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 "UNTITLED", 1994-1995

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. "Untitled", 1994-1995 has its own Core Tenets. 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 helps demonstrate how the Core Tenets play out in different installations of the same work and across bodies of works. This section of the 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.

FELIX GONZALEZ-TORRES
"Untitled", 1994-1995
Mixed media
Dimensions vary with installation

"Untitled", 1994-1995 is a unique artwork.

This large, immersive indoor installation consists of two billboard-scale, side-by-side, freestanding structures, facing in opposite directions, with timed lighting and sound components. On the front surface of each structure is a billboard image of a specific black-and-white photograph of a bird in flight with clouds in the sky; both images are original photographs taken by Gonzalez-Torres. The structures are situated around the same axis so that the rear support of one structure is visible when facing the front surface of the other. The structures reference the scale, feel and basic construction of outdoor billboards/drive-in movie projection screens.

The billboard structures are scaled to fill a significant amount of the exhibition space (with as much priority placed on the height of the space as the length and width)[1] while still allowing for audiences to navigate through the space and around the billboard structures. The exhibition space must have the capacity to be completely darkened.

The images are brightly / theatrically illuminated for three minutes.[2] After three minutes, the entire exhibition space abruptly goes dark and simultaneously an audio clip of uproarious applause, from

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the end of a recording of a performance by Kathleen Battle and Jessye Norman, begins playing very loudly.[3] [4] The audio clip is approximately 20 seconds long and fades to silence. For approximately 1 minute and 40 seconds following the audio clip the exhibition space is silent and remains completely darkened. This five-minute cycle is repeated continuously while the work is on view.

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.[5]

The owner, or in the case of loans, an authorized borrower, has the right and responsibility to reflect on the following core tenets when exhibiting the work:

> Each authorized manifestation of "Untitled", 1994-1995 is the work and should be referred to only as the work.
>
> This work must always be manifested at billboard-scale.
>
> Each image must fill the surface of the allotted billboard space completely.
>
> No additional information, text, or images of any kind may be superimposed on the billboards.
>
> 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.[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 or how the work may change throughout a manifestation.[9] [10]

If an owner has chosen to lend the work for an exhibition, the owner may choose to simultaneously install the work.

The uniqueness of the work is linked to ownership.

"Untitled", 1994-1995 is accompanied by a *Certificate of Authenticity and Ownership*.[11] [12]

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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] A priority is for the structures to be made to billboard-scale. It is essential that each image fills the entire allotted billboard surface completely; therefore, the images may be cropped (but not otherwise altered) to do so.

[2] Two methods of image display were specified for this work: a) The images could be printed as billboards and adhered directly to each structure. In this case, Gonzalez-Torres indicated that the images would need to be illuminated with very bright lighting. And, b) each of the images could be projected onto each of the billboard structures. While two methods of display were specified as possibilities, the medium of the work is 'mixed media' which conveys the use of other materials and methods of display.

[3] The audio clip is sourced from a recording of the applause following a performance of "He's Got the Whole World in His Hands" by Kathleen Battle and Jessye Norman. This performance is the final track included on the 1991 album *Spirituals in Concert.*

[4] Preparatory drawings for an exhibition of "Untitled", 1994-1995 reference the audio being played loudly enough to cause the water in the pools of "Untitled" (Sagitario), 1994-1995 to ripple. Whereas the artist eventually chose not to install these two works together, it is interesting to take note of the relationship that was initially being explored between the works and the effects of the sound component of the work when played at the general volume the artist intended.

[5] "Untitled", 1994-1995 exists regardless of whether it is physically manifest.

[6] While the work has 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 intended for the Certificates of Authenticity and Ownership for works to be issued anew in the name of the current owner for as long as possible. 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.

[12] 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 capacity to articulate ideas.

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