

# Art in America



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# F R O N T P A G E

## TWA Terminal Plans Revealed

JetBlue recently unveiled its final plans for a new Kennedy Airport facility to be situated behind the landmarked Eero Saarinen TWA terminal, a structure near and dear to the hearts of art and architecture insiders and the public alike. JetBlue's scheme has been praised as efficient



Rendering of the future JetBlue terminal at JFK with the existing Saarinen building at left.

and practical, but also assailed as a characterless, boxy design all too appropriate for a low-cost, no-frills operation. The \$875-million, 635,000-square-foot building will contain 26 gates servicing up to 250 flights a day. The new building is scheduled for completion in 2009.

Designed by the corporate architectural firm Gensler, the terminal features a low-ceilinged ticketing hall, a money-saving, if oppressive, design that is also intended to keep the new building from competing with the Saarinen terminal. Once travelers pass through security they will enter the "great room," a shopping and dining hall, before continuing on to the gates. To create the great room's interior, JetBlue hired designer David Rockwell, known for his work on the W Hotels, Broadway shows, casinos and upscale restaurants. His plan calls for placing stairs and a raised platform in the space for people-watching and suspending from cables a large circular screen that will display flight information.

While the Saarinen terminal was saved from destruction, its fate is still not clear. It will be linked to the new JetBlue terminal, and will contain some ticketing, providing a touch of nostalgia for travelers who pass through

the familiar tubular hallways. But the building will also be nearly encircled by a two-level roadway allowing direct access to the new terminal, potentially stranding the Saarinen in a sea of notorious JFK traffic.

—Stephanie Cash

## The Snow Show: Italian Style

Bringing new sculpture to Sestriere in the Italian Alps, the Snow Show 2006 takes place this season (Feb. 6-Mar. 19) in conjunction with the Winter Olympic Games in Turin. Following the model of his inaugural

Snow Show held in Finland in 2004 [see "Front Page," May '03], New York-based curator Lance Fung has invited six teams—each pairing an artist with an architect—to create collaborative structures out of ice and snow. The previous event featured 19 frozen works by such duos as Cai Guo-Qiang/Zaha Hadid, Lawrence Weiner/Enrique Norton, and Rachel Whiteread/Juhani Pallasmaa. With a \$1,200,500 budget underwritten by TOROC (Torino Olympic Committee), Regione Piemonte, and the Albion Gallery, London, six new projects are in the works as we go to press. This year's participants are Daniel Buren/Patrick Bouchain, Carsten Höller/Williams + Tsien, Yoko Ono/



Yoko Ono and Arata Isozaki's design for their Snow Show project in Turin.

Arata Isozaki, Paola Pivi/Cliostraat, Jaume Plensa/Norman Foster and Kiki Smith/Lebbeus Woods.

Buren and Bouchain have designed a series of 16 tables which will be set into a hill, like a staircase. Each table will be illuminated by a lighting fixture embedded in the ice.

## Katrina's Cultural Impact Lingers

Since Hurricane Katrina hit on Aug. 29, the storm damage and its aftermath in New Orleans and nearby areas of Louisiana have been widely covered by the news media. Less discussed is the storm's impact on the rest of the Gulf Coast. Mississippi's 80-mile-long waterfront was assaulted by 20-foot waves that destroyed nearly everything standing, including some 57,000 coastal homes, many of historic significance. Vast holdings of irreplaceable artifacts and archival material were washed away or irrevocably damaged. A major cultural casualty was Frank Gehry's new Ohr-O'Keefe Museum of Art in Biloxi, Miss., which was scheduled to open in July of this year.

When the storm hit, construction was well under way on the museum's five new buildings, which were in various stages of completion: the George Ohr Gallery, to house an extensive collection of Ohr's pottery; the Center for Ceramics, with exhibition spaces, education facilities and artists' studios; the Exhibitions Gallery, for traveling shows of contemporary art; the Gallery of African American Art, for traveling exhibitions and African ceramics; and the Welcome Center with a museum shop and café. The Ohr-O'Keefe campus surrounded the historic Pleasant Reed House, a modified shotgun-style home built in the late 1880s by a former Mississippi slave. Moved to the current site in 2002, the narrow, 19th-century structure was completely obliterated by the storm. A community task force was appointed in late September to oversee the rebuilding of the Reed House and the reinstallation of its original objects. Luckily, the



Model of the Ohr-O'Keefe Museum campus, designed by Frank Gehry.

house's archives, photographs and books had been moved before the storm into storage at the Mobile [Ala.] Museum of Art, as had the Ohr-O'Keefe's principal holdings, a collection of George Ohr ceramics.

