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 CANDY 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 manifestations 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 candy works is a unique artwork.

Each candy work has a specific caption and description included in its *Certificate 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 on the following core tenets when exhibiting the work:

> The medium for each candy work includes the concept of "endless supply."
>
> The dimensions of each candy work begin with "overall dimensions vary with installation;" followed by either "ideal weight" / "ideal height" / "original weight" / "original installation." If and when listed, these dimensions remain consistent, regardless of any given manifestation/configuration or how the work may change throughout a manifestation.[2]

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Each candy 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 candy work is the work and should be referred to only as the work.

The possibility for the works to be manifested with ease is an ongoing intention of the candy works.

If and when the work is manifest (and candies are present), it is integral that individuals must be permitted to choose to take pieces of candy from the work.[3] [4]

Throughout the course of each manifestation of the work, it is necessary to determine if and how the candy will be replenished and maintained.[5] [6]

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 exhibiting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.[7]

Decisions about a particular manifestation of the work, including choice of configuration, may shift each time the work is installed, and potentially throughout each manifestation.[8]

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,[9] 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.[10] [11]

The original candies Gonzalez-Torres chose for each candy work are intended to be used as a guideline.[12]

The candy works are ideally intended to be installed directly on the floor.

Candy works are accompanied by a *Certificate of Authenticity and Ownership*.[13]

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 candy works exist regardless of whether they are physically manifest.

[2] Gonzalez-Torres's choice of the ideal weight of the work is conceptually significant, and his choice of original configuration was likely conceptually significant to the original installation. Gonzalez-Torres spoke about how the "ideal weight" for candy works that include references to portraiture in the parenthetical portions of their titles – i.e. "Untitled" (Ross) 1991; "Untitled" (Portrait of Ross in L.A.), 1991; "Untitled" (Portrait of Dad), 1991; "Untitled" (Portrait of Marcel Brient), 1992 – conceptually referred to body weights; he chose not to define those references in the works' captions. Gonzalez-Torres's choices of ideal/original weight/height/size for other candy works had their own varied conceptual reasoning.

While opportunities to install the same candy work more than once in Gonzalez-Torres's lifetime were limited, and while his choices for the initial installations likely had conceptual significance for that particular installation, in almost every case when he did install the same candy work in more than one context, he chose to install it differently – e.g. in varying configurations and/or initial weights; there are also examples where he purposefully chose a different candy, and cases when even the original installation differed from what Gonzalez-Torres chose to include in the work's caption.

It may be interesting to note when speaking about the candy works in a 1993 lecture, Gonzalez-Torres said: "I need the sculpture to change, and I like that very much. I like the fact that this is a non-static sculpture [...] and is always changing, and can also be installed in any way you want." ("Interviews, Artist Statements, Lectures", Felix Gonzalez-Torres Foundation website.)

[3] Gonzalez-Torres wanted each individual to be able to choose whether to take candy from the candy works; therefore, he did not want individuals to be instructed about whether or not to do so. However, in one of the earliest exhibitions of a candy work, there was a situation where an institution requested guidance in addressing the amount of candy individuals might take. In this instance Gonzalez-Torres allowed the exhibitor to display an additional small wall label (no bigger than a standard caption wall label) incorporating open-ended language that did not limit the choice of whether or not to take candy from the work, but instead implied a general limit of how many. (I.e. "Please take only one.") Variations on this practice continued.

[4] Individual candies, all candies taken collectively, any candies remaining at the end of any given manifestation, and candies that are not part of an authorized manifestation, do not constitute a unique work and are not the candy work.

[5] While only the owner (or an authorized borrower, for the duration of a loan) has the right to make decisions about the configuration of a candy work, for each manifestation and throughout the manifestation, should other individuals significantly alter the chosen configuration of a manifestation, it is the owner's (or authorized borrower's) responsibility to determine whether/how to respond to such an intervention.

[6] The Foundation's understanding is that Gonzalez-Torres's intention was that at any given point during a manifestation, the candies used to manifest a candy work are intended to be consistent.

[7] While candy 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.

[8] 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.

[9] 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.

[10] 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].)

[11] 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.)

[12] Gonzalez-Torres's choice of original candies was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

[13] Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for candy 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 CANDY WORKS:

"Untitled" (Fortune Cookie Corner), 1990
Fortune cookies, endless supply
Overall dimensions vary with installation
Original installation: approximately 10,000 fortune cookies

"Untitled" (A Corner of Baci), 1990
Baci chocolates, endless supply
Overall dimensions vary with installation
Approximate original weight: 42 lb.

"Untitled" (USA Today), 1990
Candies in red, silver, and blue wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 300 lb.

"Untitled" (Welcome Back Heroes), 1991
Bazooka Bubble Gum, endless supply
Overall dimensions vary with installation
Ideal weight: 200 kg (440 lb.)

"Untitled" (Revenge), 1991
Blue candies in clear wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 325 lb.

"Untitled" (Lover Boys), 1991
Candies in silver wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 355 lb.

"Untitled" (Lover Boys), 1991
Blue-and-white spiral candies in clear wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 355 lb.

"Untitled" (L.A.), 1991
Green candies in clear wrappers, endless supply
Overall dimensions vary with installation
Original dimensions: approximately 192 x 14 x 1 ½ inches
Original weight: 50 lb.

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"Untitled" (Placebo), 1991
Candies in silver wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 1,000 - 1,200 lb.

"Untitled" (Rossmore II), 1991
Green candies in clear wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 75 lb.

"Untitled" (Ross), 1991
Candies in variously colored wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 175 lb.

"Untitled" (Throat), 1991
Handkerchief and cough-drops, endless supply
Overall dimensions vary with installation
1 1/2 inches at ideal height x 16 x 16 inches

"Untitled" (Blue Placebo), 1991
Candies in blue wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 130 kg (286 lb.)

"Untitled" (Public Opinion), 1991
Black rod licorice candies in clear wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 700 lb.

"Untitled" (Portrait of Ross in L.A.), 1991
Candies in variously colored wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 175 lb.

"Untitled" (Para Un Hombre En Uniforme), 1991
Red-white-and-blue lollipops, endless supply
Overall dimensions vary with installation
Ideal weight: 100 kg (220.5 lb.)

"Untitled" (Portrait of Dad), 1991
White mint candies in clear wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 175 lb.

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"Untitled" (Portrait of Marcel Brient), 1992
Candies in blue wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 90 kg

"Untitled", 1992
Candies in multicolored wrappers, endless supply
Overall dimensions vary with installation
Original installation: 48 x 48 inches x 2 inches at approximate height

"Untitled" (Placebo – Landscape – for Roni), 1993
Candies in gold wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 1,200 lb.

PURPOSEFUL VARIATIONS WITHIN THE BODY OF CANDY WORKS
The works below follow the Core Tenets for Candy Works with the exception of the variations described here:

"Untitled" (Lover Boys), 1991
Candies in silver wrappers, endless supply
Overall dimensions vary with installation
Ideal weight: 355 lb.
(*Description of this work's variation currently unavailable)*

"Untitled" (Throat), 1991
Handkerchief and cough-drops, endless supply
Overall dimensions vary with installation
1 1/2 inches at ideal height x 16 x 16 inches
(*Description of this work's variation currently unavailable)*

"Untitled", 1992
Candies in multicolored wrappers, endless supply
Overall dimensions vary with installation
Original installation: 48 x 48 inches x 2 inches at approximate height
(*Description of this work's variation currently unavailable)*

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