

A note on the Core Tenets: In addition to the Felix Gonzalez-Torres Foundation's main priority of fostering and facilitating individuals' direct experiences with the work, which follows Gonzalez-Torres's primary intention, a significant Foundation activity is providing language around the structure and nature of the works, in accordance with the type and forms of language that Gonzalez-Torres developed and 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 PAPER STACK 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 paper stack 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 manifestations of different paper stack works. It may be helpful to look at the entire paper stack 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 paper stack works is a unique artwork.¹
 - The paper stack works, as with all manifestable works, exist regardless of whether they are physically manifest.
 - 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, in accordance with their interpretations of the specific, yet open-ended parameters.
 - Each paper stack work can exist in more than one place at a time, as the uniqueness of the work is linked to ownership.
 - If and when the work is manifest (and sheets of paper are present), it is integral that individuals must be permitted to choose to take individual sheets of paper from the work.^{2 3}
 - The possibility for the work to be manifested with ease is an ongoing intention of the paper stack works.
 - Each paper stack work has a specific text, design, image, and/or paper color that is integral to the work and remains consistent from one manifestation to the next.⁴
 - The owner has the exclusive right to choose to lend the work and is thereby extending to an authorized borrower for the term of the loan the rights and responsibilities to make decisions about

the borrower's manifestation of the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.^{5 6}

- Decisions around production, replenishment, and maintenance of the work may shift each time the work is manifest (and potentially throughout each manifestation).
- The original paper Gonzalez-Torres chose for each paper stack work is intended to be used as a guideline.⁷
- Each authorized manifestation of the work is the work and should be referred to only as the work.
- Gonzalez-Torres included essential conceptual information throughout the work's caption. The precise wording and punctuation of the title are conceptually significant.⁸ The date of the work does not change regardless of the date of a manifestation. The original paper type referred to in the work's caption is a guideline, and the medium listed in the work's caption does not change regardless of the paper used for any given manifestation.⁹ The concept of 'endless' copies or supply is integral to the work. The listing of dimensions in the work's caption, including reference to "ideal height" and "original paper size," remains consistent regardless of the decisions made with respect to any given manifestation.^{10 11 12}
- Paper stack works are accompanied by Certificates of Authenticity and Ownership.^{13 14}
- Decisions about a particular installation of the work may shift each time the work is installed (and potentially throughout each installation).¹⁵

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.

¹ With the exception of "Untitled", 1990 [GF1990-014] made in an edition of 12 with 5 artist's proofs, "Untitled" (Ross in L.A.), 1991 [GF1991-013] made in an edition of 3 and "Untitled", 1991 [GF1991-027] made in an edition of 1 with 1 artist's proof.

² Individual sheets of paper, and all sheets taken collectively, and any material remaining at the end of any manifestation, do not constitute a unique work nor are they considered the work. The Foundation refers to this material as "individual sheets from a manifestation of [title and date of work] from [exhibition details, when known]".

³ Gonzalez-Torres did not want individuals to be instructed to take sheets of paper from the work. However, in his lifetime, there was a situation where an institution requested to address the amount of sheets individuals might take, and 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 sheets from the work but may have implied a general limit of how many. (I.e. "Please take only one.") Variations on this practice continued.

⁴ The orientation of the sheets and the paper type is intended to be consistent throughout each manifestation.

⁵ 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.

⁶ The owner should use discretion in accepting or rejecting the loan of the work for exhibitions, in keeping with Gonzalez-Torres's intention to prioritize exhibitions that contribute meaning to the work (and not just contexts in which the work contributes to the exhibition). The owner should prioritize borrowers who: understand that by borrowing the work they are taking on rights and responsibilities to make contributive decisions about the work; recognize 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.

⁷ Gonzalez-Torres's choice of original paper was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

⁸ The purposeful punctuation of the titles includes both the placement of quotation marks around the word "Untitled" and if there is a parenthetical portion of the title it is placed outside of the quotation marks.

