

NEH Application Cover sheet (CHA-284442)

Infrastructure and Capacity Building Challenge Grants

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Field of expertise: Arts, General

INSTITUTION

Museum Associates
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APPLICATION INFORMATION

Title: *Custom Gallery Elements for LACMA's Building for the Permanent Collection*

Grant period: From 2022-06-01 to 2025-05-31

Project field(s): Arts, General

Description of project: The Los Angeles County Museum of Art (LACMA) respectfully requests a National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant of \$500,000 to support the purchase of custom-made casework and custom-designed curtains, two central components for presenting artwork in LACMA's new building for the permanent collection, the David Geffen Galleries. The final component of a decades-long plan to expand and improve the museum's campus, the new building replaces four ailing buildings built in 1965 and 1987 and will offer visitors innovative ways to experience LACMA's global art collection and explore our common humanity. Designed by Pritzker Prize-winning architect Peter Zumthor, the new building totals 347,500 square feet, including 110,000 square feet of gallery space, a theater, an education center, a restaurant, cafes, and covered plazas for outdoor programming. It is scheduled to open to the public in 2024.

BUDGET

Outright Request	500,000.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	500,000.00
Total NEH	500,000.00		

GRANT ADMINISTRATOR

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HUMANITIES SIGNIFICANCE AND AUDIENCE

Project Overview: The Los Angeles County Museum of Art (LACMA) respectfully requests an NEH Infrastructure and Capacity Building Challenge Grant of \$500,000 to support the purchase of two central elements for artwork display in the David Geffen Galleries, LACMA's new building for the permanent collection. This includes the purchase of custom-made casework for exhibiting, maintaining, and protecting the artwork on display in the new building as well as custom-designed curtains that will help to control the natural light that is one of the building's key architectural features.

Institutional Profile: Founded in 1910 as part of the Museum of History, Science, and Art in Exposition Park, LACMA became an independent institution in 1961 and opened its facilities on Wilshire Boulevard in 1965. Today, LACMA is the largest art museum in the western United States and is governed by a board of trustees, composed of 51 individuals, that sets policy and determines the museum's strategic direction. LACMA's CEO and Wallis Annenberg Director, Michael Govan, was appointed in April 2006.

The final component of a decades-long plan to expand and improve the museum's campus, the new building replaces four ailing buildings built in 1965 and 1987 and will offer visitors innovative ways to experience LACMA's global art collection. Designed by Pritzker Prize-winning architect Peter Zumthor, the new building totals 347,500 square feet, including 110,000 square feet of gallery space, a theater, an education center, a restaurant, cafes, and covered plazas for outdoor programming. The building also includes improved ancillary and back-of-house facilities, and its raised design will create 3.5 acres of new public park space.

Humanities Programming: For over 55 years, LACMA has served as a vital cultural institution for the people of Los Angeles County and beyond through its robust offering of exhibitions, public programming, and outreach initiatives that attract 1 million visitors annually. LACMA's exhibition program presents works of art across all cultures and historic periods through a contemporary lens. Each year, LACMA's ambitious schedule of more than 20 exhibitions and installations reflect and interpret the experiences, cultures, and creative expressions of people from across the world. Recent exhibitions, like *Beyond Line: The Art of Korean Writing*, *Fiji: Art & Life in the Pacific*, and *Where the Truth Lies: The Art of Qiu Ying* were the first U.S. exhibitions to explore their respective subjects, reflecting LACMA's commitment to highlighting historically overlooked areas of art history. Informative didactics, films, publications, and an array of programs accompany all exhibitions.

LACMA offers over 4,000 public programs and initiatives that serve nearly 400,000 people of all ages annually. More than 2,000 talks, performances, films, concerts, and tours connect over 170,000 visitors with the humanities. Recent highlights include Director's Series conversations with Michael Govan and Chinese artist Ai Weiwei and Oscar-winning director Alejandro G. Iñárritu, a poetry reading by Robin Coste Lewis inspired by the exhibition *Betye Saar: Call and Response*, and symposia featuring international scholars discussing themes such as Islamic art and culture through the universal lens of gift giving and preservation of historically significant public buildings in L.A. Throughout 2020, we offered a range of virtual

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programming, including conversations between curators and artists whose work is featured in the exhibition *View From Here: Recent Acquisitions*, which represents a range of generational and global perspectives, on how these artworks function in an encyclopedic collection, and how they provide us with a window into the challenges and joys of art making; and dialogues about the interplay of voter suppression, unequal employment and economic opportunities, and the COVID-19's impact on the movement for racial justice. The museum also crafts programming that creates new experiences and integrates art into curricula for K–12 teachers and students across Southern California.

