

*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 LIGHT STRING 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 light string 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 installations of different light string works. It may be helpful to look at the entire light string 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 light string works is a unique artwork (with the exception of two editioned works).<sup>1</sup>
  - There is a tangible object associated with each light string work. The nature of the light string works and the purposeful use of commonplace material allows for repair, modification, and/or replacement (in part or in whole). The continued existence of the works is not contingent on the original material. There is only one object associated with each light string work at any given time.<sup>2</sup>
  - An owner's, or the authorized borrower's, choices of configuration complete the work, each time the work is installed.<sup>3</sup>
  - Each light string work exists in one location at a time.<sup>4</sup>
  - Each time a light string work is installed, the description of the original bulbs should be used as a guideline.<sup>5</sup>
  - The work may be exhibited either with all of the light bulbs on or all of the light bulbs off. (In the case of light string works with more than two strings, each individual string may be exhibited with all the light bulbs on or all the light bulbs off.)
  - The work is not intended to be exhibited with any burned-out, malfunctioning, or broken light bulbs, or empty sockets.
  - All of the light bulbs are intended to match one another at any given time.
  - 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 installation of the light string work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.<sup>6 7</sup>

- Gonzalez-Torres included essential conceptual information throughout each light string work's caption. The precise wording and punctuation of the title are conceptually significant.<sup>8</sup> The date of the work does not change regardless of the date of an installation. If and when the title, date, medium and/or dimensions are listed, each element of the caption remains consistent, while installations of the work may vary.<sup>9 10 11</sup>
- The physical object for each light string work is made according to material parameters.<sup>12</sup>
- Light string works are accompanied by Certificates of Authenticity and Ownership.<sup>13 14</sup>
- Decisions about a particular installation of the work may shift each time the work is installed (and potentially throughout each installation).<sup>15</sup>

*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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<sup>1</sup> "Untitled", 1992 was made in an edition of 2 and "Untitled" (Last Light) was made in an edition of 24 with 6 artist's proofs. Each edition operates in accordance with the Core Tenets for Light Strings.

<sup>2</sup> Light strings were purposefully made from commonplace electrical components, the nature of the work allows for elements of the tangible object to be repaired, modified, and/or replaced, in part or in whole, over the life of the work. There is only one tangible object associated with the work at any given time.

<sup>3</sup> In his lifetime, when installing light string works, Gonzalez-Torres engaged with the works in ways that were in line with their commonplace material (not requiring fine art display methods, e.g. pedestals or stanchions). If an owner or authorized borrower has safety or other institutional concerns, the flexibility of the work allows for the possibility of configuration/installation choices that need not compromise the immediacy of the light string.

<sup>4</sup> In the case of light string works with more than two parts, including "Untitled" (North), "Untitled" (For Stockholm) and "Untitled" (America), it is not necessary to exhibit all the parts at once; additionally, with respect to these multi-part works, an owner/exhibitor's determination of the parameter of "one location" may vary.

<sup>5</sup> The possibility for the work to be installed with ease is intrinsic to the work. While Gonzalez-Torres had aesthetic considerations for the overall appearance of a light string work and the quality/brightness of the light, one aspect of ease of installation is the ability to use standard and/or readily available bulbs. Choosing bulbs that reflect the brightness and quality of the original bulbs is likely an inherently interpretive process. (For instance, currently there are certain LED bulbs that are marketed as 'replacements' for incandescent bulbs of specific wattages, but different brands/models may produce a different brightness and quality of light in comparison to the incandescent bulbs they approximate.)

For light string works, Gonzalez-Torres chose bulbs with light levels on the low end of what was typically used in residential contexts. In the 1990s the most commonly used multipurpose incandescent household bulbs were in the range of 40-75 watt. The light bulbs Gonzalez-Torres chose for light string works were 10-25 watt. (While wattage is technically a measure of power consumption, at the time the work was made it was colloquially used to describe brightness.) While standard light bulbs that were available in Gonzalez-Torres's lifetime were either semi-opaque or clear, Gonzalez-Torres always chose bulbs that had a semi-opaque finish.

Additionally, Gonzalez-Torres's choices of bulbs may have been impacted by the maximum amperage rating of particular electrical components. When an owner (or authorized borrower) chooses bulbs, it is necessary to confirm that the total amperage of bulbs chosen for an installation is compatible with the current-carrying capacity of the light string. Typically, electrical cords and light sockets are universally compatible; however, the owner (or authorized borrower) must ensure compatibility of the plug and the light bulbs used with local electrical standards. (While it may be typical to use a voltage converter and/or plug adapter, during Gonzalez-Torres's lifetime, there were a number of scenarios in which the artist chose to install a light string work using locally-sourced bulbs that were compatible with the local power grid and the plug attached to the light string was not compatible with the

local electrical outlets; in such scenarios he cut off the plug and replaced it with a plug that was compatible with the local electrical outlets. *Physically altering a light string is the prerogative of an owner.*)

<sup>6</sup> Prior to and throughout the duration of any installation, the owner or authorized borrower must ensure that a structure is in place that allows for thoughtful and ongoing decision-making.