⁹ Gonzalez-Torres made aesthetic and conceptual choices around the scale and qualities of the paper used for each paper stack work; the original choice of paper was also influenced by standardized paper sizes, readily available materials, and the effects of common printing practices. The original paper dimensions and characteristics of the paper are a reference, and each manifestation of the work can be influenced by local standards and practices as part of the principle of ease of manifestation. All of these factors could influence how the paper size and type may vary from manifestation to manifestation.

¹⁰ As a general practice, Gonzalez-Torres listed the dimensions of paper stack works based on the standard systems of measurement in the location where the work was first exhibited.

¹¹ The complete captions for each paper stack work are included as an addendum to the Core Tenets for Paper Stack Works.

¹² 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 manifestations of the work may vary.

¹³ Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for paper stack 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.)

¹⁴ 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 ideas.

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

COMPLETE LIST OF GONZALEZ-TORRES'S PAPER STACK WORKS:

"Untitled", 1988 [GF1988-013]
"Untitled" (Veterans Day Sale), 1989 [GF1989-012]
"Untitled" (White Legal), 1989 [GF1989-016]
"Untitled" (Monument), 1989 [GF1989-017]
"Untitled" (Memorial Day Weekend), 1989 [GF1989-019]
"Untitled" (Still Life), 1989 [GF1989-022]
"Untitled" (Blue Cross), 1990 [GF1990-001]
"Untitled", 1990 [GF1990-002]
"Untitled" (Loverboy), 1990 [GF1990-003]
"Untitled" (The End), 1990 [GF1990-004]
"Untitled", 1990 [GF1990-005]
"Untitled", 1990 [GF1990-008]
"Untitled" (Join) In conjunction with Michael Jenkins, 1990 [GF1990-009]
"Untitled" (Blue Mirror), 1990 [GF1990-010]
"Untitled", 1990 [GF1990-011]
"Untitled" (Blue Mirror), 1990 [GF1990-012]
"Untitled", 1990 [GF1990-014]
"Untitled", 1990 [GF1990-016]

"Untitled" (Girlfriend in a Coma), 1990 [GF1990-019]
"Untitled" (NRA - National Rifle Association), 1990 [GF1990-021]
"Untitled" (Silver Beach), 1990 [GF1990-030]
"Untitled" (Beautiful) In conjunction with Louise Lawler, 1990 [GF1990-031]
"Untitled" (Death by Gun), 1990 [GF1990-036]
"Untitled", 1989/1990 [GF1990-041]
"Untitled" (Spaghetti), 1990 [GF1990-042]
"Untitled", 1991 [GF1991-010]
"Untitled" (Ross in L.A.), 1991 [GF1991-013]
"Untitled" (We Don't Remember), 1991 [GF1991-019]
"Untitled" (Implosion), 1991 [GF1991-021]
"Untitled", 1991 [GF1991-027]
"Untitled" (Double Portrait), 1991 [GF1991-055]
"Untitled" (Passport), 1991 [GF1991-056]
"Untitled" (Line of Long Life), 1991 [GF1991-058]
"Untitled" (Party Platform - 1980-1992), 1991 [GF1991-062]
"Untitled" (NRA), 1991 [GF1991-065]
"Untitled", 1991 [GF1991-067]
"Untitled", 1991 [GF1991-077]
"Untitled" (Legal Size White), 1991 [GF1991-078]
"Untitled" (Aparición), 1991 [GF1991-083]
"Untitled" (National Front), 1992 [GF1992-027]
"Untitled" (Republican Years), 1992 [GF1992-030]
"Untitled", 1992/1993 [GF1993-003]
"Untitled", 1992/1993 [GF1993-004]
"Untitled" In conjunction with Christopher Wool, 1993 [GF1993-005]
"Untitled" (Passport #II), 1993 [GF1993-017]

PURPOSEFUL VARIATIONS WITHIN THE BODY OF PAPER STACK WORKS:

All of the above-listed works follow the Core Tenets for Paper Stack Works with the exception of what is described below:

"Untitled", 1988 [GF1988-013]

"Untitled", 1988 is the only paper stack work that is exhibited on a pedestal.

