

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 nature and structure 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. The Foundation has developed a format to provide access to such language, referred to as 'Core Tenets,' for those works/bodies of works that have specific, yet sometimes open-ended parameters.

CORE TENETS FOR GONZALEZ-TORRES'S BILLBOARD WORKS

While each body of work follows its own set of rules, Gonzalez-Torres's practice includes purposeful contradictions, within a body of work and between bodies of work, in order to foster engagement and questioning. See a complete list of all billboard works as well as information on the variations following the Core Tenets.

- Each of the billboard works is a unique artwork.¹
- The uniqueness of Gonzalez-Torres's manifestable works is linked to ownership.²
- The billboard works, as with all manifestable works, exist regardless of whether they are physically manifest.
- The owner has the right to choose to manifest the work at any time within the specific, yet open-ended parameters of the work.
- Each billboard work has a specific image/text that is integral to the work and remains consistent from one manifestation to the next.
- It is essential to billboard works that they be installed in multiple public/outdoor locations. It is a priority that these locations be situated in varied neighborhoods and/or contexts where diverse populations typically encounter information at billboard format and scale.
- When publicly exhibited, the ideal number of outdoor billboard locations is twenty-four. While there may be more, it is intended for the billboards to be installed in at least six outdoor locations concurrently.³
- Provided the public/outdoor billboard location requirements have been fulfilled, the authorized exhibitor has the option to install the billboard work in one location within an exhibition space. In such cases this billboard should be installed at billboard-scale using billboard materials and methodologies, and ideally span from floor to ceiling and whenever possible from wall to wall, with the priority being from floor to ceiling.
- The medium of the work is specified as 'Billboard,' conveying the use of any standard billboard materials and methods.
- The billboard works must always be manifested at billboard-scale.
- It is essential to billboard works that the specific image/text for each work must fill the allotted space at each billboard location completely; therefore, in the case of a billboard work with photographic imagery, the image may be cropped (but not otherwise altered) in order to do so.
- It is essential to billboard works that no additional information, text, or images of any kind be superimposed on the billboard work by the exhibitor.

- Documentation of each billboard location (photographic and location information) is essential, as each location is an integral part of the work.
- Ideally the billboard work remains in outdoor locations for the duration of any corresponding public exhibition (regardless of whether the specific locations remain consistent throughout the exhibition).
- Each billboard work can exist in more than one set of locations at a time.
- 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.⁴
- Each authorized manifestation of a billboard work is the work and should be referred to only as the work.
- Regardless of how the work may vary with each manifestation and throughout the course of 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.
- Billboard works are accompanied by Certificates of Authenticity and Ownership.^{5 6}

¹ With the exception of "Untitled" (For Parkett), 1994 [FGTF# GF1994-003], which was made in an edition of 84 with 15 APs.

² 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.

³ The owner has the exclusive right to choose to install a single billboard in one individual location at any time.

⁴ 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 borrowers who understand that by borrowing the work, they are taking on rights and responsibilities to engage with the work and understand the work's ability to shift over time.

⁵ Gonzalez-Torres intended for the Certificates of Authenticity and Ownership for works to be issued anew in the name of the current owner for as long as possible. 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. (See also footnote 2.)

⁶ 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.

COMPLETE LIST OF GONZALEZ-TORRES'S BILLBOARD WORKS:

"Untitled", 1989 [FGTF# GF1989-013]
"Untitled" (The New Plan), 1991 [FGTF# GF1991-002]
"Untitled", 1991 [FGTF# GF1991-084]
"Untitled" (It's Just a Matter of Time), 1992 [FGTF# GF1992-011]
"Untitled", 1992 [FGTF# GF1992-014]
"Untitled", 1992 [FGTF# GF1992-018]
"Untitled" (For Jeff), 1992 [FGTF# GF1992-021]
"Untitled", 1991-1993 [FGTF# GF1993-010]
"Untitled" (Strange Bird), 1993 [FGTF# GF1993-014]
"Untitled" (Portrait of Austrian Airlines), 1993 [FGTF# GF1993-022]
"Untitled", 1994 [FGTF# GF1994-001]
"Untitled" (For Parkett), 1994 [FGTF# GF1994-003]
"Untitled", 1995 [FGTF# GF1995-001]
"Untitled", 1995 [FGTF# GF1995-006]
"Untitled", 1995 [FGTF# GF1995-007]
"Untitled", 1995 [FGTF# GF1995-009]
"Untitled", 1994-1995 [FGTF# GF1995-010]

PURPOSEFUL VARIATIONS WITHIN THE BODY OF BILLBOARD WORKS:

"Untitled", 1989 [FGTF# GF1989-013]

(Description of this work's variation currently unavailable)

"Untitled", 1991-1993 [FGTF# GF1993-010]

(Description of this work's variation currently unavailable)

"Untitled" (Portrait of Austrian Airlines), 1993 [FGTF# GF1993-022]

(Description of this work's variation currently unavailable)

"Untitled" (For Parkett), 1994 [FGTF# GF1994-003]

(Description of this work's variation currently unavailable)

CORE TENETS FOR "UNTITLED", 1994-1995 [FGTF GF#1995-010] *(In process – draft available [here](#))*

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