



Untitled

1992 - 1995

Medium varies with installation; this manifestation is in marble and water

Two parts: 12 feet or 24 feet in diameter each

Overall dimensions: 24 by 12 feet or 48 by 24 feet

Height varies with installation; ideal visible height is 14 to 16 inches

© Felix Gonzalez-Torres, Courtesy of The Felix Gonzalez-Torres Foundation

Photo: Jerry Thompson

Felix Gonzalez-Torres (b. 1957, Guáimaro, Cuba; d. 1996 Miami, Florida, USA)

Born in Guáimaro, Cuba, Gonzalez-Torres was sent to an orphanage in Madrid, Spain with his sister, then to live with relatives in Puerto Rico. Gonzalez-Torres graduated from Colegio San Jorge in San Juan, Puerto Rico, in 1976, then began studying art at the University of Puerto Rico. He moved to New York City in 1979 on a fellowship, pursued his BFA in Photography, and held his first solo show at Printed Matter, Inc. in New York City in 1984. His work is heavily influenced by minimalism and conceptual art.

Amidst further academic pursuits, Gonzalez-Torres was a member of Group Material, a New York-based art collective who worked collaboratively to initiate community education and

cultural activism. One year after the death of his partner, Ross Laycock, in 1991 from complications due to HIV/AIDS, Gonzalez-Torres' work *Untitled* (1991) - a black and white photograph of the artist's empty, unmade bed with traces of two absent bodies - was installed on 24 billboards throughout the city of New York. The Guggenheim hosted a career retrospective of Gonzalez-Torres' work in 1995 before his death in 1996 at age 38 from complications due to HIV/AIDS.

Untitled (1992 - 1995)

Between 1992 and 1995, Gonzalez-Torres sketched at least five variations of these pools. The first of these sketches specifies that each pool should be 12 feet in diameter, a detail that would remain constant in his subsequent sketches. In 1994, he created a sketch of an outdoor version of the pools while planning a one-person exhibition for the CAPC Musée d'Art Contemporain in Bordeaux. Gonzalez-Torres died before the Bordeaux show could be realized, but the piece was fabricated as the centerpiece of the US Pavilion at the 52nd Venice Biennale in 2007. Gonzalez-Torres is only the second artist to posthumously represent the United States in Venice, after Robert Smithson, who was selected in 1982

Each pool weighs 7.75 tons, contains 310 gallons of water, and is 8 inches deep in each center. The double circle stood as a symbol of love for the artist; the pools are filled with water and must be continually replenished, symbolizing loss and renewal.

Relections

"Untitled," 1992-1995 requires a significant amount of continued maintenance. Our Grounds Team fills and re-fills the two pools, treats the water to prevent discoloration, and removes leaves and debris as needed. Is the conservation and maintenance of an artwork inherently an element of the work? How does Glenstone's care for "Untitled," 1992-1995 impact your interpretation of the sculpture?

How does "Untitled," 1992-1995 embody Glenstone's mission of integrating art, architecture, and nature?