



A queer tour of LACMA's David Geffen Galleries

By Ignacio Darnaude for Out | July 30, 2026



Ken Gonzales-Day, *Run Up*, 2002, inkjet print (pigment based), 58.5 x 73.25 x 2.25 in, Purchased with funds provided by Paula Ely and Cesar Rueda with additional funds provided by the Ralph M. Parsons Fund

These 20 works uncover LGBTQ+ history hiding in plain sight at the Los Angeles County Museum of Art.

The new David Geffen Galleries at the Los Angeles County Museum of Art (LACMA) have transformed the city's skyline and the way we experience art. Since opening in April, the striking elevated structure has invited visitors to abandon the traditional chronological route and instead explore thousands of works arranged around four bodies of water — the Atlantic Ocean, Mediterranean Sea, Indian Ocean, and Pacific Ocean.

As you wander freely between continents, cultures, and centuries, unexpected connections emerge, making it an ideal setting for a queer tour of the collection. Hidden in plain sight are portraits of queer figures, ancient sculptures that challenge binary ideas of gender, homoerotic mythological scenes, and masterpieces whose gay subtext becomes unmistakable once you know where to look.

I have selected 20 highlights that illustrate how queer lives, desires, and identities have always been an integral part of art history. So, put on comfortable shoes, resist getting distracted by the spectacular views of Los Angeles, and prepare to experience LACMA through an entirely different lens.

Ken Gonzales-Day's haunting landscapes

Gallery 30 in the Pacific Ocean Galleries features one of Ken Gonzales-Day's haunting landscapes. His series *Searching for California's Hang Trees* (2002–2007) documents sites where lynchings occurred, deliberately excluding the victims to focus attention on the landscape itself. Gonzales-Day's research revealed that Native Americans, Chinese immigrants, and Latinos were among the primary victims of lynching in early California, expanding the national conversation about racial violence beyond the American South.