. Between these moments of birth and death, beds are a place where we can rest. And in this city with its huge homeless population, the image of a bed reminds us of something lost.

For Gonzalez-Torres, the bed suggests not only personal and social realities, but another reality, which is the law. To him, one of the most important meanings to be attached to this work returns us to the question raised at the start: what do we consider public and what do we deem private? While most of us might prefer to think our beds are private, the artist insists they are anything but, and the law concurs.

In the 1986 case *Bowers versus Hardwick*, the Supreme Court determined that the zone of privacy—that area which in principle we can call our own—does not encompass a private individual's right to engage in certain sexual acts. This decision frames Gonzalez-Torres's perception of the bed: for him it stands as a legislated and socially contested zone. For him private space no longer exists.

This said, Gonzalez-Torres is uncomfortable with the label "political," fearing that the larger meanings of his work will be impoverished. Yet his art is far from political in the limited sense of the word. It does not simply illustrate a programmatic message at the expense of form. It is not, in other words, about politics. If anything, it seeks to act as politics, to trigger action of some sort, any sort, inspired by the artist's fundamentally romantic desire to "make this a better place for everyone."

Action for Gonzalez-Torres is not an abstract matter. Nor need it take place on a grand scale. Everything begins with the individual, in this case with the museum visitor who leaves, ready to cast a fresh eye upon her or his surroundings. What is important is the idea of passage, from museum to street, from the personal (the loss of a loved one) to the political (the loss of privacy), from private to public, and then back again. At issue are notions of change and renewal, the idea that meanings are not static but shift according to who we are and where we are at any given moment.

These billboards will remain in place only through the end of June. Twenty-four in number, they commemorate the date of the death of the artist's lover, Ross. At the end of June, they too shall pass, torn down to make way for new images, new messages, new meanings. In the photographic print from which they were generated, however, lies the potential for hope. A photograph promises the possibility of replication, of reemergence in a different time and under different historical circumstances, a moment when this poignant image of "a dwelling in the evening air" may come to mean very different things.

Anne Umland, Curatorial Assistant

Felix Gonzalez-Torres was born in Güaimaro, Cuba, in 1957 and now lives and works in New York City. He has exhibited extensively in recent years in both national and international exhibitions, and is a member of Group Material, an art collaborative dedicated to cultural activism. Further information on the artist is available at the Museum's Information Desk.

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Billboard locations

Each billboard image is 10'5" high and 22'8" wide.
Unless otherwise noted, the billboards are in Manhattan.

- 2511 Third Avenue/East 137th Street, Bronx
- 144th Street/Grand Concourse, Bronx
- 157 Kings Highway/West 13th Street, Brooklyn
- 30 Dekalb Avenue/Flatbush, Brooklyn
- 412 Fifth Avenue/8th Street, Brooklyn
- 47-53 South 5th Street/Berry Street, Brooklyn
- 765 Grand Street/Humboldt Street, Brooklyn
- 656 Metropolitan Avenue/southeast corner Leonard Street, Brooklyn
- 133 8th Avenue/West 16th Street
- 1886-88 Park Avenue/East 129th Street
- 31-33 Second Avenue/East 2nd Street
- 27 Cooper Square/northeast corner East 5th Street
- 520 East 14th Street
- 2060 Second Avenue/southeast corner East 106th Street
- 77-79 Delancey Street/southeast corner Allen Street
- 275 West Street/Desbrosses Street
- 254 West 42nd Street/between 7th and 8th Avenues
- 365 West 50th Street/between 8th and 9th Avenues
- 310 Spring Street/Renwick Street
- 950 Columbus Avenue/West 107th Street
- 13 Carmine Street/northeast corner Bleeker Street
- 504 West 44th Street/between 10th and 11th Avenues
- 1873 Second Avenue/East 97th Street

per Andrea Rosen 1.16.92

24: date of day Rod
died

gl. BLACK MATS, personal
hidden

34

felix gonzalez-torres

projects



The Museum of Modern Art
New York

May 16-June 30, 1992