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 works/bodies of works that have specific, yet sometimes open-ended parameters.

CORE TENETS FOR FELIX GONZALEZ-TORRES'S BEADED CURTAIN WORKS

While each body of work follows its own set of tenets, Gonzalez-Torres's practice includes purposeful variations, within a body of work and between bodies of work. With the knowledge of his likely foreshortened life, Gonzalez-Torres distinctly strove to create an oeuvre to be considered in its totality, in all its variations, in order to foster engagement, questioning, and ongoing complexity. It may be compelling to compare how the Core Tenets for different works/bodies of work differ and align with one another.

The 'Works' section of the Felix Gonzalez-Torres Foundation website is structured to provide a comprehensive overview of the artist's oeuvre, as well as in-depth illustrations/depictions of each work from varying installations. This section helps demonstrate how the Core Tenets play out in different manifestations of the same work and across bodies of 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 beaded curtain works is a unique artwork.

Each beaded curtain work has a specific caption and description included in its *Certificates of Authenticity and Ownership*.

The owner has the right to interpret the specific, yet open-ended parameters of the work on an ongoing basis, and from manifestation to manifestation, and throughout each manifestation.

The owner has the right to choose to manifest the work at any time.[1]

The owner, or an authorized borrower, has the right and responsibility to reflect upon each of the following core tenets of the work when exhibiting the work:

> The medium for each beaded curtain work includes "strands of beads and hanging device."
>
> The dimensions of each beaded curtain work begin with "dimensions vary with installation." If and when listed, these dimensions remain consistent, regardless of any given manifestation/configuration or how the work may change throughout a manifestation.

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Each beaded curtain 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.

Each authorized manifestation of a beaded curtain work is the work and should be referred to only as the work.

Each of the beaded curtain works consists of strands of beads that are a specific color(s) and type(s). The bead strands are organized in a pattern specified by Felix Gonzalez-Torres. The pattern of each beaded curtain work is integral to the work and remains consistent from one manifestation to the next.[2] The pattern is repeated until the bead strands completely fill the chosen location.

Beaded curtain works are installed in passageways or other locations through which individuals would naturally pass.[3] It is integral to the works that individuals must be permitted to choose to pass through the beaded curtains.

The beaded curtain must fill the chosen location from side-to-side, ideally extending to the full height of the site, and hang as close to the ground as possible without touching (allowing the beaded curtain to sway freely as individuals pass through).[4] [5]

The possibility for the work to be manifested with ease is an ongoing intention of the beaded curtain 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 exhibiting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.[6]

Decisions about a particular manifestation of the work may shift each time the work is installed, and potentially throughout each manifestation.[7]

Gonzalez-Torres utilized each element of the artwork's caption as a vehicle for conceptual information; if and when one chooses to use captions, and 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 bead strands Gonzalez-Torres chose for each beaded curtain work are intended to be used as a guideline.[11]

Beaded curtain works are accompanied by a *Certificate of Authenticity and Ownership*.[12]

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.

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[1] The beaded curtain works exist regardless of whether they are physically manifest.

[2] Gonzalez-Torres made aesthetic and conceptual choices around the color and bead type for the bead strands used for each beaded curtain work. While the original bead color(s) and pattern must be maintained, the description of the original bead(s) is a guideline indicating the specific aesthetic of each type of bead strand as well as how one type of bead strand varies in relation to another both in shape and size.

[3] The type of hanging device used may vary according to the specific architecture of the chosen site of installation. The hanging device may be embedded or visible.

[4] The strands of beads should actively sway when passed through, and return to a plumb, vertical hang, resting uniformly. To achieve this, the strands of beads should be installed so that they hang as closely to the floor as possible without touching/resting on the floor. Bead strands that are long enough to touch the floor can encumber the movement of the curtain.

[5] Regardless of the type of hanging device chosen for a particular manifestation, the strands of beads must hang side-by-side, directly adjacent to one another, so that no gaps are present in the curtain.

[6] While beaded curtain 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.

[7] 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.

[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 bead strands was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

[12] Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for beaded curtain works to be issued anew in the name of the current owner for as long as possible.

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

"Untitled" (Chemo), 1991
Strands of beads and hanging device
Dimensions vary with installation

"Untitled" (Blood), 1992
Strands of beads and hanging device
Dimensions vary with installation

"Untitled" (Beginning), 1994
Strands of beads and hanging device
Dimensions vary with installation

"Untitled" (Golden), 1995
Strands of beads and hanging device
Dimensions vary with installation

"Untitled" (Water), 1995
Strands of beads and hanging device
Dimensions vary with installation

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