"Untitled" (White Legal), 1989 [GF1989-016]

"Untitled" (White Legal), 1989 is one of two paper stack works that is exhibited using a vertical magazine rack.

"Untitled" (Blue Cross), 1990 [GF1990-001]

"Untitled" (Blue Cross), 1990 is the only paper stack work that has a fabric element. Four paper stacks are positioned at the corners of a square of light blue fabric. A blue cross of fabric can be seen in the spaces in between the stacks of paper.

"Untitled", 1990 [GF1990-014]

"Untitled", 1990 is one of four editioned paper stack works. This work was made in an edition of 12. This paper stack work is static; the individual sheets cannot be replenished. This work is not accompanied by a Certificate of Authenticity and Ownership.

"Untitled" (Girlfriend in a Coma), 1990 [GF1990-019]

"Untitled" (Girlfriend in a Coma), 1990 is the only paper stack work which gives the owner/borrower the choice to paint a wall against which the paper stack may be installed.

"Untitled", 1991 [GF1991-010]

"Untitled", 1991 is one of two paper stack works consisting of individual silkscreened sheets of paper. Gonzalez-Torres reclaimed 161 sheets from the multiple "Untitled", 1989 [GF1989-005] to form this unique work. Each sheet is signed, dated and numbered. This paper stack work is static; all 161 sheets are intended to remain together and the individual sheets cannot be replenished.

"Untitled" (Ross in L.A.), 1991 [GF1991-013]

"Untitled" (Ross in L.A.), 1991 is one of four editioned paper stack works. This work was made in an edition of 3.

"Untitled" (Implosion), 1991 [GF1991-021]

"Untitled" (Implosion), 1991 is one of four editioned paper stack works. This work was made in an edition of 190 with 10 artist's proofs. Each individual sheet of paper is signed, dated, and numbered. This paper stack work is static; all 200 sheets are intended to remain together and the individual sheets cannot be replenished.

"Untitled", 1991 [GF1991-027]

"Untitled", 1991 is one of four editioned paper stack works. This work was made in an edition of 1 with one artist's proof.

"Untitled" (Legal Size White), 1991 [GF1991-078]

"Untitled" (Legal Size White), 1991 is one of two paper stack works that is exhibited using a vertical magazine rack.

"Untitled" (Passport #II), 1993 [GF1993-017]

"Untitled" (Passport #II), 1993 is the only paper stack work which consists of bound booklets rather than individual sheets of paper. Each booklet consists of 12 pages, each page is printed with a black-and-white image of birds in the sky.

COMPLETE LIST OF CAPTIONS FOR GONZALEZ-TORRES'S PAPER STACK WORKS:

"Untitled"

1988

Wooden pedestal and photocopy on paper, endless copies

Stack: 6 inches at ideal height x 11 x 8 1/2 inches (original paper size)

Pedestal: 30 x 12 1/2 x 9 1/2 inches

GF1988-013

"Untitled" (Veterans Day Sale)

1989

Print on paper, endless copies

22 inches at ideal height x 29 x 23 inches (original paper size)

GF1989-012

"Untitled" (White Legal)

1989

Metal magazine rack and photocopy on paper, endless copies

65 1/2 x 9 3/4 x 4 1/8 inches overall

Paper size: 14 x 8 1/2 inches

GF1989-016

"Untitled" (Monument)

1989

Print on paper, endless copies

20 inches at ideal height x 29 x 23 inches (original paper size)

GF1989-017

"Untitled" (Memorial Day Weekend)

1989

Print on paper, endless copies

22 inches at ideal height x 29 x 23 inches (original paper size)

