

A note on the Core Tenets: The main priority of the Felix Gonzalez-Torres Foundation is fostering and facilitating individuals' direct experiences with the work, in keeping with Gonzalez-Torres's primary intention. The Foundation also provides language around the structure and nature of the works, following the type and forms of language developed by Gonzalez-Torres that has been provided to owners and exhibitors on an ongoing basis. One of the ways the Foundation provides access to such language is through a format referred to as the 'Core Tenets,' which describe those works/bodies of works that have specific, yet sometimes open-ended parameters.

CORE TENETS FOR FELIX GONZALEZ-TORRES'S CANDY WORKS

While each body of work follows its own set of rules, Gonzalez-Torres's practice includes purposeful variations, within a body of work and between bodies of work, in order to foster engagement and questioning.

The 'Works' section of the Felix Gonzalez-Torres Foundation website is structured to provide a comprehensive overview of all candy works, as well as in-depth illustrations/depictions of each work from varying installations. The pages in this section help demonstrate how the Core Tenets play out across manifestations of different candy works. It may be helpful to look at the entire candy works section, as different aspects of the Core Tenets are illustrated in images of different works. It may also be informative to consider the Core Tenets for different works/bodies of work to reflect on how they differ and align with one another.

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- Each of the candy works is a unique artwork.
 - Each candy work has a specific caption and description included in its *Certificate of Authenticity and Ownership*.
 - The medium for each candy work includes the concept of “endless supply.”
 - The dimensions of each candy work begin with “overall dimensions vary with installation;” followed by either “ideal weight” / “ideal height” / “original weight” / “original installation.” If and when listed, these dimensions remain consistent, regardless of any given manifestation/configuration or how the work may change throughout a manifestation.¹
 - The candy works exist regardless of whether they are physically manifest.
 - The owner has the right to interpret the specific, yet open-ended parameters of the work on an ongoing basis, from manifestation to manifestation, and throughout each manifestation.
 - The owner has the right to choose to manifest the work at any time.
 - Each candy work can exist in more than one place at a time without impugning the work's uniqueness; the uniqueness of the work is linked to ownership.

- If and when the work is manifest (and candies are present), it is integral that individuals must be permitted to choose to take pieces of candy from the work.^{2 3}
- The possibility for the work to be manifested with ease is an ongoing intention of the candy works.
- The owner has the exclusive right to choose to lend the work. In doing so, the owner is thereby extending to an authorized borrower for the term of the loan the rights and responsibilities to make decisions about manifesting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.⁴
- Decisions about a particular manifestation of the work may shift each time the work is installed, and potentially throughout each manifestation.⁵
- Throughout the course of each manifestation of the work, the owner or an authorized borrower has the right to determine if and how the candy will be replenished and maintained.^{6 7}
- Each authorized manifestation of a candy work is the work and should be referred to only as the work.
- Gonzalez-Torres used each element of the artwork's caption as a vehicle for conceptual information; if and when the title,⁸ date, medium and/or dimensions are listed, each element of the caption remains consistent regardless of any given manifestation/configuration or how the work may change throughout a manifestation.^{9 10}
- The original candies Gonzalez-Torres chose for each candy work are intended to be used as a guideline.^{11 12}
- The candy works are ideally intended to be installed directly on the floor.
- Candy works are accompanied by Certificates of Authenticity and Ownership.¹³

In furtherance of its educational mission, the Felix Gonzalez-Torres Foundation is available to be in dialogue about the Core Tenets and provide further information.

¹ Gonzalez-Torres spoke about how the "ideal weight" for candy works that include references to portraiture in the parenthetical portions of their titles – i.e. "Untitled" (Ross) 1991; "Untitled" (Portrait of Ross in L.A.), 1991; "Untitled" (Portrait of Dad), 1991; "Untitled" (Portrait of Marcel Brient), 1992 – conceptually referred to body weights; he specifically chose not to define those references in the works' captions. Gonzalez-Torres's choices of weight/height/size for other candy works had their own conceptual significance. While opportunities to install the same candy work more than once in Gonzalez-Torres's lifetime were limited, and while his choices for the initial installations likely had conceptual significance, in almost every case when he did install the same candy work in more than one context, he chose to install it differently – in varying configurations and/or weights and sometimes with a different candy. There were also cases when even the original installation differed from what Gonzalez-Torres chose to include in the work's caption. It may be interesting to note, when speaking of his candy works in a 1993 lecture, Gonzalez-Torres said: "I need the sculpture to change, and I like that very much. I like the fact that this is a non-static sculpture [...] and is always

changing, and can also be installed in any way you want.” And yet, Gonzalez-Torres established that regardless of how any given manifestation/configuration or how the work may change throughout a manifestation, the elements of the caption such as “overall dimensions vary with installation,” any reference to a size or weight, and “endless supply” remain consistent.

² Gonzalez-Torres wanted each individual to be able to choose whether to take candy from the work; therefore, he did not want individuals to be instructed about whether or not to do so. However, in one of the earliest exhibitions of a candy work, there was a situation where an institution requested guidance in addressing the amount of candy individuals might take. In this instance Gonzalez-Torres allowed the exhibitor to display an additional small wall label (no bigger than a standard caption wall label) incorporating open-ended language that did not limit the choice of whether or not to take candy from the work, but instead implied a general limit of how many. (I.e. “Please take only one.”) Variations on this practice continued.

