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 LIGHT STRING 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 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.

Each of the light string works is a unique artwork (with the exception of two editioned works).[1]

There is a tangible object associated with each light string work. There is only one object associated with the work at any given time. The light string works and their continued existence is not contingent on the original material. The nature of the light string works and their purposeful use of commonplace material allows for repair, maintenance, and/or replacement (in part or in whole).

Each light string work exists in one location at a time.

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:

> An owner's, or the authorized borrower's, choices of configuration complete the work, each time the work is installed.[2]
>
> Each time a light string work is installed, the description of the original bulbs should be used as a guideline.[3]
>
> 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.)[4]
>
> The work is not intended to be exhibited with any burned-out, malfunctioning, or broken light bulbs, or empty sockets. Broken or malfunctioning light bulbs must be replaced promptly.[5]
>
> 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. 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 installing the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.

Decisions about a particular installation, including choice of configuration of the work and choice of light bulbs, may shift each time the work is installed, and potentially throughout each installation.[6]

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,[7] date, medium and/or dimensions are listed, each element of the caption remains consistent regardless of any given installation/configuration or how the work may change throughout an installation.[8] [9]

Light string works are accompanied by Certificates of Authenticity and Ownership.[10]

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] "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.

[2] 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. Additionally, while not imperative, Gonzalez-Torres most often installed the light string works so that the additional electrical cord and plug were a visible part of the display of the work.

[3] 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 available in Gonzalez-Torres's lifetime were either semi-opaque or clear, Gonzalez-Torres always chose inside frosted, semi-opaque light bulbs.

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.*)

[4] For those light string works that consist of two parts, "Untitled" (Couple) and "Untitled" (Lovers - Paris), both parts are intended to be exhibited together each time the work is installed and each part should be exhibited so that it is individuated in some way from the other part. 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.

[5] If a light bulb should burn out or malfunction, and it is not possible to immediately replace the bulb, it is possible to exhibit the work with all the light bulbs off.

[6] Exhibitors may benefit from devising a general structure in advance of the exhibition that allows for considering and reconsidering decisions throughout the course of an installation.

[7] 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.

[8] Gonzalez-Torres let exhibitors decide whether or not to include artwork captions on the walls of an exhibition, or elsewhere. Gonzalez-Torres understood that the stylistic standards of some institutions specify that only certain elements of an artwork's caption be included in exhibition contexts. (Additionally, in his lifetime, there were instances in which minor alterations to the format of caption elements were accommodated in response to institutional stylistic standards.)

[9] 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.)

[10] 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.

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

"Untitled" (Tim Hotel), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Petit Palais), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Miami), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Toronto), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (rue St. Denis), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Rossmore), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (For Stockholm), 1992
Twelve parts, each: 42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (America #1), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (America #2), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (America #3), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (For New York), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (A Love Meal), 1992
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Silver), 1992
24 light bulbs, metal light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (North), 1993
Twelve parts, each: 22 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Couple), 1993
Two parts, each: 24 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Lovers - Paris), 1993
Two parts, each: 42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Arena), 1993
60 light bulbs, porcelain light sockets, electrical cord, and dimmer
Overall dimensions vary with installation

"Untitled" (Strange Music), 1993
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"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
Published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York

"Untitled" (Leaves of Grass), 1993
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Summer), 1993
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Ischia), 1993
42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (America), 1994
Twelve parts, each: 42 light bulbs, waterproof rubber light sockets, and waterproof electrical cord
Overall dimensions vary with installation

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" (Couple), 1993
Two parts, each: 24 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Couple) consists of two parts. Both parts are intended to be exhibited together each time the work is installed. When installing the work, the owner or authorized borrower chooses a type of installation that demonstrates that the work consists of two parts.

"Untitled" (Lovers - Paris), 1993
Two parts, each: 42 light bulbs, porcelain light sockets, and electrical cord
Overall dimensions vary with installation

"Untitled" (Lovers - Paris) consists of two parts. Both parts are intended to be exhibited together each time the work is installed. When installing the work, the owner or authorized borrower chooses a type of installation that demonstrates that the work consists of two parts.

"Untitled" (Arena), 1993
60 light bulbs, porcelain light sockets, electrical cord, and dimmer
Overall dimensions vary with installation

"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 in accordance with 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) includes the concept of a dimming device.

"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
Published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York

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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
Twelve parts, each: 42 light bulbs, waterproof rubber light sockets, and waterproof electrical cord
Overall dimensions vary with installation

"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, terminating with a black plug. 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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