



INSIDE OUT
Clockwise from top left: Julie Mehretu's "Cairo" (2013) is one of around 2,000 pieces that will be on display at The Broad; the building's intricate facade, designed by NY-based Diller Scofidio + Renfro; 100-year-old olive trees adorn the plaza, which will be home to outdoor screenings, performances and other events; The Broad collection features 34 works by artist Roy Lichtenstein, including "Live Ammo (Blang)" (1962); the veil on the outside of the building protects the art from receiving direct sunlight; The Broad's minimalistic interior.

BROAD STROKES

Eli and Edythe Broad's spectacular new museum is a game changer for the Los Angeles art world and beyond.

By Abigail Stone

There are few cultural events in Los Angeles—and perhaps in the world—that have generated as much excitement as this month's opening of Eli and Edythe Broad's ambitious contemporary art museum, The Broad, on Grand Avenue downtown. It's not often that a city unveils a major new art museum; in L.A., the last one was the Getty Center in 1997. In the intervening years, the city's art scene has exploded. As prolific art critic and curator Michael Ned Holte notes, when he first started covering the local scene, "it was relatively easy to see everything in town." Now, with galleries clustered across the city, this has become a nearly impossible task. "With the opening of The Broad, Los Angeles has more contemporary art gallery space than any other city in America," adds Eli of the institution that bears his name. "L.A. has become an arts destination—for artists and visitors alike."

The Broad, which will showcase the roughly 2,000 pieces of postwar and contemporary art that Eli and Edythe have amassed in more than 50 years of collecting, is much more than a beautifully conceived building that houses the jaw-dropping collection of prolific and generous philanthropists—though it is all that. From the building's design by New York-based architects Diller Scofidio + Renfro to the decision to have free admission to the on-site restaurant, Otium—helmed by The French Laundry ex-pat Timothy Hollingsworth—everything has been orchestrated to make the experience of seeing contemporary art accessible and relevant. Even the role of the floor staff—they will act as both docent and security—has been rethought. "The experience that visitors have with floor staff is so essential to a positive and engaging museum experience, and we have made that a major focus," says Joanne Heyler, The Broad's founding director and the director and chief curator of **CONTINUED...**