GF1989-019

"Untitled" (Still Life)

1989

Print on paper, endless copies

6 inches at ideal height x 11 x 8 1/2 inches (original paper size)

GF1989-022

"Untitled" (Blue Cross)

1990

Blue fabric and paper, endless copies

9 inches at ideal height x 59 x 59 inches overall

Paper: Four parts: 9 inches at ideal height x 23 x 23 inches (original paper size) each

GF1990-001

"Untitled"

1990

Print on paper, endless copies

17 inches at ideal height x 87 x 23 inches overall

Three parts:

17 inches at ideal height x 29 x 23 inches (original paper size)

12 inches at ideal height x 29 x 23 inches (original paper size)

8 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-002

"Untitled" (Loverboy)

1990

Blue paper, endless supply

7 1/2 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-003

"Untitled" (The End)

1990

Print on paper, endless copies

22 inches at ideal height x 28 x 22 inches (original paper size)

GF1990-004

"Untitled"

1990

Print on paper, endless copies

15 1/2 inches at ideal height x 29 x 22 1/2 inches (original paper size)

GF1990-005

"Untitled"

1990

Print on paper, endless copies

8 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-008

Felix Gonzalez-Torres in conjunction with Michael Jenkins

"Untitled" (Join)

1990

Print on paper, endless copies

36 inches at ideal height x 28 13/16 x 22 7/16 inches (original paper size)

GF1990-009

"Untitled" (Blue Mirror)

1990

Print on paper, endless copies

20 inches at ideal height x 28 x 22 inches (original paper size)

GF1990-010

"Untitled"

1990

Print on paper, endless copies

25 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-011

"Untitled" (Blue Mirror)

1990

Print on paper, endless copies

71.1 cm at ideal height x 73.7 x 58.4 cm (original paper size)

[28 inches at ideal height x 29 x 23 inches (original paper size)]

GF1990-012

"Untitled"

1990

Embossed paper in archival box

8 x 14 x 14 inches

Edition of 12, 5 APs

Published by Santa Monica Editions, Los Angeles and Andrea Rosen Gallery, New York

GF1990-014

"Untitled"

1990

Print on red paper, endless copies

28 inches at ideal height x 28 3/4 x 22 1/4 inches (original paper size)

GF1990-016

"Untitled" (Girlfriend in a Coma)

1990

Paint on wall and embossed paper, endless copies

Overall dimensions vary with installation

Stack: 12 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-019

"Untitled" (NRA - National Rifle Association)

1990

Print on red paper, endless copies

Original drawing: 20-22 inches at ideal height x approximately 29 x 23 inches (approximate paper size)

Original installation: 20 inches at ideal height x 33 1/4 x 26 1/4 inches (original paper size)

GF1990-021

"Untitled" (Silver Beach)

1990

Print on paper, endless copies

50.8 cm at ideal height x 76.2 x 67.7 cm (original paper size)

[20 inches at ideal height x 30 x 26 2/3 inches (original paper size)]

GF1990-030

"Untitled" (Beautiful, in conjunction with Louise Lawler)

1990

Print on paper, endless copies

36 inches at ideal height x 29 x 23 inches (original paper size)

GF1990-031

"Untitled" (Death by Gun)

1990

Print on paper, endless copies

9 inches at ideal height x 45 x 33 inches (original paper size)

GF1990-036

"Untitled"

1989/1990

Print on paper, endless copies

26 inches at ideal height x 29 x 56 inches overall (original paper size: 29 x 23 inches)

GF1990-041

"Untitled" (Spaghetti)

1990

Print on paper, endless copies

8 1/2 inches at ideal height x 58 x 42 inches (original paper size)

GF1990-042

"Untitled"

1991

Silkscreen on paper

3 5/8 x 21 3/4 x 16 1/2 inches

161 Parts: 16 1/2 x 21 3/4 inches each

GF1991-010

"Untitled" (Ross in L.A.)