Working with communities to make high-quality arts programming accessible throughout the County is an essential part of LACMA's mission. Efforts to broaden geographic access include our satellite gallery at Charles White Elementary School in MacArthur Park and partnerships in Compton, East Los Angeles, Lancaster, North Hollywood, Northridge, Van Nuys, and Riverside. Partnerships with peer institutions around the world strengthen our connection to global communities and include a collaboration with the Yuz Museum Shanghai and Qatar Museums to develop and share exhibitions and programs, as well as collection artworks and LACMA-organized exhibitions that travel to museums internationally.

Collection: LACMA's collection of more than 142,000 objects illuminates 6,000 years of artistic and cultural expression from around the world.¹ The extraordinary growth of the collection—45,000 objects acquired in the last decade—has enabled LACMA to continually rewrite art histories from new points of view. Among its particular strengths are holdings of Asian art, including one of the finest collections of Korean art outside Korea; Central and South American art, ranging from pre-Columbian masterpieces to works by leading modern and contemporary Latin American artists; and an exceptional collection of Islamic art. Representing a diversity of cultures, time periods, and media, LACMA's collection enables its curators to present unexpected art historical perspectives, engage critically with established narratives, and pursue new discoveries through conservation and scholarly research, while also serving as an educational resource for students, teachers, and families.

Audience: The new building makes space for interpretations of art history that will resonate deeply with the museum's increasingly diverse audiences. Representing over 60% of the museum's visitors, LACMA's core audience comes from the many diverse communities that make up L.A. County and epitomizes the ethnic diversity of the region with visitors identifying as 50% White, 18% Hispanic or Latino, 17% Asian, 10% Black or African American, 3% Other, 1% Native Hawaiian or Pacific Islander, and 1% Native Indian or Alaska Native. Our visitors are 52% female, 39% male, and 9% other or declined to answer.

As an important regional resource for arts education, LACMA collaborates with an array of K–12 schools, institutions of higher learning, and libraries. The museum is also a resource for students in Southern California's fine arts, art history, and design programs. Through artist talks, tours, classes, and symposia, as well as the only art library available to the public in L.A., LACMA continues to strengthen scholarship in the arts and humanities across the region.

¹ An overview of the permanent collections is attached in the Additional Supporting Documentation.

LONG-TERM IMPACT AND INSTITUTIONAL COMMITMENT

Long-Range Plan: LACMA's future ambitions build on the museum's commitment to activate and enliven the collection, facilities, and programs and create a cultural town square that expresses a 21st century worldview and provides varied, inclusive educational experiences for the widest possible audience. The David Geffen Galleries marks the culmination of a 20-year plan to transform LACMA's 20-acre campus. As a first step, LACMA expanded its galleries with the addition of two new buildings designed by Renzo Piano on the west side of campus. Opening the Broad Contemporary Art Museum (BCAM) in 2008 and the Lynda and Stewart Resnick Exhibition Pavilion in 2010, both often used for temporary exhibitions, ensured that the museum could still welcome visitors while replacing the east campus. LACMA is now building a new home for the permanent collection that will breathe new life into 6,000 years of art.

The new building will advance LACMA's overarching goal of accessibility to the broadest audience and of reflecting the region's incredible diversity. By presenting multidisciplinary rotations of the collection, audiences will encounter narratives that bring the cultural and socio-political context of objects into focus, creating entry points for those who are less likely to visit an art museum. LACMA's extraordinary collection will be shown in a forward-thinking fashion—one that moves away from the traditional museum model organized by geography and chronology. This non-hierarchical approach to display, where no culture or tradition is given prominence over another, will be particularly resonant in L.A., one of the most diverse cities in the world. The new building will aim to create a space that is both welcoming and relevant, breaking down both real and perceived barriers for museum access. While LACMA has opted to maximize gallery and public spaces in the new building and move art storage offsite, we have developed a long-term strategy to address growing storage needs, described in the Work Plan.