The Gallery of African American Art was closest to completion—until a surge of water from the Mississippi River hurled a floating casino the size of an aircraft carrier across a highway and onto the partly built structure. The barge is being removed piece by piece, at the casino's expense, to avoid further damage to what is left of the Gehry construction. That process alone will take up to three months to complete.

Money, of course, is of primary concern. As we go to press, the Ohr-O'Keefe is waiting for an estimate of compensation from its insurance company, at which point plans to resume construction will move ahead. Marjorie Gowdy, the Ohr-O'Keefe's executive director, told *Art in America* that the museum hopes to start rebuilding a few months from now. The Center for Ceramics is tentatively scheduled to open in spring 2007. Prior to Katrina, the museum had raised \$22 million of a \$30-million construction budget for the complex. Since the storm, Gulf Coast building costs are up nearly 30 percent. Members of the fundraising committee now face an even bigger challenge, since most of their donors are local.

Gowdy and her staff are applying for numerous hurricane relief grants, and recently received \$100,000 from the Andy Warhol Foundation for the Visual Arts. Two California potters who have attended workshops in Biloxi, Scott Young and Patrick Crabb, are holding a fundraiser at a clay supply company in Santa Ana, Calif., on Feb. 25. It remains to be seen when and how the Ohr-O'Keefe will manage to complete its recovery.

—Leigh Anne Miller

Top: the African American Arts Gallery on Aug. 12, during construction. Bottom: the building after the storm with part of a casino barge visible at lower right.



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Ono and Isozaki, who collaborated in 2004, are slightly altering their earlier design, *Penal Colony*, for which ice blocks were cut from the surface of a frozen lake and fused together with water to create a square building with narrow corridors. This year, the square becomes a circle in which labyrinthine corridors intersect. The space allows one person at a time to navigate the maze, perhaps to give a feeling of chilly claustrophobia. Paola Pivi and Cliostraat's design also encourages a personal experience of the ice: walking through the curvaceous structure, the audience will be enclosed by a high, undulating wall of ice encompassing six pine trees.

The unorthodox materials and changeable weather pose special problems. During the first Snow Show, Finland experienced an unusual warm spell that led to the early demolition of several works for safety's sake. The colorful piece designed by Anish Kapoor and Future Systems collapsed on the opening day due to heat from lights incorporated into the structure. Who knows what challenges nature (or the artists) will provide this time?

—Constance Wyndham

## NEA Grants for 2006

The National Endowment for the Arts recently announced a new round of grants for fiscal year 2006.

Totalling \$19.4 million, the 794 grants go to nonprofit national, regional, state and local organizations across the country, under the rubric of Access to Artistic Excellence grants. Also recently announced were 135 Challenge America grants of \$10,000 each, for a total of \$1.35 million, to small arts groups in underserved communities.

The Access grants support the creation and presentation of work in various disciplines through commissions, residencies, workshops, performances, exhibitions, publications, festivals and professional development programs. Among the recipients are the Metropolitan Museum of Art (\$100,000) for "Moments of Vision: Venice and the Islamic World, ca. 1300-1700"; the Museum of Contemporary Art, Los Angeles (\$100,000), for "Robert Rauschenberg: Combines"; the Philadelphia Museum of Art (\$100,000) to support "The Arts in Latin America 1492-1820"; the Santa Barbara Museum of Art (\$80,000) for a Rufino Tamayo exhibition; New York's Whitney Museum of American Art (\$80,000) for "Picasso and American Art"; the Mexican Fine Arts Center Museum in Chicago (\$70,000) to support "The African Experience in Mexico," a two-part exhibition; the Dallas Museum of Art (\$60,000) for "Matisse: the Painter as Sculptor," co-organized with the Baltimore Museum of Art; New York's Frick Collection (\$50,000) to support a Domenico Tiepolo exhibition; MIT's List Visual Arts Center (\$50,000) to commission a site-specific work by Richard Serra; Houston's Project POW Houses (\$50,000) for a residency pro-

gram; New York's Creative Time (\$30,000) for a drawing installation project in a Harlem brownstone; Exit Art (\$40,000) to support the exhibition "Negritude"; the Drawing Center (\$35,000) for a Robert Ryman survey; the Contemporary Arts Museum in Houston (\$25,000) for a Pipilotti Rist exhibition; the Luggage Store in San Francisco (\$20,000) for its 15th anniversary exhibition; the Atlanta-based *Art Papers* and the Houston-based *ArtLies* (\$15,000 each) for publication support.

