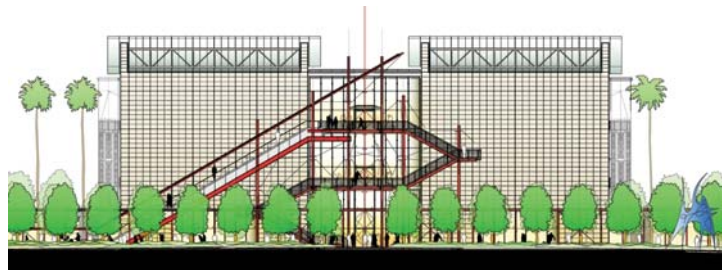


**BCAM AT LACMA**

The Broad Contemporary Art Museum (BCAM), opening February 16, 2008, is the centerpiece of the Los Angeles County Museum of Art's (LACMA) *Transformation*—an ambitious program of expansion and renovation. Designed by Renzo Piano, founder, Renzo Piano Building Workshop, BCAM has been made possible thanks to a \$60 million donation from Eli and Edythe Broad, including \$50 million to the museum's capital campaign and a pledge to cover the cost of the building over \$50 million. The remaining \$10 million was donated to fund acquisitions and was used in part in 2007 to purchase Richard Serra's monumental sculpture *Band* (2006). Mr. Broad is a longtime LACMA Trustee, and he and Mrs. Broad are among the world's most generous philanthropists, with interests that include the arts, education, and science.

The three-story BCAM includes 60,000 square feet of exhibition space—one of the largest column-free art spaces in the United States—designed specifically for the display of contemporary



The Broad Contemporary Art Museum at LACMA

art. Included in the initial installation are some 160 works from the renowned collection of The Broad Art Foundation and the Broads' personal collection, as well as forty works from LACMA's own holdings in contemporary art and from other lenders.

LACMA Director Michael Govan states, "The creation of BCAM greatly expands LACMA's contemporary art program, both enriching the experience of its historical collections and placing LACMA in a position of prominence in the area of contemporary art among encyclopedic museums. We are additionally pleased that BCAM will enable us to show the work of several key artists in great depth, providing an exceptionally rewarding

experience for visitors. We are deeply grateful to the Broads for their generous contribution to LACMA and its future."

Eli Broad adds, "We are delighted to help ensure LACMA's crucial role in the presentation of modern and contemporary art in Los Angeles. In addition to expanding and enriching the LACMA experience, BCAM enhances the great cultural vitality of our city, which is one of the great arts capitals in the world, attracting museum-goers from our hometown and around the globe. It has been a thrill to work with Renzo Piano in the creation of this superb, light-filled building, which offers both beauty and the flexibility required to show a wide variety of work."

BCAM comprises an assortment of exhibition areas, including six loft-like spaces, each of which measures 8,500 square feet. These are located on three floors, in two symmetrical wings that unfold on either side of a predominantly glass core. Smaller connecting and circulation galleries provide additional space to view art. The central core of the building contains a large glass-fronted elevator and passageways that connect to the wings. The main entrance to BCAM is on the third floor, which visitors access by either an open-air, vivid red escalator that traverses the building's façade, or by the interior glass-fronted elevator. Except for the core, the building is clad in Italian travertine selected to complement existing historic buildings on LACMA's twenty-acre campus.

### **Inaugural Installation**



Jeff Koons, *Rabbit*

Reflecting Eli and Edythe Broad's practice of collecting particular artists in depth, most of BCAM's gallery space is devoted to groupings of works by single artists. BCAM thus provides rich representations of some of the most important artists of the last forty years. Visitors begin in the dramatic space of the third floor, which is suffused with natural light via a glass ceiling. Here, they view works by Los Angeles conceptual artist John Baldessari, including his ironic *Tips for Artists Who Want to Sell* (1967-68); the

provocative Jeff Koons, with the artist's well-known stainless-steel *Rabbit* (1986), *Balloon Dog (Blue)* (1994-2000), and, from the Celebration series, *Cracked Egg (Red)* (1994-2006), which debuts in BCAM's inaugural installation; Andy Warhol, including *Elvis* (1963), early works such as *Where is your Rupture?* (1961), and the 35-foot-long *Camouflage* (1986); Jasper Johns, with the important *Flag* (1967) and *Watchman* (1964); Robert Rauschenberg, including four of the artist's "combines"; Ed Ruscha, perhaps the epitome of the Southern California artist, with works including his early masterpiece *Actual Size* (1962), and the painting *Norms, La Cienega, on Fire* (1964), as well as *BLUE COLLAR TECH-CHEM* (1992) and an updated version of the same structure, *THE OLD TECH-CHEM BUILDING* (2003); Cy Twombly, represented by a strong group of works ranging in date from 1955 to 2003; Ellsworth Kelly, with five paintings dating from 1953 to 1972; and, finally, the acclaimed pop artist Roy Lichtenstein, with works including LACMA's *Cold Shoulder* (1963) and *I...I'm Sorry!* (1965-66).