Humanities Objectives: We anticipate that the David Geffen Galleries will offer audiences new ways to encounter the world's cultures—past, present, and future. Rather than a fixed presentation of the collection, divided entirely by media, geography, or historic period, the new building will enable a rotating series of installations that translate the collection into interdisciplinary educational, aesthetic, intellectual, and cultural experiences and offer visitors a multitude of avenues to explore our common humanity. Depending on various factors, including the sensitivity of the artworks, these rotations will change every six to 18 months.

The curatorial strategy for the building will deploy three innovative approaches: emphasis on cross-cultural narratives and shared histories; the introduction of multivocality to encourage visitors to question dominant historical perspectives or narratives; and targeted insertion of contemporary art in the midst of historic collections to help visitors form connections between the past and our present lived experience. For our inaugural presentation, LACMA's curatorial team will organize the building into four larger thematic presentations, each focusing on a body of water as a site of exchange and contact: the Pacific Ocean, Indian Ocean, Mediterranean Sea, and Atlantic Ocean.

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The use of oceans as an organizing construct allows us to highlight both individual cultures and their stories, as well as points of contact and transmission of ideas. This strategy also encouraged curators to think outside of traditional departmental structures and silos and find new connections between collections that have historically been displayed separately. For example, one gallery will explore the theme of the taste for China, as well as the reciprocal taste for the West in China, bringing together European and Islamic chinoiserie works, and Chinese export objects. This rotation will highlight the multi-directional circulations of objects, images, and designs, which were often reimagined and domesticated as they reached new locales, while they shaped the knowledge of a different culture and faraway land.

Throughout the building, we will use collection objects to clarify the myths embedded in dominant historic narratives. Multiple points of view will be introduced wherever possible, in order to encourage visitors to question what they are seeing, and whose perspective is being presented as historical fact. For example, a presentation on “Home in Early America” will examine the comforts of elite homes in early America through the resources upon which they depended and often exploited, whether land, labor, or favorable trading partnerships. A digital exhibition guide will allow us to introduce multiple perspectives into curatorial projects, highlighting, for example, an indigenous perspective on land as a cultural resource, alongside the more traditional narratives of American westward expansion.

Finally, we will introduce selected works by contemporary artists into our largely historical presentations in order to elucidate complex topics, or create connections between past and present. We are in discussion with artist (b) (4), for example, about developing a new work around (b) (4)

LACMA’s building will be notable for several design solutions, which create a more coherent and welcoming atmosphere for visitors while accommodating the full range of artworks in the museum’s collection. Seven semi-transparent pavilions will support a single elevated exhibition level with a floor-to-ceiling glass perimeter. Without a primary, grand entrance, the design provides for a democratic approach to display, placing art from all areas of the museum’s diverse collections on an equal playing field. In addition, the David Geffen Galleries features multiple gallery types with varied lighting conditions—from natural to completely controlled light—each of which is suitable for many different types of art. As shown in the renderings, daylight will be stronger in the perimeter galleries, modulated by retractable 40’ curtains, and less so toward the interior of the exhibition level where enclosed galleries will be almost entirely lit by controlled artificial light. The curtains, described in the Supported Activities section below, are central to controlling light levels throughout the building. By making it easier to exhibit and

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move art throughout a variety of spaces, the building gives curators greater flexibility to offer new interpretations of the collection as it grows and changes.

Avenues for audience engagement will increase with the completion of the David Geffen Galleries. The installations will create opportunities to build engaging programming and curriculum materials around the collection. These rotations, developed with the same intellectual rigor of LACMA's traveling loan exhibitions, will also offer opportunities to research and publish on the collection, involving scholars in many disciplines.

CAPITAL PROJECT ACTIVITIES AND PLANNING

Supported Activities: As described in the Budget Justification, a Challenge Grant from the NEH would support the purchase of equipment directly related to the display of artwork in the David Geffen Galleries. If awarded, the grant would support purchasing custom-made casework that will be used to display the museum's collections for many years to come. The casework will be durable and cost-effective, made out of steel with flexible inserts that can be replaced when objects with different needs are installed in the same case. The casework will support the building's curatorial strategy by allowing LACMA to regularly reconfigure and refresh the configuration and grouping of collection objects.

