A Multiplicity of Futures
Amid a pandemic and unrest, an artist's pile of fortune cookies has spread around the world.

BY VICTORIA BURNETT

It is a quiet homecoming: a mound of fortune cookies on a Havana rooftop overlooking a wide, green river. Art lovers come in ones and twos, cranking open a cookie to read their fortunes, sometimes popping the treat in their mouths.

The cookie pile is part of "Untitled" (Fortune Cookie Corner), a 1990 work by Felix Gonzalez-Torres that has been installed, mid-pandemic, as a collective work in hundreds of locations around the world. It is the first work by Gonzalez-Torres, who was born in Cuba but identified as American, to be made on the island, according to the Felix Gonzalez-Torres Foundation.

"It's like he's here, looking at Cuba, at the landscape, at his orchids," said Jorge Fernandez, director of Cuba's National Museum of Fine Arts, referring to the deities of Santeria, the syncretic religion practiced by many Cubans. Mr. Fernandez, who spoke by phone from Havana, was one of 1,000 people invited by Andrew Rosen Gallery and David Zwirner Gallery to participate in the project.

The work, which Mr. Fernandez installed on May 25 above the studio of the Cuban artist Wilfredo Prieto, "emits a kind of vibration," he said, adding, "It gives me goose bumps."

"Untitled" (Fortune Cookie Corner) originally involved 10,000 cookies and was one of the first in a series of edible sculptures mainly made from candies. The two galleries, which represent the artist's estate, invited friends, artists, curators and fans of Gonzalez-Torres's work to create a collective installation, each piling 250 to 1,000 cookies and exhibiting them from May 25 to July 5. The piles are to be replenished once, on June 14.

Ms. Rosen said she came up with the project in April, when much of the world was locked down, hoping that it would prompt people to reflect on notions of public and private space, loss and regeneration, and the value of our existence when we are shut away at home.

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**Seeing a Multiplicity of Futures**

Gonzalo Torres, who was born in Guadalajara, Mexico, started his career as a sculptor, much of his work is in New York. Actually, he is now in Cool Future.

The exhibition opened yesterday at the opening of Gonzalo Torres's work at a small, unassuming space in Manhattan's Meatpacking District. The artist, who has been living in New York for about two years, has been working on a series of sculptures, most of which are in metal, but a few are in wood.

The sculptures, which are simple, geometric shapes, are made from iron, steel, and wood. They are mounted on a wall and are on display in the exhibition space.

Torres's work has been described as "a hybrid of sculpture and installation," and it has been exhibited at various venues in New York City, including the Museum of Modern Art and the Whitney Museum of American Art.

"I think of my work as a way to explore the relationship between the natural and the artificial," Torres said in an interview with the New York Times.

The exhibition, which is sponsored by the Museum of Modern Art, runs through April 30.

**Good fortunes at the Fingerprint transportation hub.**

"As far as I know, almost 100 people from around the world have already visited the work," Torres said. "I think it's a great opportunity to explore the relationship between the natural and the artificial."