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 GONZALEZ-TORRES'S MIRROR 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 mirror works is a unique artwork.

Each mirror 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.[1]

The owner, or an authorized borrower, has the right and responsibility to reflect on the following core tenets when exhibiting the work:

> Each mirror 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.
>
> Each authorized manifestation of a mirror work is the work and should be referred to only as the work.
>
> The possibility for the works to be manifested with ease is an ongoing intention of the work.

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In the ideal installation of each of the mirror works, the mirror(s) are intended to be embedded in the wall so that the surface of the mirror(s) is flush with the surface of the 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 exhibiting the work, within the borrower's interpretation of the specific, yet open-ended parameters of the work.[2]

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

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,[3] date, medium and/or dimensions are listed, each element of the caption remains consistent regardless of any given manifestation/configuration or how the work may change throughout a manifestation.[4] [5]

The original mirrors Gonzalez-Torres used for these works is intended to be used as a guideline.[6]

Mirror works are accompanied by Certificates of Authenticity and Ownership. [7]

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 mirror works exist regardless of whether they are physically manifest.

[2] While mirror 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.

[3] 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.

[4] 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].)

[5] 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.)

[6] Gonzalez-Torres's material choices were influenced by aesthetic and conceptual considerations, as well as being influenced by what was readily accessible.

[7] Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for mirror 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 MIRROR WORKS:

"Untitled" (March 5th) #1, 1991
Mirror
12 x 24 inches, 12 inches diameter each
Ideally installed at head height

"Untitled" (Orpheus, Twice), 1991
Mirror
Dimensions vary with installation
195 x 150 centimeters (76 3/4 x 59 inches)
Two Parts: 195 x 70 centimeters (76 3/4 x 27 1/2 inches) each

"Untitled" (Fear), 1991
Blue mirror
30 5/8 x 25 7/8 inches

Related work:

"Untitled" (Fear), 1992
Blue mirror
8 1/4 x 30 1/2 x 30 1/2 inches

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