

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.

While each body of work follows its own set of guiding principles, Gonzalez-Torres's practice utilized intentional variations, within and between bodies of work, in order to foster engagement and questioning. "Untitled" (Sagitario), 1994-1995 has its own core tenets.

CORE TENETS FOR GONZALEZ-TORRES'S "UNTITLED" (SAGITARIO), 1994-1995

FELIX GONZALEZ-TORRES

"Untitled" (Sagitario)

1994-1995

Medium varies with installation, water

24 x 12 feet overall

Two parts: 12 feet in diameter each

FGTF# GF1995-011

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- "Untitled" (Sagitario), 1994-1995 is a unique artwork.
 - The uniqueness of Gonzalez-Torres's manifestable works is linked to ownership.¹
 - This work, as with all manifestable works, exists regardless of whether it is physically manifest.
 - The owner has the right to choose to manifest this work at any time within the specific, yet open-ended parameters of the work.
 - A manifestation of this work consists of two identical circular reflecting pools, each 12 feet in diameter, ideally installed in an indoor space.^{2,3} The pools are intended to appear to be just touching at one point.⁴ The pools are filled completely with water. The pools are fabricated/installed in such a way that makes possible a nearly imperceptible exchange of water between the two pools. The pools are embedded directly in the floor of the exhibition space; the edges of the pools and the water levels in the pools are flush with the floor. While the work is installed, the water levels are ideally intended to be maintained so that the water remains flush with the floor, allowing for the possibility of the nearly imperceptible exchange of water between the pools. (The water in the pools is intended to remain clean.)⁵
 - If an owner has chosen to lend the work for an exhibition, the owner may choose to simultaneously install the work.
 - By choosing to lend the work, the owner is thereby temporarily extending to the authorized borrower(s) throughout the term of the loan the rights and responsibility to make decisions about the work, within the specific, yet open-ended parameters of the work.⁶
 - An authorized manifestation of "Untitled" (Sagitario) is the work and should be referred to only as the work.
 - Regardless of how the work may vary with each manifestation, each element of the work's caption remains consistent, including: the precise wording and punctuation of the title (including placement of quotation marks and parentheses), the date of the work, the specified medium and description of dimensions.

- This work is accompanied by a Certificate of Authenticity and Ownership.^{7 8}

¹ While there may be works by Gonzalez-Torres whose owners 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.

² Fabrication methods and materials for the pools were purposefully left open-ended by Gonzalez-Torres, allowing varying methods and materials to be used in ongoing manifestations of the work.

³ It is possible that fabrication methods for the pools may result in two pools that differ slightly but still appear identical.

⁴ Depending on the fabrication methods and materials used to manifest the work, there may appear to be a narrow space between the pools, but ideally they should appear to touch.

⁵ Preparatory drawings for a planned exhibition of "Untitled" (Sagitario) reference the audio element of another work, "Untitled", 1994-1995 [FGTF GF#1995-010]; these notes indicated that in the event of the two works being installed in relative proximity, the audio element would be loud enough to cause the water in the pools to ripple. Although the artist chose not to install these two works in such close proximity, it is interesting to take note of this relationship that the artist was initially exploring.

⁶ The owner is requested to use discretion in accepting or rejecting the loan of the work for exhibitions – prioritizing exhibitions that add to the discourse around Gonzalez-Torres's work, and prioritizing borrowers who understand that by borrowing the work they are taking on rights and responsibilities to engage with the work, and who understand the work's ability to shift over time.

⁷ Gonzalez-Torres intended for the Certificates of Authenticity and Ownership to be issued anew in the name of the current owner for as long as possible. If/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 implemented. (*See Footnote 1.*)

⁸ 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 express ideas.