

A R T W O R L D

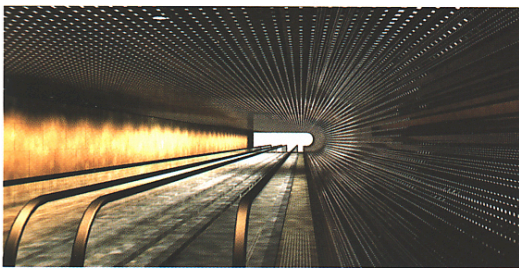
LACMA Gets More Big Bucks

The Los Angeles County Museum of Art has received a gift of \$55 million from philanthropists Lynda and Stewart Resnick for the second phase of the LACMA campus renovation and expansion, designed by Renzo Piano (Lynda Resnick is vice-chair of the board of trustees). The bulk of the gift, \$45 million, is to help fund the museum's ongoing renovation and expansion, while the remaining \$10 million is in the form of promised gifts of artworks. The first phase of the LACMA expansion included the opening of the Broad Contemporary Art Museum (BCAM) in February [see *A.I.A.*, May '08], for which life trustee Eli Broad gave the museum \$56 million to construct his namesake building.

In honor of the Resnicks' gift, LACMA will name a new building after the couple. Scheduled to open in 2010, the Resnick Exhibition Pavilion will be used for special exhibitions, freeing up space elsewhere for the permanent collection. The pavilion will be a single-story structure, clad in glass and travertine, sited north of BCAM. Phase two of the expansion scheme also calls for the renovation of LACMA West in the former May Company building.

Tunnel Vision

For the past 10 years, the National Gallery of Art in Washington, D.C., has sought an artist to cast in a new light one of its most heavily trafficked yet essentially unnoticed spaces: the underground passageway between the museum's east and west buildings. In September, it announced that New York-based Leo Villareal had begun work on a site-specific project comprising 42,000 LEDs embedded in channels running along the ceiling and walls of the 200-foot-long tunnel,



Rendering of Leo Villareal's project for the National Gallery of Art.

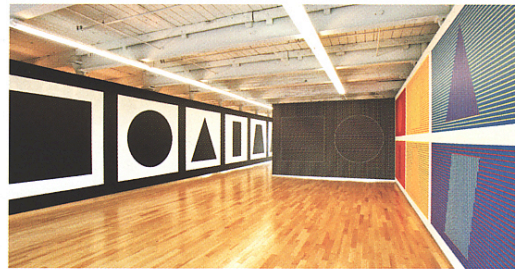
A few years before his death in 2007, Sol LeWitt began working with Jock Reynolds, the director of the Yale University Art Gallery, on what would become "Sol LeWitt: A Wall Drawing Retrospective," which will open Nov. 16 at Mass MoCA and remain on view there for 25 years. The show in North Adams, Mass., is a collaborative effort by the two museums, along with the Williams College Museum of Art, located a few miles away in Williamstown. Yale owns many LeWitt works, and the artist bequeathed his entire wall drawing archive to the university; most of the pieces in the exhibition are from those holdings or were lent by the LeWitt estate. The rest came from public and private collections all over the world. (Though collectors are usually allowed to realize a wall drawing in only one location at a time, the artist gave certain collectors special permission to create "copies" at Mass MoCA.)

Between 1968 and 2007, LeWitt—with countless assistants—completed 1,254 wall drawings; 100 of them cover nearly an acre of wall space at Mass MoCA. They were completed over a six-month period by 24 of LeWitt's long-time assistants, along with dozens of students from Yale, Williams and other colleges. (Mass MoCA's website has a floor plan with detailed information about each drawing,

which contains a moving walkway. As with his other projects, including a permanent installation at the Albright-Knox Art Gallery in Buffalo, the artist is using custom software to create abstract patterns that rhythmically flow across blinking matrices of white lights.

The National Gallery points to the installation as evidence of its commitment to contemporary art, which some critics have accused it of slighting. Rumored to have cost about \$750,000, the Villareal project is funded by museum trustees Victoria P. Sant and Sharon P. Rockefeller. At this writing, it is expected to be completed in November and will be on view for about a year. Molly Donovan, associate curator of modern and contemporary art, said that any decision about extending the run of the project—

LeWitt Writ Large



Installation view of one of the Sol LeWitt galleries at Mass MoCA.

including where and when it was first created, as well as time-lapse video footage from this summer's massive installation.) All 100 abstract drawings, from the early graphite works to more recent boldly colored and swirling knots, are installed in a 27,000-square-foot, three-story building reconfigured to include added interior walls. The Williams College Museum of Art will organize annual interdisciplinary programs and short-term exhibitions at Mass MoCA and at home during the long run of the show.

—Leigh Anne Miller

will maintain it as is, using vacant space for offices and storage until a long-range plan is developed.

Complicating matters for the museum is the fact that several artists, including Max Gimblett, reside on three floors of the building and are protected by the city's Loft Law. The museum has been a catalyst in the ongoing transformation of the neighborhood—decried as character-killing by some observers—so the last thing it needs is to be accused of displacing artists. The museum's facade, a gridded metal skin, has an undeniable affinity with the surrounding restaurant-supply stores that hawk their stainless-steel wares on the sidewalk, including the seller's store, which will relocate across the street in about six months. At this writing, a new ground-floor tenant has not been found.

New Museum Buys Neighbor

Joining the ranks of recently expanded museums that want to keep expanding—Tate Modern and the Museum of Modern Art among them—the New Museum in New York announced on Sept. 9 that it had acquired an adjacent six-story building for \$16.6 million. The building, which had been on the market for a few years, was owned by the restaurant supply store that occupies the majority of the structure. The museum opened in its new \$50-million home, designed by the Tokyo-based firm Sanaa, on the Bowery in December 2007. According to a press release, there are no immediate plans for the neighboring building. The museum

Buenos Aires Art Center Reopens

Fundación Proa in Buenos Aires will reopen in an expanded and renovated facility on Nov. 22. The \$7.5-million building redesign was conceived by the Milan-based team of Giuseppe Caruso and Agata Torricella, who restored the original 19th-century mansion that has served as the foundation's home since its inception in 1996. The project integrates the mansion with two

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