



F.A.B. Workshop
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THE FABRIC WORKSHOP IS PLEASED TO OPEN ITS EXHIBITION
 SERIES AT ITS NEW LOCATION, 1315 CHERRY STREET, 5TH FLOOR

with the work of
FELIX GONZALEZ-TORRES
 February 14 - March 1994

OPENING RECEPTION TO MEET THE ARTIST
 MONDAY, FEBRUARY 14th, 5:00-7:00PM

The Fabric Workshop is pleased to present the work of Felix Gonzalez-Torres as the first exhibition in its new location. Held in conjunction with an exhibition of the artist's work at Beaver College Art Gallery, the exhibition will open on Monday, February 14th with a reception to meet the artist from 5:00-7:00pm at The Fabric Workshop, and will be on view through the end of March. On Thursday, February 24th at 6:30pm, artist Tim Rollins will present a lecture on the work of Felix Gonzalez-Torres at The Little Theater on Beaver College's campus. The Fabric Workshop is located at 1315 Cherry Street on the 5th floor, between The Pennsylvania Academy of the Fine Arts and the Convention Center. The Fabric Workshop is open to the public Monday-Friday 10am-6pm and Saturdays 12-4pm.

Felix Gonzalez-Torres uses minimalist strategies and forms interwoven with emotional and socio-political content. Gonzalez-Torres' recurrent themes focus on love and loss, transience, the democratization of art, art history, and the artificial distinctions between public and private.

For this exhibition Gonzalez-Torres has chosen specific pieces to highlight The Fabric Workshop's new space. He often shows existing works by adapting the materials and form to new spaces which "opens the door to difference: difference of natural variation, difference of human treatment, difference of interpretation" (*Arts Magazine*, 1991). On view at The Fabric Workshop will be "Untitled" (Baci), a 42lb. mound of silver and blue foil-wrapped chocolates. Gonzalez-Torres invites viewers to take a piece of the candy and as his installation is continuously diminished, the notion of art as a commodity, traditionally considered precious and permanent, is altered. In establishing "tension between the promise of abundance and the threat of depletion" (*The Los Angeles Times*, 1991), he plays on the nature of a society submissive to the dichotomy of individuality and belonging.

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Also exhibited will be "Untitled", an installation consisting of blue curtains, made in collaboration with The Fabric Workshop during the artist's residency. A simple drape of light blue fabric which hangs to the floor, the curtains are exhibited in several windows throughout The Fabric Workshop's gallery, office and print studios. Reflecting the duality of unity and loss in a relationship, "Untitled"(Perfect Lovers) consists of two synchronized clocks, where one will undoubtedly stop before the other.

Gonzalez-Torres presents "Untitled"(Baci) at The Fabric Workshop in contrast to "Untitled"(Public Opinion), over a half ton of small, black licorice candies(collection of The Solomon R. Guggenheim Museum, New York), at Beaver College Art Gallery. Whereas the exhibition at The Fabric Workshop favors themes of love and relationships in Felix Gonzalez-Torres' work, the exhibition at Beaver will deal with more confrontational themes, such as this piece inspired by the Gulf War. In addition, Beaver will show three of his "Date" works.

Cuban-born American(1957), Felix Gonzalez-Torres lives and works in New York City. Among numerous awards, he is the recipient of two Artists' Fellowships from the National Endowment for the Arts, a Pollock Krasner grant and a Gordon Matta-Clark grant. He has exhibited his work extensively throughout the United States and Europe, and is included in numerous museum and private collections. Gonzalez-Torres exhibited in the 1991 Whitney Biennial, and The Philadelphia Museum of Art has recently acquired "Untitled"(Petit Palais), one of his light string installations. Gonzalez-Torres is represented by Andrea Rosen Gallery, New York, and is a member of Group Material, an art collaborative dedicated to cultural activism.

Felix Gonzalez-Torres' collaborative exhibition with The Fabric Workshop and Beaver College is made possible in part by a grant from the Visual Artists Public Projects Program of the National Endowment for the Arts. The exhibition program of The Fabric Workshop is supported by the Pennsylvania Council on the Arts, The Pew Charitable Trusts, Philip Morris Companies, ARA Services, The Barra Foundation, The Claneil Foundation, Hunt Manufacturing Company, and the members of The Fabric Workshop. The exhibition at Beaver College Art Gallery has also been funded by a grant from the Pennsylvania Council on the Arts and the Friends of Beaver College Art Gallery. Tim Rollins' lecture is made possible in part by a grant from the Montgomery County Foundation.

Felix Gonzalez-Torres

G A L L E R Y N O T E S

Beaver College Art Gallery and The Fabric Workshop, Philadelphia, are presenting concurrent exhibitions by New York artist Felix Gonzalez-Torres. In his elegant, often ephemeral art, Gonzalez-Torres manipulates and combines characteristics of sculpture, photography, printmaking, and performance in his work. He employs a spare aesthetic that is indebted to minimalism and conceptualism but is nonetheless infused with emotional and socio-political content. Themes of love and loss predominate in his work, along with critical, ironic examinations of power and notions of virility.

Gonzalez-Torres is perhaps best known for his installations of immense quantities of individually wrapped candy heaped in the corners of rooms or spread out on the floor. These candy piles recall the corner works of Robert Smithson and the scatter pieces of Robert Morris. They exhibit abundant formal beauty while embodying the notion of an artwork as an object of literal consumption and gratification. The artist often invites the viewer to take a piece of candy away with them, in part as an effort to undermine the idea of exclusive ownership and alter the elevated status of the art object. The con-

ventional notion of originality is also called into question by Gonzalez-Torres' works as many of them can be recreated to exist simultaneously in various places. Generous and democratic in his approach, the artist wishes to "give information and meaning back to the people," through his artworks.

The two concurrent exhibitions contrast themes of love and war. At Beaver College, Gonzalez-Torres is exhibiting *Untitled (Public Opinion)*, comprised of 900 pounds of foil-wrapped, black licorice rods. This work, part of the permanent collection of the Guggenheim Museum in New York, was created during the Gulf War and alludes to the manner in which 'public opinion' was manipulated by the government and the media during that conflict. Also on view are three of his *Untitled* 'date' pieces—lists of intersecting public and private events—and an early collage contrasting Cuban and American cultures. Additional works including draperies, mirrors, lights, and another candy pile can be seen at The Fabric Workshop, 1315 Cherry Street, Philadelphia, through March.

Born in Cuba in 1957, Gonzalez-Torres studied at Pratt Institute, graduated from the Whitney

Museum Independent Study Program, and received an MFA from New York University. He is the recipient of two artist's fellowships from the National Endowment for the Arts, a Pollock Krasner grant, and a DAAD Artist-in-Residence grant. Represented in New York by the Andrea Rosen Gallery, he has exhibited internationally with solo shows in Paris, Stockholm, Vienna, and Milan. He has been involved in numerous group exhibitions, including the 1991 Whitney Biennial and a recent three-person show with Ad Reinhardt and Joseph Kosuth at the Camden Arts Centre, London. The Philadelphia Museum of Art has also acquired and installed a recent work of Gonzalez-Torres.

A lecture on the work of Felix Gonzalez-Torres is being presented by noted artist Tim Rollins on Thursday, February 24, at 6:30pm at Beaver College in The Little Theater. Admission is free and the public is welcome. The exhibition at Beaver College Art Gallery is funded by the Pennsylvania Council on the Arts, and the Friends of Beaver College Art Gallery. Rollins's lecture is funded in part by a grant from the Montgomery County Foundation.