

TO FOLLOW ARE DESCRIPTIONS OF THE CORE TENETS FOR GONZALEZ-TORRES'S CANDY WORKS.

Complete list of Gonzalez-Torres's candy works:

"Untitled" (Fortune Cookie Corner), 1990 [FGTF# GF1990-013]
"Untitled" (A Corner of Baci), 1990 [FGTF# GF1990-020]
"Untitled" (USA Today), 1990 [FGTF# GF1990-032]
"Untitled" (Welcome Back Heroes), 1991 [FGTF# GF1991-001]
"Untitled" (Revenge), 1991 [FGTF# GF1991-004]
"Untitled" (Lover Boys), 1991 [FGTF# GF1991-009]
"Untitled" (Lover Boys), 1991 [FGTF# GF1991-015]
"Untitled" (L.A.), 1991 [FGTF# GF1991-016]
"Untitled" (Placebo), 1991 [FGTF# GF1991-020]
"Untitled" (Rossmore II), 1991 [FGTF# GF1991-026]
"Untitled" (Ross), 1991 [FGTF# GF1991-030]
"Untitled" (Throat), 1991 [FGTF# GF1991-035]
"Untitled" (Blue Placebo), 1991 [FGTF# GF1991-057]
"Untitled" (Public Opinion), 1991 [FGTF# GF1991-063]
"Untitled" (Portrait of Ross in L.A.), 1991 [FGTF# GF1991-064]
"Untitled" (Para Un Hombre En Uniforme), 1991 [FGTF# GF1991-076]
"Untitled" (Portrait of Dad), 1991 [FGTF# GF1991-079]
"Untitled" (Portrait of Marcel Brient), 1992 [FGTF# GF1992-009]
"Untitled", 1992 [FGTF# GF1992-024]
"Untitled" (Placebo – Landscape – for Roni), 1993 [FGTF# GF1993-015]

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.

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- Each of the candy works is a unique artwork.
 - The uniqueness of Gonzalez-Torres's manifestable works is linked to ownership.¹
 - The candy 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.
 - If and when the work is manifest (and candies are present), it is integral that individuals must be permitted to choose to take individual pieces of candy from the work.^{2 3}
 - Each candy work's medium states "endless supply"
 - Each candy work can exist in more than one place at a time.
 - The possibility for the work to be manifested with ease is an ongoing intention of 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 each authorized borrower's interpretation of the specific, yet open-ended parameters of the work.⁴

- As part of an exhibitor’s interpretation of the parameters of the work, the owner (or, in the case of loans, the authorized borrower) has the right to make decisions on an ongoing basis and throughout the course of an exhibition, including: how the candy is replenished, how it is maintained, where and how it is installed in a space, as well as which particular candies are used and how the candy will be sourced for each manifestation.⁵
- Each authorized manifestation of a candy 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.
- Candy works are accompanied by Certificates of Authenticity and Ownership.^{6 7}

¹ 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.

² Individual pieces of candy, and pieces of candy taken collectively, do not constitute a unique work nor are they considered the work. The Foundation refers to this material as “individual pieces of candy from a manifestation of [title and date of work] from [exhibition details, when known]”.

³ Gonzalez-Torres did not want individuals to be instructed to take pieces of candy from the work. However, in his lifetime, if an institution felt the need to address the amount of candy individuals might take, Gonzalez-Torres allowed exhibitors to display a 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 candy from the work but may have implied a limit of how many. An example of a label that had been used in his lifetime read: “Please take only one.”

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 The original choice of candy was influenced by color and readily available products. The general characteristics of the original candy are a reference, and each manifestation of the work may be influenced by product availability and local suppliers as part of the principle of ease of manifestation. The Foundation maintains that the candies are intended to be consistent throughout any given installation for each manifestation of the work.

⁶ 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 1.)

⁷ 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 ability to articulate ideas.