



## LACMA'S TRANSFORMATION: PHASE II

The second phase of LACMA's *Transformation* builds upon the unification of the museum's campus with the addition of the Lynda and Stewart Resnick Exhibition Pavilion, a flexible, naturally lit structure dedicated to the presentation of art. When combined with the Broad Contemporary Art Museum (BCAM), which was completed during Phase I, LACMA has added nearly 100,000 square feet of gallery space since 2008. Outdoor artist projects, a keystone of the *Transformation* initiated in Phase I, continue to play an integral role in Phase II with the addition of Michael Heizer's *Levitated Mass 2006-2009* as well as the extension of Robert Irwin's Palm Garden, begun in 2008. Additionally, the BP Grand Entrance will evolve to incorporate a glass-walled restaurant designed by Renzo Piano and a single ticketing area.

### Phase II Includes:

- The construction of the Lynda and Stewart Resnick Exhibition Pavilion, a free-standing, 45,000 square foot single-story building, located directly north of the Broad Contemporary Art Museum (BCAM) and atop the Pritzker Parking Garage, both built in Phase I; featuring a naturally lit open floor plan, concrete floor, and a saw-tooth roof with vertical glazing; designed by Renzo Piano and opens to the public October 2, 2010.
- The rehabilitation of the surrounding park, as part of the Kelly and Robert Day Gardens, which include the expansion of Robert Irwin's grid of palm trees to the areas around the Resnick Pavilion and other buildings on LACMA's campus.
- The reconfiguration of space in the BP Grand Entrance, including a new restaurant designed by Renzo Piano and a centralized ticketing area. Both will be sited along the eastern side of the Grand Entrance in a glass and steel structure. Existing ticketing booths,

repurposed shipping containers, will be removed. Restaurant is scheduled to open January 2011.

- The installation of Michael Heizer's *Levitated Mass 2006-2009*, a boulder weighing 683,000 pounds that will be suspended on two concrete rails, enabling visitors to walk through the carved-out earth underneath; to be sited just north of the Resnick Pavilion and slated to be installed fall 2011.

Future plans for Phase II also include the renovation of LACMA West (the 300,000-square-foot former May Company building) and the addition of artists' projects such as James Turrell's *Missed Approach* and *Boullée's Boule*, both slated for LACMA West, and Jeff Koons's *Train*. The latter, a seventy-foot replica of a 1940s locomotive to be suspended from a 161-foot-tall crane, would dangle over the north piazza adjacent to the BP Grand Entrance, releasing steam, rotating wheels, and chugging three times a day. Feasibility studies for the project, made possible by the Annenberg Foundation, are nearing completion.

#### **Phase I: Completed February 2008**

Phase I of LACMA's *Transformation* began the unification and expansion of the museum's campus. The project added 60,000 square feet of new gallery space via BCAM; a new central gathering space, the BP Grand Entrance; the Dona S. and Dwight M. Kendall Concourse, which enables visitors to easily traverse the galleries and piazzas across LACMA's campus; and the Jeanne and Anthony Pritzker Family Foundation Parking Garage, which occupies two levels underground with dedicated spaces for more than 500 self-parked cars or 700 valet-parked cars. Existing areas were reenvisioned, such as the interior of the Ahmanson Building, which links the east and west sides of the campus while also redirecting the flow of foot traffic through the building. Tony Smith's *Smoke*, a massive aluminum sculpture and recent museum acquisition, is installed at the foot of the newly created staircase in the Ahmanson's David Bohnett Atrium.

The addition of the BCAM galleries advanced LACMA's strategy to integrate contemporary art into its exhibitions and public programs and to explore

the interplay of the art of our time with that of the past, as is underscored by the 2008 reinstallation of the entire Latin American collection. The reinterpreted space incorporates innovative casework design for the art of the ancient Americas collection built by renowned Los Angeles artist Jorge Pardo, providing a fresh context for viewing objects that are hundreds of years old. Further, the BCAM gallery space has enabled LACMA to shift and reorganize several major areas of its collections, including the 350-piece installation of modern works, encompassing objects from the Robert Gore Rifkind Center for German Expressionist Studies and the Lazarof Collection, acquired in 2008. The installation occupies 22,000 square feet of space in the dramatically refurbished Ahmanson Building. The American and Korean art collections have both been prominently reinstalled as well and the majority of the European painting and sculpture collection has returned to public view, also in a dramatically revitalized space.

**Key Dates**

June	2003	Eli and Edythe Broad make lead gift to <i>Transformation</i> campaign to add a contemporary art building (BCAM) to LACMA campus
Oct	2003	Renzo Piano invited to create master plan for LACMA
Feb	2004	LACMA Board approves master plan
May	2004	LACMA announces selection of Renzo Piano; reveals designs to public
Apr	2004	Launch of capital campaign (silent phase among Board members only)
Jul	2004	Tax-exempt bond financing secured
Nov	2005	Andrea Rich retires as President and Director; Ogden Drive closed
Dec	2005	Construction begins
Mar	2006	Ancient animal remains found on site
Apr	2006	Michael Govan appointed as CEO and Wallis Annenberg Director
Mar	2007	Construction of BP Grand Entrance begins; Phase I fundraising surpasses \$150 million goal
Sep	2007	Parking structure complete
Jan	2008	Phase I fundraising concludes at \$201 million
Feb	2008	BCAM and other Phase I features open to the public
Sep	2008	Lynda and Stewart Resnick donate \$55 million to LACMA, \$45 million to be used to build the Lynda and Stewart Resnick Exhibition Pavilion
Oct	2010	Lynda and Stewart Resnick Exhibition Pavilion opens to the public

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