

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.

-
- Each of the candy works is a unique artwork.
 - The candy works, as with all manifestable 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, as 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.^{1 2}
 - 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, and in doing so is thereby extending to an authorized borrower for the term of the loan the rights and responsibilities to make decisions about a manifestation of the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.^{3 4}
 - Decisions around configuration, replenishment, and maintenance of the work may shift each time the work is manifest (and potentially throughout each manifestation).⁵

- Each authorized manifestation of a candy work is the work and should be referred to only as the work.
- Gonzalez-Torres included essential conceptual information throughout each candy work's caption. The precise wording and punctuation of the title are conceptually significant.⁶ The date of the work does not change regardless of the date of a manifestation. The original candy referred to in the work's caption is a guideline, and the medium listed in the work's caption does not change regardless of the particular candies used for any given manifestation. The concept of 'endless supply' is integral to the work. The listing of dimensions in the work's caption, including 'overall dimensions vary with installation' and reference to 'ideal' weight/amount, remains consistent regardless of the decisions made with respect to any given manifestation.^{7 8 9}
- The original candies Gonzalez-Torres chose for each candy work are intended to be used as a guideline.^{10 11}
- The candy works are ideally intended to be installed directly on the floor.
- Candy works are accompanied by Certificates of Authenticity and Ownership.^{12 13}
- Decisions about a particular installation of the work may shift each time the work is installed (and potentially throughout each installation).¹⁴

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 Individual pieces of candy, and pieces of candy taken collectively, and any material remaining at the end of any manifestation do not constitute a unique work nor are they considered the work. The Foundation refers to this material as: individual pieces of candy from a manifestation of [title and date of work] from [exhibition details, when known].

² Gonzalez-Torres did not want individuals to be instructed to take candies from the work, as this is intended to be a choice. 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 Prior to and throughout the duration of any manifestation, the owner or authorized borrower must ensure that a structure is in place that allows for thoughtful and ongoing decision-making.

⁴ The owner should use discretion in accepting or declining the loan of the work for exhibitions. The owner should prioritize borrowers who: understand that by borrowing the work they are taking on rights and responsibilities to make additive decisions about the work; understand the work's capacity to shift over time; and understand that it is their responsibility to leave audiences space to encounter and interpret the work on their own terms.

⁵ 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.

⁶ The purposeful punctuation of the titles includes both the placement of quotation marks around the word "Untitled" and the fact that if there is a parenthetical portion of the title it is placed outside of the quotation marks.

⁷ The captions for each candy work are included as an addendum to the Core Tenets for Candy Works.

⁸ Felix Gonzalez-Torres let exhibitors decide whether or not to include caption labels on the walls (or elsewhere) in an exhibition. If it is standard or desired for an exhibitor to include any of the following caption elements: title, date, medium and/or dimensions in a caption label (or checklists, etc.), each element of the caption remains unchanged, while manifestations of the work may vary.

⁹ Gonzalez-Torres typically chose not to include descriptive or interpretive information on wall labels/text. Should an owner or authorized borrower choose to include any descriptive, interpretive, explanatory, or mediating wall texts – or if including such information is part of the exhibitor's standard protocol – the full caption should also be present but ideally displayed on a separate label or with a separation from any descriptive or interpretive information. (By doing so, the language and structure that Gonzalez-Torres specified for the captions of his artworks can be reflected upon independently from text generated by an exhibitor).

¹⁰ Gonzalez-Torres's choice of original candies was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

¹¹ 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.

¹² 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. While there may be works by Gonzalez-Torres which have owners that consist of more than one entity, together they constitute the current owner. The entities are perceived, referred to as, and operate as a single owner. (When the process of Certificate issuance has been discontinued, a record linking the new owner to the chain of previous owners is intended to be in place.)

¹³ The language in the Certificates of Authenticity and Ownership has the potential to change over time to reflect nuanced understanding of the work and how language evolves in its ability to articulate ideas.

¹⁴ While the core of the work remains constant, the decisions made within the specific, yet open-ended parameters of the work by an owner (or authorized borrower) about a particular manifestation add to both the conceptual and material history of the work. There may be a certain degree of liberation in realizing that no particular manifestation of the work eliminates or supersedes previous manifestations; however decisions about the work should always be made deliberately.

