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 PAPER STACK 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 paper stack works is a unique artwork.[1]

Each paper stack 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.[2]

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:

> The medium for each paper stack work includes the concept "endless supply/copies."
>
> The dimensions of each paper stack work include "ideal height" / "original paper size." If and when listed, these dimensions remain consistent, regardless of any given manifestation or how the work may change throughout a manifestation.
>
> Each paper stack 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.

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Each authorized manifestation of a paper stack work is the work and should be referred to only as the work.

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

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.[3] [4]

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 manifesting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.[5]

Decisions about a particular manifestation of the work may shift each time the work is installed, and potentially throughout each manifestation.[6]

Throughout the course of each manifestation of the work, the owner or an authorized borrower has the right to determine if and how the paper will be replenished and maintained.[7]

Gonzalez-Torres used each element of the artwork's caption as a vehicle for conceptual information; if and when the title,[8] date, medium and/or dimensions are listed, each element of the caption remains consistent regardless of any given manifestation or how the work may change throughout a manifestation.[9] [10]

The original paper Gonzalez-Torres chose for each paper stack work is intended to be used as a guideline.[11]

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

Paper stack works are accompanied by Certificates of Authenticity and Ownership.[12]

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] With the exception of "Untitled", 1990, made in an edition of 12 with 5 artist's proofs; "Untitled" (Ross in L.A.), 1991, made in an edition of 3; and "Untitled", 1991, made in an edition of 1 with 1 artist's proof.

[2] The paper stack works exist regardless of whether they are physically manifest.

[3] Individual sheets of paper, all sheets taken collectively, and any sheets remaining at the end of any given manifestation do not constitute a unique work and are not the work.

[4] Gonzalez-Torres wanted each individual to be able to choose whether to take sheets of paper from the work; therefore, he did not want individuals to be instructed about whether or not to do so. However, there was a situation where an institution requested guidance in addressing the amount of sheets 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 sheets from the work but instead implied a general limit of how many. (I.e. "Please take only one.") Variations on this practice continued.

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[5] While paper stack 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.

[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 a manifestation.

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

[8] 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.

[9] 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].)

[10] 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.)

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

[12] 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.

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

"Untitled" (Veterans Day Sale), 1989
Print on paper, endless copies
22 inches at ideal height x 29 x 23 inches (original paper size)

"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

"Untitled" (Monument), 1989
Print on paper, endless copies
20 inches at ideal height x 29 x 23 inches (original paper size)

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"Untitled" (Memorial Day Weekend), 1989
Print on paper, endless copies
22 inches at ideal height x 29 x 23 inches (original paper size)

"Untitled" (Still Life), 1989
Print on paper, endless copies
6 inches at ideal height x 11 x 8 1/2 inches (original paper size)

"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

"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)

"Untitled" (Loverboy), 1990
Blue paper, endless supply
7 1/2 inches at ideal height x 29 x 23 inches (original paper size)

"Untitled" (The End), 1990
Print on paper, endless copies
22 inches at ideal height x 28 x 22 inches (original paper size)

"Untitled", 1990
Print on paper, endless copies
15 1/2 inches at ideal height x 29 x 22 1/2 inches (original paper size)

"Untitled", 1990
Print on paper, endless copies
8 inches at ideal height x 29 x 23 inches (original paper size)

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)

"Untitled" (Blue Mirror), 1990
Print on paper, endless copies
20 inches at ideal height x 28 x 22 inches (original paper size)

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"Untitled", 1990
Print on paper, endless copies
25 inches at ideal height x 29 x 23 inches (original paper size)

"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)]

"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

"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)

"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)

"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)

"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)]

"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)

"Untitled" (Death by Gun), 1990
Print on paper, endless copies
9 inches at ideal height x 45 x 33 inches (original paper size)

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"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)

"Untitled" (Spaghetti), 1990
Print on paper, endless copies
8 1/2 inches at ideal height x 58 x 42 inches (original paper size)

"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

"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

"Untitled" (We Don't Remember), 1991
Print on paper, endless copies
8 inches at ideal height x 29 x 23 inches (original paper size)

"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

"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

"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)]

"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)]

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"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)]

"Untitled" (Party Platform - 1980-1992), 1991
Black paper, endless supply
7 inches at ideal height x 40 x 26 inches (original paper size)

"Untitled" (NRA), 1991
Print on paper, endless copies
8 inches at ideal height x 58 x 42 inches (original paper size)

"Untitled", 1991
Print on paper, endless copies
8 1/2 inches at ideal height x 58 x 42 inches (original paper size)

"Untitled", 1991
Print on paper, endless copies
7 inches at ideal height x 45 1/4 x 38 1/2 inches (original paper size)

"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

"Untitled" (Aparición), 1991
Print on paper, endless copies
8 inches at ideal height x 43 x 28 1/2 inches (original paper size)

"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)]

"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)]

"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)

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"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)

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)

"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)]

PURPOSEFUL VARIATIONS WITHIN THE BODY OF PAPER STACK WORKS:
The works below follow the Core Tenets for Paper Stack Works with the exception of the variations described here:

"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

"Untitled", 1988 is the only paper stack work that includes a pedestal as part of the installation of the work.

"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

"Untitled" (White Legal), 1989 is one of two paper stack works that include a vertical magazine rack as part of the installation of the work.

"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

"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.

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"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

"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
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)

"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
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

"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 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
Print on paper, endless copies
10 inches at ideal height x 29 x 23 inches (original paper size)
Edition of 3

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

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"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

"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
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

"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
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

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

"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)]

"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.

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