

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 BILLBOARD 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.

See a complete list of all billboard works as well as information on the variations following the Core Tenets. (See the "Works" section on The Felix Gonzalez-Torres Foundation website for more in depth information on all works; the Core Tenets section of the website is updated on an ongoing basis.)

The 'Works' section of the Felix Gonzalez-Torres Foundation website is structured to provide a comprehensive overview of all billboard works, as well as in-depth illustrations/depictions of each work from varying manifestations. The pages in this section help demonstrate how the Core Tenets play out across installations of different billboard works. It may be helpful to look at the entire billboard 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 billboard works is a unique artwork.¹
 - The billboard 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 billboard work has a specific image/text that is integral to the work and remains consistent from one manifestation to the next.
 - It is essential to billboard works that they be installed in multiple public/outdoor locations. It is a priority that they are situated in varied locations and/or contexts where a broad cross-section of the general public would typically encounter billboards.
 - When publicly exhibited, the ideal number of public/outdoor billboard locations is twenty-four. While there may be more than twenty-four locations, the billboards are intended to be installed in at least six public/outdoor billboard locations.²

- Provided the public/outdoor billboard location requirements have been fulfilled, the owner or authorized borrower has the option to install the billboard work in one location within an exhibition space. In such cases this billboard should be installed at billboard-scale using billboard materials and methodologies, and ideally span from floor to ceiling and whenever possible from wall to wall, with the priority being from floor to ceiling.
- Each billboard work can exist in more than one set of locations at a time, as the uniqueness of the work is linked to ownership.
- 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}
- The medium of the work is specified as 'Billboard,' conveying the use of any standard billboard materials and methods.
- The billboard works must always be manifested at billboard-scale.
- It is essential to billboard works that the specific image/text for each work must fill the allotted space at each billboard location completely; therefore, in the case of a billboard work with photographic imagery, the image may be cropped (but not otherwise altered) in order to fill the allotted space.
- It is essential to billboard works that no additional information, text, or images of any kind be superimposed on the billboard work by the exhibitor.
- Documentation of each billboard location (photographic and location information) is essential, as each location is an integral part of the work.
- Ideally the billboard work remains in outdoor locations for the duration of any corresponding public exhibition (regardless of whether the specific locations remain consistent throughout the exhibition).
- Gonzalez-Torres included essential conceptual information throughout each billboard work's caption. The precise wording and punctuation of the title are conceptually significant.⁵ The date of the work does not change regardless of the date of a manifestation. The listing of dimensions in the work's caption, including 'dimensions vary with installation', remains consistent regardless of the decisions made with respect to any given manifestation.^{6 7 8}
- Each manifestation of a billboard work authorized by the owner is the work and should be referred to only as the work.
- Billboard works are accompanied by Certificates of Authenticity and Ownership.^{9 10}
- Decisions about a particular installation of the work may shift each time the work is installed (and potentially throughout each installation).¹¹

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 With the exception of "Untitled" (For Parkett), 1994 [GF1994-003], which was made in an edition of 84 with 15 APs.

² The owner has the exclusive right to choose to install a single billboard in one individual location at any time.

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 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 outside of the quotation marks.

⁶ The captions for each billboard work are included as an addendum to the Core Tenets for Billboard Works.

⁷ 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.

⁸ 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).

⁹ Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for billboard works to be issued anew in the name of the current owner for as long as possible, reflecting the integral role of ownership. 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.)

¹⁰ 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.

¹¹ 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 BILLBOARD WORKS:

"Untitled", 1989 [GF1989-013]

"Untitled" (The New Plan), 1991 [GF1991-002]

"Untitled", 1991 [GF1991-084]

"Untitled" (It's Just a Matter of Time), 1992 [GF1992-011]

"Untitled", 1992 [GF1992-014]

"Untitled", 1992 [GF1992-018]

"Untitled" (For Jeff), 1992 [GF1992-021]

"Untitled", 1991-1993 [GF1993-010]

"Untitled" (Strange Bird), 1993 [GF1993-014]

"Untitled" (Portrait of Austrian Airlines), 1993 [GF1993-022]
"Untitled", 1994 [GF1994-001]
"Untitled" (For Parkett), 1994 [GF1994-003]
"Untitled", 1995 [GF1995-001]
"Untitled", 1995 [GF1995-006]
"Untitled", 1995 [GF1995-007]
"Untitled", 1995 [GF1995-009]
"Untitled", 1994-1995 [GF1995-010]

PURPOSEFUL VARIATIONS WITHIN THE BODY OF BILLBOARD WORKS:

"Untitled", 1989 [GF1989-013]

(Description of this work's variation currently unavailable)

"Untitled", 1991-1993 [GF1993-010]

(Description of this work's variation currently unavailable)

"Untitled" (Portrait of Austrian Airlines), 1993 [GF1993-022]

(Description of this work's variation currently unavailable)

"Untitled" (For Parkett), 1994 [GF1994-003]

(Description of this work's variation currently unavailable)

CORE TENETS FOR "UNTITLED", 1994-1995 [GF1995-010] *(In process – draft available here)*

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

"Untitled"
1989
Billboard
Dimensions vary with installation
GF1989-013

"Untitled" (The New Plan)
1991
Billboard
Dimensions vary with installation
GF1991-002

"Untitled"

1991

Billboard

Dimensions vary with installation

GF1991-084

"Untitled" (It's Just a Matter of Time)

1992

Billboard

Dimensions vary with installation

GF1992-011

"Untitled"

1992

Billboard

Dimensions vary with installation

GF1992-014

"Untitled"

1992

Billboard

Dimensions vary with installation

GF1992-018

"Untitled" (For Jeff)

1992

Billboard

Dimensions vary with installation

GF1992-021

"Untitled"

1991 - 1993

Billboard

Dimensions vary with installation

Two parts

GF1993-010

"Untitled" (Strange Bird)

1993

Billboard

Dimensions vary with installation

GF1993-014

"Untitled" (Portrait of Austrian Airlines)

1993

Medium varies with installation

Dimensions vary with installation

GF1993-022

"Untitled"

1994

Billboard

Dimensions vary with installation

GF1994-001

"Untitled" (For Parkett)

1994

Billboard on Appleton coated stock

Dimensions vary with installation

Maximum dimensions: 125 x 272 inches (317.5 x 690.9 cm)

Edition of 84, 15 APs

Published by Parkett-Verlag, Zurich

GF1994-003

"Untitled"

1995

Billboard

Dimensions vary with installation

GF1995-001

"Untitled"

1995

Billboard

Dimensions vary with installation

GF1995-006

"Untitled"

1995

Billboard

Dimensions vary with installation

GF1995-007

"Untitled"

1995

Billboard

Dimensions vary with installation

GF1995-009

"Untitled"

1994-1995

Mixed media

Dimensions vary with installation

GF1995-010