³ Individual candies, all candies taken collectively, and any candies remaining at the end of any given manifestation do not constitute a unique work and are not the work.

⁴ While candy works have the capacity to be loaned with relative ease, in his lifetime Gonzalez-Torres established a precedent of prioritizing exhibitions that fostered complex understandings of the works.

⁵ Exhibitors may benefit from devising a general structure in advance of the exhibition that allows for considering and reconsidering decisions throughout the course of a manifestation.

⁶ While only the owner (or an authorized borrower, for the duration of a loan) has the right to make decisions about the work's configuration, for each manifestation and throughout the manifestation, should other individuals significantly alter the chosen configuration of a manifestation, it is the owner's (or authorized borrower's) responsibility to determine whether/how to respond to such an intervention.

⁷ The Foundation's view is that at any given point during a manifestation, the candies used to manifest the work are intended to be consistent.

⁸ The precise wording and punctuation of the title are conceptually significant. The purposeful punctuation of the title includes both the placement of quotation marks around the word “Untitled” and the fact that the parenthetical portion of the title is placed outside of the quotation marks.

⁹ Gonzalez-Torres let exhibitors decide whether or not to include artwork captions on the walls of an exhibition, or elsewhere. (In his lifetime, Gonzalez-Torres accommodated certain institutions' stylistic standards of only listing parts of an artwork's caption [e.g. just the title and date; or just the title, date, and medium].)

¹⁰ Gonzalez-Torres typically chose not to include descriptive or interpretive information on wall labels/texts. Should an exhibitor choose to include descriptive or interpretive wall labels/texts – or if including such information is part of an exhibitor's standard protocol – it is suggested that the full artwork caption also be present. In such cases, ideally the caption is displayed on a separate label, or with a separation from any descriptive or interpretive information. (In this way, the language and structure that Gonzalez-Torres chose for the caption can be reflected upon both alongside and independently from text generated by an exhibitor.)

¹¹ Gonzalez-Torres's choice of original candies was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

¹² The Foundation's view is that at any given point during a manifestation, the candies used to manifest the work are intended to be consistent.

¹³ Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for candy works to be issued anew in the name of the current owner for as long as possible.

COMPLETE LIST OF CAPTIONS FOR GONZALEZ-TORRES'S CANDY WORKS:

"Untitled" (Fortune Cookie Corner)

1990

Fortune cookies, endless supply

Overall dimensions vary with installation

Original installation: approximately 10,000 fortune cookies

"Untitled" (A Corner of Baci)

1990

Baci chocolates, endless supply

Overall dimensions vary with installation

Approximate original weight: 42 lb.

"Untitled" (USA Today)

1990

Candies in red, silver, and blue wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 300 lb.

"Untitled" (Welcome Back Heroes)

1991

Bazooka Bubble Gum, endless supply

Overall dimensions vary with installation

Ideal weight: 200 kg (440 lb.)

"Untitled" (Revenge)

1991

Blue candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 325 lb.

"Untitled" (Lover Boys)

1991

Candies in silver wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 355 lb.

"Untitled" (Lover Boys)

1991

Blue-and-white spiral candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 355 lb.

"Untitled" (L.A.)

1991

Green candies in clear wrappers, endless supply

Overall dimensions vary with installation

Original dimensions: approximately 192 x 14 x 1 ½ inches

Original weight: 50 lb.

"Untitled" (Placebo)

1991

Candies in silver wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 1,000 - 1,200 lb.

"Untitled" (Rossmore II)

1991

Green candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 75 lb.

"Untitled" (Ross)

1991

Candies in variously colored wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

"Untitled" (Throat)

1991

Handkerchief and cough-drops, endless supply

Overall dimensions vary with installation

1 1/2 inches at ideal height x 16 x 16 inches

"Untitled" (Blue Placebo)

1991

Candies in blue wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 130 kg (286 lb.)

"Untitled" (Public Opinion)

1991

Black rod licorice candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 700 lb.

"Untitled" (Portrait of Ross in L.A.)

1991

Candies in variously colored wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

"Untitled" (Para Un Hombre En Uniforme)

1991

Red-white-and-blue lollipops, endless supply

Overall dimensions vary with installation

Ideal weight: 100 kg (220.5 lb.)

"Untitled" (Portrait of Dad)

1991

White mint candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

"Untitled" (Portrait of Marcel Brient)

1992

Candies in blue wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 90 kg

"Untitled"

1992

Candies in multicolored wrappers, endless supply

Overall dimensions vary with installation

Original installation: 48 x 48 inches x 2 inches at approximate height

"Untitled" (Placebo – Landscape – for Roni)

1993

Candies in gold wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 1,200 lb.

PURPOSEFUL VARIATIONS WITHIN THE BODY OF CANDY WORKS

The works below follow the Core Tenets for Candy Works with the exception of certain variations.

"Untitled" (Lover Boys)

1991

Candies in silver wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 355 lb.

(Description of this work's variation currently unavailable)

"Untitled" (Throat)

1991

Handkerchief and cough-drops, endless supply

Overall dimensions vary with installation

1 1/2 inches at ideal height x 16 x 16 inches

(Description of this work's variation currently unavailable)

"Untitled"

1992

Candies in multicolored wrappers, endless supply

Overall dimensions vary with installation

Original installation: 48 x 48 inches x 2 inches at approximate height

(Description of this work's variation currently unavailable)

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