Artist Resources – Felix Gonzalez-Torres (Cuban-American, 1957-1996)

Felix Gonzalez-Torres Foundation | Gonzalez-Torres at David Zwirner | Gonzalez-Torres at MoMA

Gonzalez-Torres, 1991

Read an interview with the artist that appeared in Flash Art International in 1991, conducted by art critic and curator Robert Nickas. Another long-form interview was done with Hans Ulrich Obrist in 1994.

Projects 34: Felix Gonzalez-Torres was at MoMA in 1992, a pivotal exhibition consisting of *"Untitled" (billboard of an empty bed)* in the gallery and on 24 billboards around New York City. Read an article about this important exhibition in Smarthistory by Dr. Thomas Folland.

In 2007, *Felix Gonzalez-Torres: America* was at the United States Pavillion for the Venice Biennale. Read an article about the exhibition in Frieze.

Felix Gonzalez-Torres: Specific Objects without Specific Form was a major traveling exhibition that first launched in 2010 at Fondation Beyeler. The exhibition then traveled to WIELS Contemporary Art Centre and MMK Frankfurt. Watch a video about the Frankfurt installation and a conversation about the exhibition in Basel with the curator, Elena Filipovic, and artist Carol Bove.

PLATEAU and Leeum Seoul installed *Felix Gonzalez-Torres, Double* in 2012, the artist's first solo exhibition in Asia. See installation images in Designboom.

Felix Gonzalez-Torres: This Place was at the Metropolitan Arts Centre, Belfast in 2015, featuring works made between 1987 and 1994.

In 2016, there were three concurrent exhibitions of Gonzalez-Torres's work curated by Julie Ault and Roni Horn: Hauser & Wirth, London, Andrea Rosen, New York, and Massimo De Carlo, Milan. Read a review about all three in The Guardian by Adrian Searle.

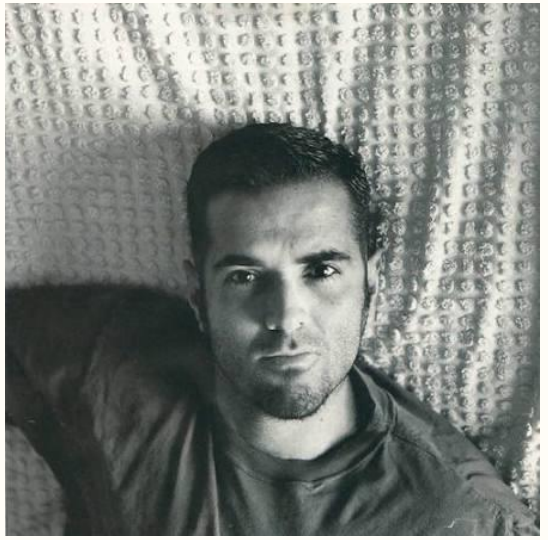
The Savannah College of Art and Design installed a solo exhibition in 2017, exploring "the fragile boundaries between public and private domains and his use of abstraction as a vehicle for political critique." The following year, MoMA PS1 installed a feature of *"Untitled" (Death by Gun)* on a similar topic.

Dia Beacon installed *"Untitled" (Loverboy) (1989)* in 2024 as the museum's first acquisition and exhibition by the artist.