In addition, a Challenge Grant would support custom-designed curtains that will allow for natural light throughout the building while also protecting light-sensitive objects. Studies of museum visitors have revealed that natural light reduces visitor fatigue. It is also beneficial for viewing many works of art, particularly sculptures, whose intricate details can be better understood under directional light. And, finally, daylight contribution into the galleries will reduce the electric lighting load and maximize the building's energy efficiency, which we predict will be 40% below LEED thresholds. Thus, as noted above, the building has been designed with floor-to-ceiling windows along the perimeter of the gallery level. Retractable curtains will be used in areas where more sensitive objects are displayed closer to the windows, and also to prevent light spill into adjacent spaces. The curtains will provide flexibility for LACMA's team as we seek to balance the positive impact of natural light on visitor experience with the preservation needs of our collections. A detailed timeline is provided in the Work Plan.

Planning: Los Angeles County's environmental review process began in August 2016, and after releasing all environmental studies required by the California Environmental Quality Act, meetings with neighborhood stakeholders and opportunities for public participation, and a 50-day public review period during which the County addressed public comments about the project, the Final EIR found that no permanent environmental impacts will be created by the new building. The project was approved on April 9, 2019 and the Los Angeles City Council approved LACMA's air space vacation request on December 3, 2019, clearing the way for construction.

The buildings being replaced had many serious structural problems, including issues with plumbing and sewage, lack of seismic isolation and methane mitigation, defunct waterproofing, and leaks. LACMA is positioned adjacent to the La Brea Tar Pits, a National Natural Landmark where natural asphalt has seeped up from the ground for tens of thousands of years, preserving

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the fossils of prehistoric animals. Thus, the building's direct exposure to methane and tar, and its location near seismic faults, necessitate a robust foundation with seismic isolation, methane mitigation, and waterproofing systems. Twice, the County's Board of Supervisors and LACMA's board of trustees considered repairing the structures, and both times, most recently in 2014, found retrofitting to be cost-prohibitive. New construction creates a safer, more sustainable structure and provides the opportunity to reconsider how we design and orient gallery space for an encyclopedic collection.

As with many ambitious civic buildings, the Geffen Galleries has been subject to some controversy, led by a relatively small number of opponents. The main concerns around the project relate to its size and cost. The first phase of the museum's long-range expansion plan was completed in 2010 with the addition of the Broad Contemporary Art Museum and the Resnick Pavilion, yielding an additional 100,000 square feet of gallery space. While the Geffen Galleries' size decreased slightly during the design process to yield a sustainable and seismically resilient structure (approximately 10% smaller than the former permanent collection buildings), it was always conceived as a replacement for the four aging buildings. Per sq ft, the new building's cost is comparable to other recently constructed art museum facilities. Also, it is more cost-efficient than the hundreds of millions of dollars in basic repairs needed for the old buildings. We look forward to continuing to work with the County and our more immediate community throughout the construction period.

In preparation for construction, LACMA closed its east campus galleries, moved over 125,000 permanent collection objects to eight off-site storage facilities, and relocated staff offices to an office tower across Wilshire Boulevard from the museum. Site work, construction of temporary facilities, and abatement continued throughout fall 2019, and LACMA broke ground on the David Geffen Galleries in early 2020. As the coronavirus pandemic began to unfold, Los Angeles County deemed building construction an essential activity and encouraged LACMA's project to continue. Our general contractor for the project, Clark Construction, has worked diligently with the museum to provide a safe work environment for the crews on-site, and the project is proceeding on schedule. Thus, LACMA does not expect any delays in the timeline, and the project will create as many as 9,700 jobs (direct and indirect) over the course of construction and provide an engine for L.A.'s recovery, according to a recently completed Economic Impact Report.

FINANCIAL CAPACITY AND FUNDRAISING PLANS

Financial Stability: With an annual operating budget of approximately \$70 million, the museum has balanced its budget for many years as a result of a careful planning process that starts with prioritizing projects and incorporates carry-forward of funds from prior years to offset any imbalance between expenditures and revenues in any given fiscal year. LACMA's programming is made possible by a diverse range of funding sources: 42% of the annual operating budget comes from the County, and the remaining 57% is made up of earned income, investment returns, and support from individuals, foundations, and corporations.

