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" (A PORTRAIT), 1991/1995

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" (A Portrait)*, 1991/1995 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 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.

FELIX GONZALEZ-TORRES
"*Untitled" (A Portrait),* 1991/1995
Video, monitor, pedestal, and chairs
Overall dimensions vary with installation
Video: 5 minutes

"Untitled" (A Portrait), 1991/1995 is a unique work.

The work consists of a video, monitor, pedestal, and two matching chairs.

The video is approximately 5 minutes long (set to repeat on an unabridged loop while the work is on view). The video consists of phrases in simple white lettering that individually fade in and out, in varying locations on a black background.

The video plays on a monitor that is centered on top of a pedestal. The monitor is a standard/basic model.[1] The pedestal is approximately 30 inches high and proportional to the size of the monitor.

Facing the pedestal and monitor, are two matching chairs placed side-by-side. The chairs, ideally 'Series 7' chairs by Arne Jacobsen, are centered in front of the monitor and placed at a distance from which seated viewers can comfortably read the text. (Gonzalez-Torres indicated a preference for the chairs to be white.)
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:

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The 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.

The possibility for the work to be manifested with ease is an ongoing intention of 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 manifesting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.[3]

Decisions about a particular manifestation of the work may shift each time the work is installed, and potentially throughout each manifestation.[4]

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

Gonzalez-Torres utilized each element of the artwork's caption as a vehicle for conceptual information; if and when the title,[5] 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.[6] [7]

The original monitor, chairs and pedestal Gonzalez-Torres used for the work are intended to be used as a guideline.[8]

"Untitled" (A Portrait), 1991/1995 is accompanied by a *Certificate of Authenticity and Ownership*.[9]

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 particular monitor used for each manifestation may vary. If the monitor does not include an integrated media player, a separate player may be used but should be hidden from view.

[2] The work exists regardless of whether it is physically manifest.

[3] While manifestable 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.

[4] 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.

[5] 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.

[6] 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].)

[7] 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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[8] Gonzalez-Torres's choice of materials was influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

[9] Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for this work to be issued anew in the name of the current owner for as long as possible.

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