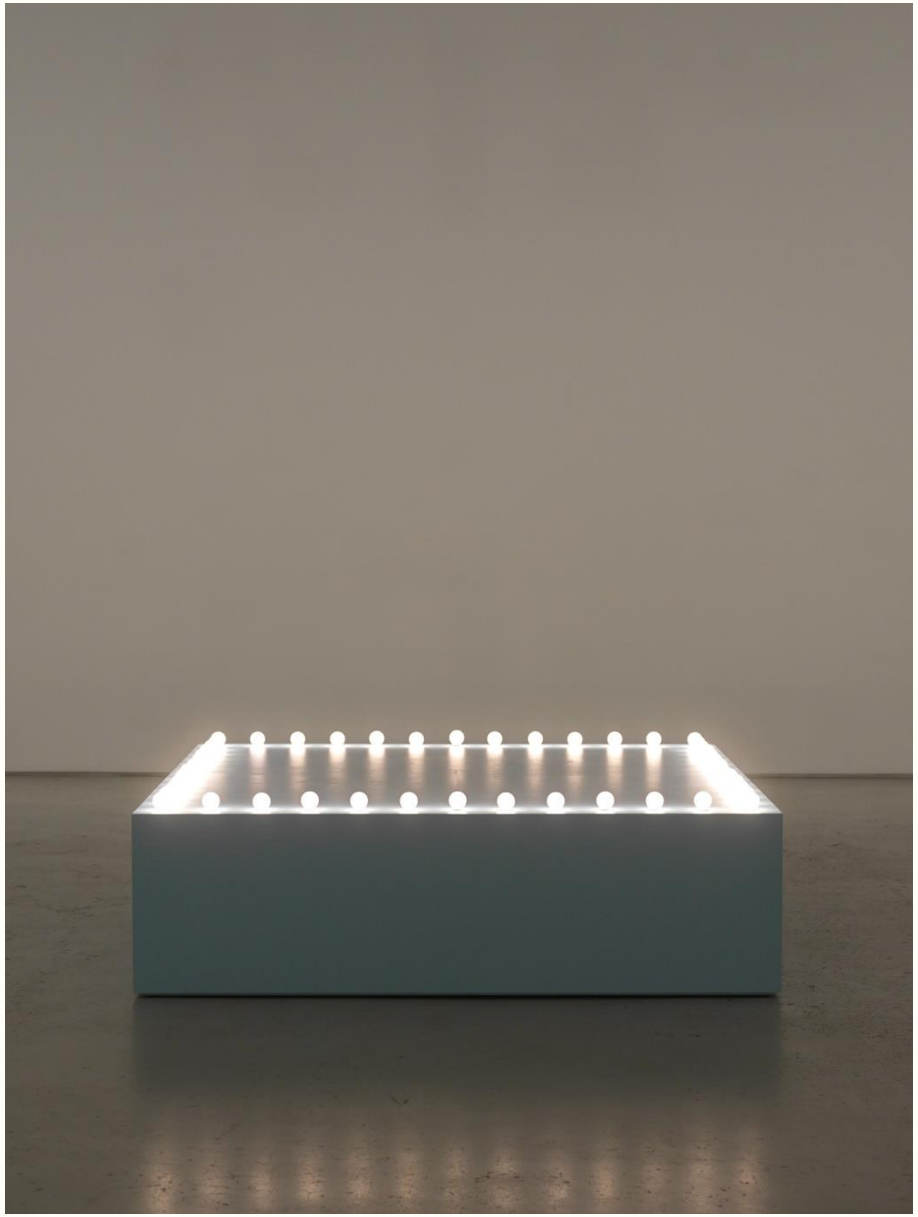
The National Portrait Gallery opened *Felix Gonzalez-Torres: Always To Return* in 2024, "focused on the artist's deep engagement with portraiture and the construction of identity, as well as how history is told and inherited." Read reviews in Burlington Contemporary and artnet.

In 2026, *Felix Gonzalez-Torres: Sweet Revenge* was at the Reina Sofía as the artist's first large-scale presentation in Madrid. Read a review in Hyperallergic and watch a video on YouTube. That same year *"Untitled" (Go-Go Dancing Platform)* was featured at Hauser & Wirth, who hosted a conversation about performativity in the artist's work. Read a review of the gallery installation in the New York Times.

The Metropolitan Museum of Art in New York opens *Felix Gonzalez-Torres: The Spaces Between* in 2027, the first museum survey of the artist's work in New York in over 30 years. Read an article about the exhibition in Hyperallergic.



Gonzalez-Torres, *Bed,* 1988



Felix Gonzalez-Torres (Cuban-American, 2957-1996)
"Untitled" (Go-Go Dancing Platform), 1991
Wood, light bulbs, light sockets, electrical cord, and paint

Private Collection; L2026:75.1

On view October 24, 2026 – February 7, 2027

"Above all else, it is about leaving a mark that I existed: I was here. I was hungry. I was defeated. I was happy. I was sad. I was in love. I was afraid. I was hopeful. I had an idea and I had a good purpose and that's why I made works of art." – Felix Gonzalez-Torres

Gonzalez-Torres is one of the most influential artists of the late 20th century. Born in Guáimaro, Cuba, the artist studied at the University of Puerto Rico before moving to New York City. His deeply political and personal work was informed by broader conceptual and minimalist movements, created in the midst of the AIDS epidemic.

"Untitled" (Go-Go Dancing Platform) is one of the artist's most significant artworks, completed after the death of his partner, Ross Laycock, from complications due to AIDS. The painted blue platform with 48 light bulbs becomes a stage for a dancer once a day at unscheduled times. Listening to their own music on headphones, the unchoreographed dances radiate the joy and open vulnerability of queer dance club culture. When left unoccupied, the platform becomes a site of profound absence and grief, serving as a distinct reminder of loss. At the same time, the empty platform offers the potential for activation, hopefully awaiting its next dancer.