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To date, all buildings at LACMA have been built on budget. For this capital project, LACMA followed a rigorous cost estimating and management process. The museum expects that once opened, the LACMA Store, cafes, and a new restaurant will produce earned income, and the more efficient, LEED Gold certified building will create long-term cost savings. Even as we emerge from the COVID-19 pandemic and contend with substantial revenue losses due to a year-long closure, LACMA is in a strong fiscal position. LACMA has benefitted from a relatively solid financial foundation, a 10% base reserve requirement, and a conservative investment plan and is thus poised to continue serving its community with nimble and creative strategies. To account for significant revenue losses, every department decreased adjustable expenses and we have made substantial modifications to our exhibition calendar, resulting in \$13M in cost reductions across two fiscal years. Soon after the museum's closure, we received an SBA Paycheck Protection Program loan, much of which was converted to a grant. This enabled LACMA to avoid furloughing and laying off employees, as many of our peer institutions were forced to do.

Fundraising Plan: In conjunction with the museum's 50th anniversary, the Building LACMA campaign launched in 2015. With a total project budget of \$750 million, which includes construction, soft costs, financing, and contingencies, the David Geffen Galleries is being financed through a remarkable public-private partnership, with a contribution from the County, which will ultimately own the building, and a 5:1 match from private donations. With \$671 million raised to date, including a \$150 million lead gift from philanthropist and entertainment executive David Geffen, the County's \$125 million contribution, \$50 million from the W.M. Keck Foundation, and gifts from LACMA's board of trustees and other philanthropists, LACMA is now in the midst of the campaign's public phase and focused on raising the final \$79 million. If awarded, LACMA would leverage a Challenge Grant to encourage other non-federal grantmaking institutions to invest matching funds. An NEH grant would also galvanize support by demonstrating the federal government's belief in this landmark humanities project.

By June 30, 2020, LACMA collected \$300 million in cash, of which \$175 million was from private pledges. Pledges are legally binding, and in previous LACMA campaigns have been delivered to LACMA on time. As private donations are generally paid over several years, LACMA has fulfilled the requirements needed for the County to issue \$300 million in debt financing for the project to be fully paid for by the museum. This plan of finance has been carefully developed with bankers, the Finance Committee of the board, and in consultation with and approved by the County Board of Supervisors.

PROJECT AND FUNDRAISING PERSONNEL

Project Team: Michael Govan, CEO and Wallis Annenberg Director, Diana Vesga, Chief Operating Officer, LJ Hartman, Vice President of Facilities and Security, and Melissa Bomes, Senior Vice President of Development, bring decades of experience to the building project and associated fundraising campaign. Zoe Kahr, Deputy Director for Curatorial and Planning, and

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Dr. Victoria Behner, Assistant Director, Exhibition Design and Production, have worked in exhibition planning and design for over a decade and will collaborate with curators across LACMA's curatorial departments to organize rotations featuring all areas of the museum's diverse collections.

A project of this scale and complexity benefits from the expertise of partners, specialists, and consultants, including Atelier Peter Zumthor; architect of record Skidmore, Owings & Merrill (SOM); cost consultants Directional Logic; and our general contractor Clark Construction Group. One of the most experienced and respected building and civil construction firms in the United States, Clark Construction has implemented a robust COVID-19 management plan following guidelines to provide a safe work environment for its staff and subcontractors.

DELIVERABLES, OUTCOMES, AND SUSTAINABILITY

Evaluation: LACMA's new building—created to house, care for, display, and interpret its collection—will become integral to the cultural life of the region. It will facilitate richer, more meaningful experiences with art, while also fulfilling the decades-long intent to architecturally and spatially unify the museum's campus. The project's expected outcomes are to build a long-term, sustainable home for the collection, one of the County's greatest assets; improve the visitor experience by providing multiple avenues for engagement; showcase the diversity in LACMA's collection without traditional hierarchical structures; and increase capacity for public programming.