<sup>7</sup> 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.

<sup>8</sup> 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.

<sup>9</sup> The captions for each light string work are included as an addendum to the Core Tenets for Light String Works.

<sup>10</sup> 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 installations of the work may vary.

<sup>11</sup> 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).

<sup>12</sup> Gonzalez-Torres specified the general material parameters and made certain aesthetic choices, but he purposefully did not specify production methods, nor did he determine the exact type/brand of commonplace material components that should be used. Gonzalez-Torres specified the number of individual light strings for each work; the number, finish, general type and relative brightness of light bulbs; the approximate length of each work (by providing the number of bulbs/sockets, the approximate lengths of cord segments between sockets, and the approximate length of cord between the last socket and the plug); the quantity, size (standard sockets or smaller sockets), color, and sometimes material of the sockets; and the color of the cord and plug(s).

<sup>13</sup> Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for light string 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.)

<sup>14</sup> 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 intentions.

<sup>15</sup> 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 installation add to both the conceptual and material history of the work. There may be a certain degree of liberation in realizing that no particular installation of the work eliminates or supersedes previous installations; however decisions about the work should always be made deliberately.

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## COMPLETE LIST OF GONZALEZ-TORRES'S LIGHT STRING WORKS:

"Untitled", 1992 [GF1992-006]  
"Untitled" (Tim Hotel), 1992 [GF1992-007]  
"Untitled" (Petit Palais), 1992 [GF1992-012]  
"Untitled" (Miami), 1992 [GF1992-015]  
"Untitled" (Toronto), 1992 [GF1992-016]  
"Untitled" (rue St. Denis), 1992 [GF1992-019]  
"Untitled" (Rossmore), 1992 [GF1992-020]  
"Untitled" (For Stockholm), 1992 [GF1992-025]

"Untitled" (America #1), 1992 [GF1992-026]  
"Untitled" (America #2), 1992 [GF1992-037]  
"Untitled" (America #3), 1992 [GF1992-038]  
"Untitled" (For New York), 1992 [GF1992-042]  
"Untitled" (A Love Meal), 1992 [GF1992-043]  
"Untitled" (Silver), 1992 [GF1992-044]  
"Untitled" (North), 1993 [GF1993-006]  
"Untitled" (Couple), 1993 [GF1993-007]  
"Untitled" (Lovers - Paris), 1993 [GF1993-016]  
"Untitled" (Arena), 1993 [GF1993-018]  
"Untitled" (Strange Music), 1993 [GF1993-024]  
"Untitled" (Last Light), 1993 [GF1993-026]  
"Untitled" (Leaves of Grass), 1993 [GF1993-027]  
"Untitled" (Summer), 1993 [GF1993-028]  
"Untitled" (Ischia), 1993 [GF1993-029]  
"Untitled" (America), 1994 [GF1994-017]

Related work:

"Untitled" (March 5th) #2, 1991 [GF1991-012]

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## PURPOSEFUL VARIATIONS WITHIN THE BODY OF LIGHT STRING WORKS:

All of these works follow the Core Tenets for Light String Works with the exception of what is described below:

### **"Untitled" (Arena), 1993 [GF1993-018]**

"Untitled" (Arena) is the only light string work for which a description of the initial installation was specified: four hooks were attached to the ceiling at what would be the four corners of a square; the light string draped off these four hooks, creating the outline of a canopy or arena, under which couples were encouraged to dance together; portable personal listening device(s) were made available, with two headsets attached to each device (the original devices were cassette players); the music playing was traditional waltz music.

"Untitled" (Arena) has the flexibility for an owner or authorized borrow to choose to install this work either within their interpretation of the initial installation, or in accordance with the Core Tenets for light string works, in a configuration of their choosing (in which case the work would be installed without the listening device).

Unlike the majority of light string works, "Untitled" (Arena) has a dimmer switch, and the exhibitor may choose to use it to adjust the brightness of the light bulbs for any particular installation as they see fit.

### **"Untitled" (Last Light), 1993 [GF1994-003]**

Unlike the majority of light string works, "Untitled" (Last Light) the work has a dimmer switch, and the exhibitor may choose to use it to adjust the brightness of the light bulbs for any particular installation as they see fit.