## New Art Center Brewing in Brussels

Yet another monumental industrial building—this one in Brussels—is being recycled as a non-collecting showcase and production site for new art. Modest in comparison with its architectural counterparts in Beacon, N.Y., London and Berlin, the new institution—the first in the Belgian capital to be dedicated to contemporary art—is taking shape within the concrete shell of a 1930 Art Deco brewery designed by Adrien Blomme.

The 64,500-square-foot, four-story landmark, whose brewing hall was once the largest and most stylishly appointed on the Continent, fell into disuse and was vandalized after being sold in 1980. By the time the building was expropriated by regional authorities in 2001, it was in ruins. The proj-



Site of the future Wiels Contemporary Art Center in Brussels.

ect to resuscitate "the Blomme" as a contemporary art center, the lack of which has been long and acutely felt in the city, was spearheaded by a committee formed by collector Herman Daled. Supported by what in Belgium is still an unusual mix of private contributions and public funds from local, federal and European Union sources, the nascent institution is on track to open to the public in December 2006.

Named Wiels Contemporary Art Center after the beer once produced in the former Wielemans-Ceuppens plant that is its home, the center is directed by Dirk Snauwaert, who started his career as contemporary curator at Brussels's Palais des Beaux-Arts, headed the Munich Kunstverein from 1996 to 2001 and co-directed the Institut d'Art Contemporain in Villeurbanne, France, until assuming his present post in 2004. With critic and art historian Anne Pontégnie, who has been chosen as curator, Snauwaert is planning a program designed to be both resolutely international and locally sensitive. Belgium's persistent cultural divisiveness (Snauwaert is from Flemish-speaking Flanders; Pontégnie from French-speaking Wallonia) and Wiels's location in a down-at-the-heels district of the capital are likely to make local relations particularly challenging.

Budgeted at a total cost of \$12-13 million, the restoration (now complete) and renovation are being orchestrated by the Brussels architectural firm Art & Build. When ready, Wiels will have more than 19,000 square feet of exhibition space divided among three levels with ceiling heights ranging from about 13 to 20 feet. Also included are facilities for film and video projections and experimental music performances, studios for nine artists in residence, a bookshop, a cafeteria in the erstwhile brewing hall where three of the original eight monumental copper vats have pride of place, and a panoramic rooftop terrace.

—Sarah McFadden

## New Egyptian Museum Planned

Egyptian government officials recently announced plans for a new building for the Egyptian Museum to be located near the Great Pyramids of Giza on the outskirts of Cairo. The Irish architecture team Heneghan Peng was selected to design the \$500-million, 125,000-square-foot structure, while the London-based firm Metaphor has been appointed master planner. To be renamed the Great Egyptian Museum, the new complex will be devoted to the display and housing of the over 120,000 objects currently in the Egyptian Museum's permanent collection, including King Tutankhamen's mummy and the nearly 4,000 items discovered in his tomb. Only a tiny fraction of the museum's holdings are able to be displayed in the much smaller existing museum building. Built in 1902 and located in Tahrir Square in downtown

Digital image of the Great Egyptian Museum's atrium.



Night-view rendering of the proposed Great Egyptian Museum facade in Giza, near Cairo.

Cairo, that structure will remain in use for special exhibitions.

The new museum is to be situated on a desert plateau offering views of the Great Pyramids from its upper floors. A sharply angled roof will align with the pyramids. Among the building's other highlights will be a sweeping facade made of triangular panels of translucent alabaster. A vast atrium will feature an 83-ton granite statue of Ramses II as well as a grand staircase lined with 400 ancient statues arranged chronologically.

According to project director Yasser Mansour, the museum will attract more than three million visitors a year. Construction is set to begin late this year with a projected 2010 opening date. Funding for the endeavor will come principally from the Egyptian government, although the Japanese government has pledged a major grant and the Japan Bank for International Cooperation has offered a loan.

—David Ebony