LACMA will develop both qualitative and quantitative evaluation strategies to measure our progress toward these outcomes. Given the building's increased visitor capacity, space for outdoor programming, and public transit accessibility (a new Metro station is scheduled to open across from the museum in 2024), we anticipate a significant increase in annual attendance, including twice the number of students visiting the Wilshire campus by 2034.

A March 2019 report resulting from an in-depth visitor experience analysis with engineering consultancy Buro Happold confirmed the need to spatially integrate the museum campus. The report showed a sharp 65% decrease in visitors going to the peripheral buildings on campus. It also showed that only one-third of visitors went to the third level of our former collection building and less than one quarter visited the fourth level. We will use this study as baseline data to assess audience experience in the new building.

Sustaining Outcomes: We are confident that the project's outcomes described above will be achieved and sustained by the museum's committed staff, leadership, supporters, and stakeholders. Mirroring the thoughtful, multi-year planning process, the building's opening and programming will be crafted with careful, community-centered planning. Given the expertise and experience of the museum's staff and trustee leadership, LACMA is poised to successfully manage a project of this magnitude, keeping it on schedule and on budget. With support from a public-private partnership and a sound long-term financial plan that will maximize LACMA's resources, the project is also well-positioned fiscally.

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1. Annual aggregate Challenge Grant, non-federal gifts, and total:

	Year 1	Year 2	Year 3	Total
NEH funds requested:	\$250,000	\$250,000	\$0	\$500,000
Non-federal gifts:	\$750,000	\$750,000	\$0	\$1,500,000
Total	\$1,000,000	\$1,000,000	\$0	\$2,000,000

2. Justification of items under each category of the SF-424C.*

10. Equipment

The Challenge Grant budget for movable equipment includes costs to purchase custom-made casework and curtains that are central to exhibiting, maintaining, and protecting the collections in the David Geffen Galleries. LACMA requests \$500,000 from the NEH for equipment purchases and will raise an additional \$1,500,000 for a 3:1 match ratio.

Custom-made casework: To meet LACMA conservation standards and artwork requirements, all exhibition display equipment is custom-built. The exhibition furniture for the David Geffen Galleries will be built as a family and used to display the museum’s collection for a decade at minimum and likely much longer. As noted in the Narrative, the casework will be built out of steel (or similar) with flexible inserts and will be long-serving while maintaining cost-effective flexibility for many years of rotations and installations. Durable and flexible casework will support LACMA’s curatorial strategy of frequently rotating our collection presentations in the David Geffen Galleries. As outlined in the work plan, the casework will be procured beginning in April 2023 and installed in the galleries before the artwork for the inaugural installation in the David Geffen Galleries (Years 1 and 2 of the proposed period of performance).

LACMA requests \$1,000,000 to support the purchase of 120 pedestals with vitrines and 44 wall-mounted cases, as detailed in the table below. (The full budget for custom casework is provided below.)

Description	Unit Price	Quantity	Total
Pedestal w/Vitrines	\$6,500	120	\$780,000
Wall-Mounted Cases (scroll and shelves)	\$5,000	44	\$220,000
		TOTAL	\$1,000,000

Custom-designed curtains: A primary architectural feature of the David Geffen Galleries is the introduction of natural light through floor-to-ceiling windows along the perimeter of the gallery floor, and, as noted in the Narrative, natural light is key to the visitor experience. While the windows will filter out ultraviolet rays, the glass will not be fritted or colored in any way to reduce the quantity of light entering the space. The roof overhang will prevent the majority of direct light from entering the galleries, but the light levels will exceed the standards of most museums.

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To offer greater flexibility for curators to display more sensitive materials closer to the windows, we plan to include custom-designed curtains, produced in roughly 40' retractable segments, around the majority of the gallery floor perimeter. Curtains will be interrupted periodically to help visitors pause (long benches will be placed in these areas) and reconnect to the city around them. Where curtains are deployed, light levels will be significantly reduced, and curtains will also prevent light spill into other adjacent spaces. Custom design of curtains will begin in July 2021, with procurement expected to take approximately two-and-a-half years. Installation will precede the arrival of the artwork for the inaugural installation in the David Geffen Galleries.

Funds are requested to cover 97% of the estimated cost to purchase 12 curtain segments to be installed inside the new building, as detailed in the table below. (The full budget for custom curtains is provided below.)