**"Untitled" (America), 1994 [GF1994-017]**

"Untitled" (America) is the only light string work that can be installed outdoors, and is ideally intended to be installed outdoors. "Untitled" (America) is the only light string work that is made from weather-resistant components designed for outdoor use. (This work may also be exhibited indoors.)

As with all light string works, an owner of "Untitled" (America) is in possession of a physical object that was made according to material parameters. However, unlike other light string works, in order to facilitate the ideal installation of this work outdoors, the physical object may be fabricated anew for each outdoor installation. While the parameters of the original material are intended to be used as a guideline, the light string for any given outdoor installation may materially differ in order to account for local electrical standards/requirements, and the specific conditions of the site.

The physical object for "Untitled" (America) consists of twelve light strings, each: 42 light bulbs in black rubberized weather-resistant sockets, connected with approximately 1 ½ feet of black electrical cord with approximately 24 ½ feet of extra cord after the last socket. For the majority of light string works, the spacing between light sockets/bulbs is approximately 12 inches. However, the spacing between light sockets/bulbs for "Untitled" (America) is 18 inches. If necessary, the spacing between the sockets/bulbs as well as the amount of additional electrical cord that extends past the last light socket may vary according to the needs and specificity of an outdoor site. Regardless of the overall length, the number of sockets/bulbs per string remains the same (42 sockets/bulbs) and the spacing between each is consistent.

As with all light string works, an owner or authorized borrower's choice of configuration completes the work; however, on a number of occasions when speaking about this work's ideal installation, Gonzalez-Torres referred to the work being installed in the types of public outdoor locations and in the manner that would typically be associated with (and potentially be mistaken for) the display of festive outdoor light strings.

The exhibitor may choose to install the piece, in its entirety or using any number of the twelve parts, outdoors and/or indoors.

If the work is being installed with some of the light strings outdoors and some indoors, and the work is being fabricated to local outdoor light string specifications, the light strings installed indoors must be consistent with those installed outdoors.

If this work, or any part of the work, is installed indoors, it is the Felix Gonzalez-Torres Foundation's understanding that "Untitled" (America) follows the Core Tenet for light string works which specifies that each individual string may be exhibited with all the light bulbs on or all the light bulbs off. However, if any light strings are installed outdoors, all of the light bulbs on all the light strings must be consistent, either all on or all off at any given time.

While Gonzalez-Torres generally preferred opaque bulbs for the body of light string works, he indicated that if clear bulbs were the local standard used in typical outdoor light string display, then such bulbs would be appropriate to use for that particular installation of the work. It is the Felix Gonzalez-Torres Foundation's understanding that even if the work is installed indoors, it is intended to retain the look of a local outdoor light string display.

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**COMPLETE LIST OF CAPTIONS FOR GONZALEZ-TORRES'S LIGHT STRING WORKS:**

*"Untitled"*

1992

24 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

Edition of 2

GF1992-006

*"Untitled" (Tim Hotel)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-007

*"Untitled" (Petit Palais)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-012

*"Untitled" (Miami)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-015

*"Untitled" (Toronto)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-016

*"Untitled" (rue St. Denis)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-019

*"Untitled" (Rossmore)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-020



*"Untitled" (For Stockholm)*

1992

Twelve parts, each: 42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-025

*"Untitled" (America #1)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-026

*"Untitled" (America #2)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-037

*"Untitled" (America #3)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-038

*"Untitled" (For New York)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-042

*"Untitled" (A Love Meal)*

1992

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-043

*"Untitled" (Silver)*

1992

24 light bulbs, metal light sockets, and electrical cord

Overall dimensions vary with installation

GF1992-044

*"Untitled" (North)*

1993

Twelve parts, each: 22 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-006

*"Untitled" (Couple)*

1993

Two parts, each: 24 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-007

*"Untitled" (Lovers - Paris)*

1993

Two parts, each: 24 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-016

*"Untitled" (Arena)*

1993

60 light bulbs, porcelain light sockets, electrical cord, and dimmer switch

Overall dimensions vary with installation

GF1993-018

*"Untitled" (Strange Music)*

1993

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-024

*"Untitled" (Last Light)*

1993

24 light bulbs, plastic light sockets, electrical cord, and dimmer switch

Overall dimensions vary with installation

Edition of 24, 6 APs

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GF1993-026

*"Untitled" (Leaves of Grass)*

1993

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-027

*"Untitled" (Summer)*

1993

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-028

*"Untitled" (Ischia)*

1993

42 light bulbs, porcelain light sockets, and electrical cord

Overall dimensions vary with installation

GF1993-029



*"Untitled" (America)*

1994

Twelve parts, each: 42 light bulbs, waterproof rubber light sockets, and waterproof electrical cord

Overall dimensions vary with installation

GF1994-017

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