Jasper Johns, *Watchman*

Moving down to the second floor, visitors find galleries containing work by British artist Damien Hirst, including examples from his famous Natural History series, such as *Away From the Flock* (1994), and recent butterfly works; Cindy Sherman, represented by a rich installation of her multilayered, complex photographs; eight of the late Jean-Michel Basquiat's graphic, expressionistic paintings from the first half of the 1980s; Chris Burden, whose *Hell Gate* (1998), a 7 x 28-foot bridge made of Mechano- and Erector-set parts, is owned jointly by LACMA and the Museum of Contemporary Art; five works from 1980 to 1985 by figurative painter Leon Golub; a large-scale multi-media work, *Gym Interior* (2005), by Mike Kelley; and individual works by Robert Longo, Susan Rothenberg, David Salle, Julian Schnabel, Philip Taaffe, and Mark Tansey, ranging in



Roy Lichtenstein, *Cold Shoulder*

date from 1974 to 1996. BCAM's first floor is entirely devoted to the work of Richard Serra, including two of his newest signature large-scale sculptures, the monumental *Band* (2006), owned by LACMA, and *Sequence* (2006), as well as some thirty drawings.

Visitors also encounter artworks in other areas of the building, such as the shaft that contains the glass-fronted elevator, where a three-story-high work by Barbara Kruger is sited, or the gallery connecting the building's two wings on the south side, which holds Jenny Holzer's *Under a Rock* (1986), comprising ten granite benches and three LED signs. In addition, the building's Wilshire Boulevard façade is adorned with a rotating series of specially commissioned artworks. The inaugural work will be by Mr. Baldessari.

### **The Broad Collections**



Damien Hirst, *Away from the Flock*

Eli and Edythe Broad have dedicated more than four decades to building two of the most prominent collections of postwar and contemporary art worldwide: The Eli and Edythe L. Broad Collection and the collection of The Broad Art Foundation, established by the Broads in 1984 in order to share their collections with the public. Engaging a wide range of mediums, including painting, sculpture, photography, and installation, the two collections together comprise approximately 2,000 works. Many artists are represented in exceptional depth, often spanning the entirety of a career. Dedicated to increasing access to contemporary art for audiences worldwide, The Broad Art Foundation has made more than 7,000 loans of artwork to more than 400 museums. LACMA will feature up to 160 loans from the Foundation's collection, as well as from Eli and Edythe Broad's personal collection, in BCAM's inaugural exhibition.

### **Eli Broad**

Eli Broad is a renowned business leader who, over a five-decade career, built two Fortune 500 companies from the ground up. He is the founder of SunAmerica Inc. and KB Home (formerly Kaufman and Broad Home Corporation).

Today, Mr. Broad and his wife, Edythe, are devoted to philanthropy as founders of The Broad Foundations, which they established to advance entrepreneurship for the public good in education, science and the arts. The Broad Foundations, which include The Eli and Edythe Broad Foundation and The Broad Art Foundation, have assets of \$2.5 billion.

Mr. Broad is a vice chairman of the Los Angeles County Museum of Art. Additionally, he was the founding chairman and is a life trustee of The Museum of Contemporary Art in Los Angeles, and a trustee of The Museum of Modern Art in New York. In 2004, by appointment of the U.S. Congress and the President, he joined the Board of Regents of the Smithsonian Institution. In 1994, the Republic of France awarded Mr. Broad the medal of Chevalier in the National Order of the Legion of Honor. He received the Carnegie Medal of Philanthropy in 2007.

#### **About LACMA**

LACMA, the largest art museum in the Western United States, leads the field in devoting a greater share of its space and programming to contemporary art than any other encyclopedic museum. With a recently expanded modern collection and a new contemporary art museum, BCAM, on its campus, LACMA offers visitors a unique lens through which to view its renowned and established collections, including particular strengths in Asian, Latin American, European, and American art.

**General Information:** LACMA is located at 5905 Wilshire Boulevard, Los Angeles, CA, 90036. For more information about LACMA and its programming, call 323 857-6000 or visit lacma.org.

**Museum Hours and Admission:** Monday, Tuesday, and Thursday, noon-8 pm; Friday, noon-9 pm; Saturday and Sunday, 11 am-8 pm; closed Wednesday. Adults \$12; students 18+ with ID and senior citizens 62+ \$8; children 17 and under are admitted free. Admission (except to specially ticketed exhibitions) is free the second Tuesday of every month, every evening after 5 pm, and on Target Free Holiday Mondays.

#### **Images**

North Elevation Drawing of the Broad Contemporary Art Museum at the Los Angeles County Museum of Art, © Renzo Piano Building Workshop

Jasper Johns, *Watchman*, 1964, oil on two canvas panels with objects, 85 x 60 1/4 inches, The Eli and Edythe L. Broad Collection, Los Angeles

Jeff Koons, *Rabbit*, 1986, stainless steel, 41 x 19 x 12 inches, The Eli and Edythe L. Broad Collection, Los Angeles

Roy Lichtenstein, *Cold Shoulder*, 1963, oil on canvas, 68 1/2 x 48 inches, Los Angeles County Museum of Art, Gift of Robert H. Halff through the Modern and Contemporary Council

Damien Hirst, *Away from the Flock*, 1994, steel, glass, formaldehyde solution and lamb, 37 3/4 x 55 x 5/8 x 20 in., The Broad Art Foundation, Santa Monica

**Press Contacts**

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For additional information about Eli Broad or The Broad Foundations, contact Karen Denne: 310 954-5058 or [kdenne@broadfoundation.org](mailto:kdenne@broadfoundation.org).

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