

THE LYNDA AND STEWART RESNICK EXHIBITION PAVILION AT LACMA

The Lynda and Stewart Resnick Exhibition Pavilion, a key feature of LACMA's ongoing *Transformation*, dramatically expands the museum's exhibition space and also further unifies the western half of the museum's twenty-acre campus. The new building, which opens to the public with a free community weekend October 2-3, 2010, is designed by Renzo Piano, founder, Renzo Piano Building Workshop.

The building is named in honor of long-time patrons Lynda and Stewart Resnick, whose \$45 million donation was the lead gift in Phase II of LACMA's *Transformation* campaign. The Resnicks' generosity was further demonstrated by their promise of works of art valued at \$10 million. Mrs. Resnick, a LACMA trustee since 1992, is currently vice chair of the museum's Board of Trustees and chair of the Acquisitions Committee. She and Mr. Resnick are leading arts philanthropists with wide-ranging charitable interests that span from medical research to education.

The Resnick Pavilion, a single-story, 45,000 square foot structure, is the largest purpose-built, naturally lit, open-plan museum space in the world. It opens with a trio of exhibitions that highlight both the diversity of the museum's encyclopedic collection and programming, as well as the flexibility of the new building: *Eye for the Sensual: Selections from the Resnick Collection*; *Olmec: Colossal Masterworks of Ancient Mexico*; and *Fashioning Fashion: European Dress in Detail, 1700-1915*.

LACMA CEO and Wallis Annenberg Director Michael Govan states, "Lynda and Stewart Resnick have been true champions of LACMA, demonstrated most visibly by their boundless generosity in supporting the creation of the Renzo Piano-designed exhibition pavilion which bears their names. The facility is unlike almost any in the world, improving and expanding LACMA's exhibition galleries, while freeing up space to show more of our permanent collection."

Lynda Resnick adds, "It was a great time to get behind LACMA, which, with its enlightening exhibitions and expanding collections, has truly emerged as a world-class museum. Stewart and I are pleased to make a contribution that builds upon the growing momentum at the institution while also contributing to the cultural vitality of a major twenty-first century art capital."

The Resnick Pavilion is a naturally lit, glass and stone-enclosed structure sited immediately north of the Broad Contemporary Art Museum (BCAM), which opened in February 2008. The new building, the cornerstone of Phase II of the museum's *Transformation*, complements BCAM architecturally—both buildings feature roof and ceiling elements that flood the galleries with light. While the northern and southern walls of the building are also glass-clad, creating an indoor/outdoor effect, the eastern and western walls are covered with travertine marble that originates from the same quarry as the marble used on BCAM's facade. The red motif established in Phase I (e.g., BCAM's escalator, the BP Grand Entrance, and the Kendall Concourse) is continued via the mechanical systems and technical rooms on the exterior of the Resnick Pavilion. The interior gallery is notable not only for its remarkable volume and quality of light but for its flexibility that allows for the presentation of multiple exhibitions at once as well as large-scale works of art.

Inaugural Exhibitions

Eye for the Sensual: Selections from the Resnick Collection

Eye for the Sensual features more than 100 paintings, sculptures, and decorative arts from the collection of Lynda and Stewart Resnick. Since the early 1980s, the Resnicks have collected in many areas ranging from European to American and modern art. This exhibition reflects their interest in European painting, sculpture, and decorative arts from the sixteenth to the early twentieth century. The exhibition is curated by J. Patrice Marandel, LACMA's Robert H. Ahmanson Chief Curator of European Art, and Bernard Jazzar, Curator of the Lynda and Stewart Resnick Collection. The installation for *Eye for the Sensual* and *Fashioning Fashion* will be designed by world-famous stage designers Studio Pier Luigi Pizzi-Massimo Pizzi Gasparon.

Olmec: Colossal Masterworks of Ancient Mexico

Olmec: Colossal Masterworks of Ancient Mexico is the first West Coast exhibition of massive works and small-scale sculptures produced by Mexico's earliest civilization. Olmec-style artworks reveal the great mastery of the architects and artists who produced the earliest monumental structures and sculptures on the North American continent. These include enormous basalt portrait heads of their rulers in addition to small-scale, intricately carved objects from such precious stones as jadeite. The opening of *Olmec* coincides with Los Angeles celebrations of the bicentennial of Mexico's independence and the centennial of the Mexican revolution. Featuring approximately 120 works, the exhibition is co-organized by Mexico's Instituto Nacional de Antropología e Historia, LACMA, and the Fine Arts Museums of San Francisco, and is curated at LACMA by Virginia Fields, senior curator of Arts of the Ancient Americas.

Fashioning Fashion: European Dress in Detail, 1700–1915

Fashioning Fashion features selections from the museum's recently acquired major collection of European men's, women's, and children's dress and accessories. The exhibition includes nearly 160 examples of fashionable dress, undergarments, and accessories, many on view for the first time. Curated by Sharon S. Takeda, department head and senior curator, and Kaye D. Spilker, curator of costume and textiles at LACMA, the exhibition will tell the story of fashion's aesthetic and technical development from the Age of Enlightenment to World War I.

Lynda and Stewart Resnick

Mrs. Resnick has served as a member of LACMA's Board of Trustees since 1992. She is vice chair of the Board and chair of the museum's Acquisitions Committee. Mrs. Resnick also serves on the Executive Board of the Aspen Institute, for which she chairs the Communications Committee; the Executive Board for the UCLA Medical Sciences; the Prostate Cancer Foundation; and the Milken Family Foundation. She is also a trustee of the Philadelphia Museum of Art. Mr. Resnick currently serves as a member of the Executive Board of the UCLA Medical Sciences; the Board of Trustees of Bard College, Annandale-on-Hudson, NY; the Board of Trustees of the J. Paul Getty Trust; and the Board of Conservation International. He is also

a trustee of the California Institute of Technology and a member of the Advisory Board of the Anderson School of Management, University of California, Los Angeles.

About LACMA

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography-and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, innovative collaborations with artists, and an ongoing Transformation project, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

Location and Contact: 5905 Wilshire Boulevard, Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

Hours: Monday, Tuesday, Thursday: noon-8 pm; Friday: noon-9 pm; Saturday, Sunday: 11 am-8 pm; closed Wednesday

General Admission: Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

Free General Admission: Members; children 17 and under; after 5 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

Press Contact: For additional information, contact LACMA Communications at press@lacma.org or 323 857-6522.

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