Description	Unit Price	Quantity	Total
Curtain (40' retractable segment)	\$85,500	12	\$1,026,000
		TOTAL	\$1,026,000
		Request	\$1,000,000

16. TOTAL PROJECT COSTS

The total costs for the Challenge Grant budget are \$2,000,000. The total costs for both sets of equipment (casework and curtains) are detailed below:

Custom-made casework

Description	Unit Price	Quantity	Total
Pedestal w/Vitrines	\$6,500	150	\$975,000
Pedestal	\$5,000	75	\$375,000
Wall-Mounted Cases (scroll and shelves)	\$5,000	55	\$275,000
		TOTAL	\$1,625,000

Custom-designed curtains

Description	Unit Price	Quantity	Total
Curtain (40' retractable segment)	\$85,500	35	\$2,992,500
		TOTAL	\$2,992,500

17. Federal Assistance Requested

LACMA requests \$500,000 from the NEH and will provide \$1,500,000 for a 3:1 match ratio.

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ACCOMPLISHMENTS & PROJECT STATUS

In conjunction with the museum's 50th anniversary, the Building LACMA campaign launched in 2015. The County's environmental review process began on August 4, 2016, when the Notice of Preparation for the Environmental Impact Report (EIR) was released and included all environmental studies required by the California Environmental Quality Act, including historical resources, archaeological and paleontological resources, geotechnical issues, methane, security risk, traffic, parking, and water and wastewater infrastructure, among others. After extensive community outreach and opportunities for public participation, a comprehensive Draft EIR was released on October 26, 2017. In the Draft EIR, all comments received during the public comment period were addressed.

Two unanimous approvals decisively launched the project forward in 2019: the Los Angeles County Board of Supervisors certified the EIR and approved the building project, and the Los Angeles City Council approved the air space vacation over Wilshire Boulevard. The Final EIR, which was released on March 22, 2019, found that no permanent environmental impacts will be created by the new building and the County Board of Supervisors certified the Final EIR and approved the project on April 9, 2019. Finally, the City Council approved LACMA's air space vacation request on December 3, 2019, clearing the way for construction.

In preparation for construction of the museum's new building for the permanent collection, LACMA closed its east campus buildings in gradual phases from July 2017 to November 2019. During this time, a team of collections management technicians, collections administrators, and registrars deinstalled, inventoried, packed, and, working with the security and facilities team, relocated over 125,000 permanent collection objects to off-site art storage facilities. LACMA is the only collecting art museum of its size that does not own storage space, and because the land value is so high on Wilshire Boulevard, the museum decided to maximize gallery and public space and create storage solutions elsewhere. To begin to address the challenge, LACMA is in the preliminary planning phase to construct a museum, storage, and conservation facility in South Los Angeles, on land owned by the County and with construction financed by a donor/developer.

By early 2020, the Building LACMA campaign succeeded in raising \$650 million toward a goal of \$750 million and entered the public phase of the campaign. With \$671 million pledged to date, this historic public-private partnership, where Los Angeles County provided \$125 million, has been led by commitments from David Geffen, the W.M. Keck Foundation, and gifts from LACMA's board of trustees and other philanthropists. Despite our inability to host events or meet with donors in person during the pandemic, fundraising has been successful, with gifts continuing to come in, and the campaign team is focused on raising the final \$79 million by June 30, 2022. We have not yet set a date for our next campaign announcement, but at that time, we will announce all recent gifts supporting the project.

All of the enabling activities required in advance of construction, including moving collections to offsite storage facilities, building out and moving staff offices to an office tower directly across Wilshire Boulevard from the museum, constructing temporary facilities for on-site functions, relocating critical infrastructure, and building conservation labs were completed before the COVID-19 crisis unfolded, allowing the museum to continue hazmat abatement and demolition

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of the old buildings as planned. With construction deemed an essential activity by the City and the County, demolition began in early 2020 and was completed in the fall. Construction of the foundation elements began in the fall and is currently underway. The County strongly encouraged our continued construction, especially as the project will have a significant economic impact, creating over 9,000 direct and indirect jobs, over \$1 billion in economic output, and providing an engine for L.A.'s recovery post-pandemic.

