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 GONZALEZ-TORRES'S "UNTITLED" (PERFECT LOVERS), 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" (Perfect Lovers),* 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" (Perfect Lovers), 1991
Wall clocks and paint on wall
Two parts; ideally installed above head height
Overall dimensions vary with installation
Original clocks: 14 inches diameter each

"Untitled" (Perfect Lovers), 1991 is a unique artwork.

The work consists of two identical commercial wall clocks with white faces and white rims (without cords or plugs) installed together on one wall, side by side, so that they are touching. The clocks are ideally installed above head height. The clocks may be installed on a wall that has been painted blue.

During each installation of the work, both clocks are set to the accurate time in the geographic location of the installation. While the clocks may drift in and out of synchronization, the intention of the work is that both clocks used must be running and functional at all times while installed. If one or both clocks stop, both clocks should be immediately deinstalled, made functional, and reset to the accurate time before reinstallation.

For each installation of the work, both clocks must be identical.

The 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:

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Each time the work is installed, the description of the original clocks should be used as a guideline.

It is not necessary for the original clocks to be used when exhibiting the work. Alternate commercial wall clocks with white faces and white rims of a similar size and style may be used.

The owner, or an authorized borrower, may choose to install the clocks on a painted blue wall.

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.

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,[1] 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.[2] [3]

The work is accompanied by a *Certificate of Authenticity*.

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 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.

[2] 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].)

[3] 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.)