1991

Print on paper, endless copies

10 inches at ideal height x 29 x 23 inches (original paper size)

Edition of 3

GF1991-013

"Untitled" (We Don't Remember)

1991

Print on paper, endless copies

8 inches at ideal height x 29 x 23 inches (original paper size)

GF1991-019

"Untitled" (Implosion)

1991

Silkscreen on Coventry rag paper

40 x 30 inches

Edition of 190, 10 APs

[Overall size: 8 x 40 x 30 inches]

Published by Edition Julie Sylvester, New York

GF1991-021

"Untitled"

1991

Print on paper, endless copies

3 1/4 inches at ideal height x 11 x 8 1/2 inches (original paper size)

Edition of 1, 1 AP

GF1991-027

"Untitled" (Double Portrait)

1991

Print on paper, endless copies

26 cm at ideal height x 100 x 70 cm (original paper size)

[10 1/4 inches at ideal height x 39 3/8 x 27 1/2 inches (original paper size)]

GF1991-055

"Untitled" (Passport)

1991

Paper, endless supply

10 cm at ideal height x 60 x 60 cm (original paper size)

[4 inches at ideal height x 23 5/8 x 23 5/8 inches (original paper size)]

GF1991-056

"Untitled" (Line of Long Life)

1991

Embossed paper, endless copies

12.5 cm at ideal height x 60 x 60 cm (original paper size)

[4 7/8 inches at ideal height x 23 5/8 x 23 5/8 inches (original paper size)]

GF1991-058

"Untitled" (Party Platform - 1980-1992)

1991

Black paper, endless supply

7 inches at ideal height x 40 x 26 inches (original paper size)

GF1991-062

"Untitled" (NRA)

1991

Print on paper, endless copies

8 inches at ideal height x 58 x 42 inches (original paper size)

GF1991-065

"Untitled"

1991

Print on paper, endless copies

8 1/2 inches at ideal height x 58 x 42 inches (original paper size)

GF1991-067

"Untitled"

1991

Print on paper, endless copies

7 inches at ideal height x 45 1/4 x 38 1/2 inches (original paper size)

GF1991-077

"Untitled" (Legal Size White)

1991

Metal magazine rack and paper, endless supply

65 1/2 x 9 3/4 x 4 1/8 inches

Paper size: 14 x 8 1/2 inches

GF1991-078

"Untitled" (Aparición)

1991

Print on paper, endless copies

8 inches at ideal height x 43 x 28 1/2 inches (original paper size)

GF1991-083

"Untitled" (National Front)

1992

Print on paper, endless copies

14 cm at ideal height x 125 x 91 cm (original paper size)

[5 1/2 inches at ideal height x 49 1/8 x 35 3/4 inches (original paper size)]

GF1992-027

"Untitled" (Republican Years)

1992

Print on paper, endless copies

20 cm at ideal height x 138 x 98 cm (original paper size)

[7 7/8 inches at ideal height x 54 1/3 x 38 5/9 (original paper size)]

GF1992-030

"Untitled"

1992/1993

Print on paper, endless copies

8 inches at ideal height x 48 1/4 x 33 1/4 inches (original paper size)

GF1993-003

"Untitled"

1992/1993

Print on paper, endless copies

8 inches at ideal height x 44 1/2 x 33 1/2 inches (original paper size)

GF1993-004

Felix Gonzalez-Torres in conjunction with Christopher Wool

"Untitled"

1993

Print on paper, endless copies

8 inches at ideal height x 37 x 55 1/2 inches (original paper size)

GF1993-005

"Untitled" (Passport #II)

1993

Print on paper, endless copies

20.3 cm at ideal height x 76.2 x 61 cm (original size)

[8 inches at ideal height x 31 1/2 x 29 1/2 inches (original size)]

Each bound booklet, 12 pages: 15.2 x 10.2 cm each (original size) [6 x 4 inches each (original size)]

GF1993-017