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" (GO-GO DANCING PLATFORM), 1991

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" (Go-Go Dancing Platform)*, 1991 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" (Go-Go Dancing Platform), 1991
Wood, light bulbs, light sockets, electrical cord, and acrylic paint
21 ½ x 72 x 72 inches

"Untitled" (Go-Go Dancing Platform), 1991 is a unique artwork.

The work consists of a light blue platform with forty-eight light bulbs evenly spaced along the four edges of the top surface of the platform. When the work is installed, the owner, or authorized borrower, may choose to include a go-go dancer as part of the work, within the parameters of the work.

The platform measures 72 x 72 x 21 ½ inches in height; the exterior surfaces are smooth and have no visible seams. The tops of the sockets are flush with the top surface of the platform, so that only the bulbs are visible. The bulbs originally chosen were smaller than standard bulbs, round, 7.5 watt, incandescent light bulbs, with a standard base, inside frosted (semi-opaque white). The platform sits directly on the floor. (The edges and corners of the platform have no reveal.)

Parameters for the dancer (should a dancer be part of an installation of the work):

- The dancer may choose to appear on the platform not more than once a day, for a limited duration (approximately five minutes).
- The dancer appears at an undisclosed and unpublicized time, determined solely by the dancer.[1]
- The dancer's choice of when to appear is not contingent on the presence of other people in the space.

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- The dancer wears a personal listening device. The dancer listens to music of their own choosing, audible only to the dancer.
- The dancer is intended to have no direct engagement with or acknowledgement of any individuals who may be present in the space while entering, exiting, or on the platform.[2]
- While the dancer is characterized as a go-go dancer, the dancer is not performing for others nor influenced by any individuals that may be in the space.[3]
- The dancer wears a silver lamé bikini or briefs, and sneakers.

The work exists in one location at a time.

All of the light bulbs are intended to match one another at any given time. The work is not intended to be exhibited with any burned-out, malfunctioning, or broken light bulbs (or empty sockets); such light bulbs are intended to be replaced promptly.

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

> There is a tangible object associated with this work. While the original platform Gonzalez-Torres first exhibited was received by the initial owner, the work is not contingent on the original material. The nature of the work and its purposeful use of commonplace materials allows for repair and/or replacement of the platform (in part or in whole).[4]
>
> Whether the original platform / tangible object associated with the work or an alternate platform is used for a given exhibition, the platform exhibited is the work, and during the course of the exhibition should be referred to only as the work.
>
> The work can be exhibited with all of the light bulbs on, or all of the light bulbs off. Each time the work is installed, the description of the original bulbs should be used as a guideline.
>
> It is the owner's, or authorized borrower's, right to determine whether a go-go dancer will be a part of an installation of the work.
>
> If the owner, or authorized borrower, chooses for a dancer(s) to be a part of an installation of the work, it is their responsibility to share full information on the parameters of the work that pertain to the dancers and to choose dancers who are engaged in understanding their role in the work.
>
> 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. The owner has the exclusive right to allow a platform to be fabricated by the authorized borrower (in which case, details on the specifications of the original platform are provided), or to lend the original platform / tangible object associated with the work.
>
> Decisions about a particular installation may shift each time the work is installed and potentially throughout each installation.[5]

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

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] If the owner (or authorized borrower) chooses to include different dancers throughout an installation of the work, they may determine the days a particular dancer has the option to appear. If a dancer happens to notify the exhibitor of when they plan to appear, their schedule is not intended to be publicized.

[2] It is intended that a basic protocol be developed to allow for the dancer(s) to come and go from the exhibition space discreetly and maintain an undisclosed schedule.

[3] The go-go dancer Felix Gonzalez-Torres chose for the first installation of the work where a dancer was present recalls Gonzalez-Torres's intentions for the dancer's movements to be introspective and restrained. This dancer most often chose to face the wall/away from the public.

[4] Throughout any given installation, all parts of the platform should be structurally and functionally sound, with no cracks in the surface or visible seams; the painted surface should be unblemished / free of scuffs and marks – at least at the start of each installation.

[5] 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.

[6] 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.

[7] 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].)

[8] 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.)

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