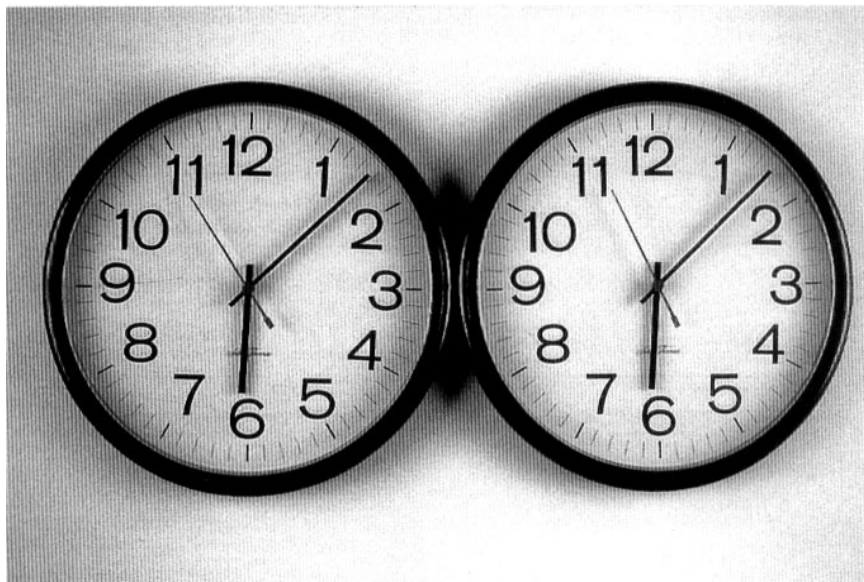


TEMPORARY SERVICES

Guide to Re-Creating “Untitled” (Perfect Lovers) by Felix Gonzalez-Torres

From 1987-1990 Felix Gonzalez-Torres made an edition of 3 plus 1 artist's proof of “Untitled” (Perfect Lovers). The work consists of two store-bought clocks signed and dated on a label on the back of each clock. “Untitled” (Perfect Lovers) was included Gonzalez-Torres' 1994 exhibition, “Traveling,” at The Renaissance Society in Chicago. The version on view at The Renaissance Society was made specifically for that presentation of this retrospective and was unsigned and not dated. Though this was created as an ‘exhibition copy’ it is still currently hanging in the office of the Renaissance Society.

Much of Felix Gonzalez-Torres' work attempted to dispel the notion of a single, discrete original. His candy piles were made available to viewers to snatch up. By entering in a partnership with a collector, Gonzalez-Torres gave the owner the responsibility of replenishing his work. A collector might give the work to an institution that would then oversee the work's permanence. This was something Gonzalez-Torres was interested in - that there would be a caretaker for his work and ideas long after he was gone. By re-creating “Untitled” (Perfect Lovers) based on the instructions provided, we believe it is possible to faithfully present the work of Felix Gonzalez-Torres in your own home, and to be a caretaker for the values and ideas addressed in his work.



"Untitled" (Perfect Lovers) 1987-1990

clocks

14" x 28" x 2 3/4" overall

diameter: 14" each of two parts

Details about Materials and Execution

1. Purchase two identical black-framed, battery operated commercial clocks with a 14" diameter.
2. Set both clocks to the same time.
3. Hang clocks at a height and location desirable to you. Place clocks directly next to each other touching (as in illustration).

“The stacks of paper, or piles of candies are indestructible because they can be endlessly duplicated. They will always exist because they don’t really exist, or because they don’t have to exist all the time. They are usually fabricated in different places at the same time. After all there is no original, only one original certificate of authenticity. If I am trying to alter the system of distribution of an idea through an art practice, it seems imperative to me to go all the way with a piece and investigate new notions of placement, production, and originality.”

Felix Gonzalez-Torres

From: an interview conducted by Tim Rollins in Felix Gonzalez-Torres, A.R.T Press 1993.

Recommended Reading:

Felix Gonzalez-Torres, Nancy Spector, Solomon R. Guggenheim Museum, New York, NY 1995.

A. Reinhardt, J. Kosuth, F Gonzalez-Torres: Symptoms of Interference, Conditions of Possibility, Art & Design Magazine, VCH Publishers Inc., Florida 1994.

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