COMPLETE LIST OF GONZALEZ-TORRES'S CANDY WORKS:

"Untitled" (Fortune Cookie Corner), 1990 [GF1990-013]
"Untitled" (A Corner of Baci), 1990 [GF1990-020]
"Untitled" (USA Today), 1990 [GF1990-032]
"Untitled" (Welcome Back Heroes), 1991 [GF1991-001]
"Untitled" (Revenge), 1991 [GF1991-004]
"Untitled" (Lover Boys), 1991 [GF1991-009]
"Untitled" (Lover Boys), 1991 [GF1991-015]
"Untitled" (L.A.), 1991 [GF1991-016]
"Untitled" (Placebo), 1991 [GF1991-020]
"Untitled" (Rossmore II), 1991 [GF1991-026]
"Untitled" (Ross), 1991 [GF1991-030]
"Untitled" (Throat), 1991 [GF1991-035]
"Untitled" (Blue Placebo), 1991 [GF1991-057]
"Untitled" (Public Opinion), 1991 [GF1991-063]
"Untitled" (Portrait of Ross in L.A.), 1991 [GF1991-064]
"Untitled" (Para Un Hombre En Uniforme), 1991 [GF1991-076]
"Untitled" (Portrait of Dad), 1991 [GF1991-079]
"Untitled" (Portrait of Marcel Brient), 1992 [GF1992-009]
"Untitled", 1992 [GF1992-024]
"Untitled" (Placebo – Landscape – for Roni), 1993 [GF1993-015]

PURPOSEFUL VARIATIONS WITHIN THE BODY OF CANDY WORKS

All of the above-listed works follow the Core Tenets for Candy Works, with the exception of what is described below:

"Untitled" (Lover Boys), 1991 [GF1991-009]

(Description of this work's variation currently unavailable)

"Untitled" (Throat), 1991 [GF1991-035]

(Description of this work's variation currently unavailable)

"Untitled", 1992 [GF1992-024]

(Description of this work's variation currently unavailable)

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

GF1990-013

"Untitled" (A Corner of Baci)

1990

Baci chocolates, endless supply

Overall dimensions vary with installation

Approximate original weight: 42 lb.

GF1990-020

"Untitled" (USA Today)

1990

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

Overall dimensions vary with installation

Ideal weight: 300 lb.

GF1990-032

"Untitled" (Welcome Back Heroes)

1991

Bazooka Bubble Gum, endless supply

Overall dimensions vary with installation

Ideal weight: 200 kg (440 lb.)

GF1991-001

"Untitled" (Revenge)

1991

Blue candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 325 lb.

GF1991-004

"Untitled" (Lover Boys)

1991

Candies in silver wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 355 lb.

GF1991-009

"Untitled" (Lover Boys)

1991

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

Overall dimensions vary with installation

Ideal weight: 355 lb.

GF1991-015

"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.

GF1991-016

"Untitled" (Placebo)

1991

Candies in silver wrappers, endless supply

Overall dimensions vary with installation

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

GF1991-020

"Untitled" (Rossmore II)

1991

Green candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 75 lb.

GF1991-026

"Untitled" (Ross)

1991

Candies in variously colored wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

GF1991-030

"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

GF1991-035

"Untitled" (Blue Placebo)

1991

Candies in blue wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 130 kg (286 lb.)

GF1991-057

"Untitled" (Public Opinion)

1991

Black rod licorice candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 700 lb.

GF1991-063

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

1991

Candies in variously colored wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

GF1991-064

"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.)

GF1991-076

"Untitled" (Portrait of Dad)

1991

White mint candies in clear wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 175 lb.

GF1991-079

"Untitled" (Portrait of Marcel Brient)

1992

Candies in blue wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 90 kg

GF1992-009

"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

GF1992-024

"Untitled" (Placebo – Landscape – for Roni)

1993

Candies in gold wrappers, endless supply

Overall dimensions vary with installation

Ideal weight: 1,200 lb.

GF1993-015

Document In Process