Building LACMA Progress (to date)

- 2013—LACMA's board of trustees approved the conceptual and financing plan for the new building
- 2014—County of Los Angeles Board of Supervisors unanimously approved LACMA's conceptual and financing plan for the new building
- 2016—County of Los Angeles environmental impact review process begins
- 2017—County of Los Angeles releases Draft Environmental Impact Report (DEIR) and accepts public comments
- March 2019—County of Los Angeles releases Final Environmental Impact Report (FEIR), which finds no permanent environmental impacts will be created by the new building
- April 2019—County of Los Angeles Board of Supervisors unanimously certifies the FEIR, approves project, and authorizes issuance of \$117.5 million balance of its contribution
- Fall 2019—Early site work, pre-construction preparation, construction of temporary facilities, and abatement on the four deteriorating buildings
- December 2019—City Council of Los Angeles approves vacation of the airspace for the portion of the building that crosses Wilshire Boulevard
- Early 2020—Groundbreaking; demolition and construction began
- Fall 2020—Completion of Hazmat abatement and demolition
- Fall 2020—Construction of foundation elements began and continues throughout 2021

PROPOSED WORK PLAN

The proposed period of performance spans three years, from June 1, 2022, to May 31, 2025. When the period of performance begins, the public phase of the Building LACMA fundraising campaign is projected to be nearing completion, with final gifts toward the \$750 million campaign goal in process of being secured. LACMA would leverage the NEH Challenge Grant to secure the \$1.5 million in non-federal third-party pledges or donations from foundations, corporate partners, and individual philanthropists to meet the required 3:1 match. Proposed project activities will occur once funding is in place, construction is complete, and the general contractor, Clark Construction, turns the building over to LACMA. Procurement of the custom-designed curtains will begin in July 2021 with design, samples, and mock-up; production and installation are scheduled to be completed by January 2024. The custom casework will be procured over approximately seven months, beginning in April 2023, and installed in the following year. The inaugural installations of the collection are projected to be completed in 2024 for the public opening of the David Geffen Galleries. A timeline for the project is as follows:

Museum Associates dba Los Angeles County Museum of Art (LACMA)
 NEH Infrastructure and Capacity Building Challenge Grant: Work Plan

Project Timeline

Start	Finish	# Months	Milestone
1/20	12/23	48	Construction
7/21	1/24	30	Curtain Procurement and Production
6/1/22	5/31/25	36	NEH Infrastructure and Capacity Building Grant Period of Performance
N/A	6/30/22	N/A	Building LACMA campaign projected to reach \$750 million goal, including \$1.5 million match for the proposed project activities
4/23	2024	N/A	Casework Procurement and Installation
1/24	2024	TBD	Exhibitions Installed
N/A	2024	N/A	David Geffen Galleries opens to the public (specific month TBD)

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Institutional Profile

Museum URL: www.lacma.org

1. Facts and statistics about the museum
 - a. History: Originally founded in 1910 as part of the Museum of History, Science, and Art in Exposition Park, LACMA became an independent institution in 1961 and opened its facilities on Wilshire Boulevard in 1965. Today, LACMA is the largest art museum in the western United States, with a collection of more than 142,000 objects that illuminate 6,000 years of artistic expression across the globe.
 - b. Mission: To serve the public through the collection, conservation, exhibition, and interpretation of significant works of art from a broad range of cultures and historical periods, and through the translation of these collections into meaningful educational, aesthetic, intellectual, and cultural experiences for the widest array of audiences.
 - c. Governance and administration: LACMA is governed by a board of trustees, composed of 51 individuals, that sets policy and determines the museum's strategic direction. LACMA's CEO and Wallis Annenberg Director, Michael Govan, was appointed in April 2006.
 - d. Physical facilities: The final component of a decade-long transformation of the LACMA campus, the new building for the permanent collection, to be owned by the County of Los Angeles, will join the Bruce Goff-designed Pavilion for Japanese Art and Renzo Piano-designed BCAM and Resnick Pavilion. When the building opens in 2024, LACMA will have grown its indoor exhibition space from 130,000 to 220,000 square feet and added 3.5 acres of outdoor green space.
 - e. Humanities staff size and composition: LACMA's organizational structure encourages cross-departmental collaboration among the museum's approximately 400 staff working directly in the humanities (85% of employees) in Art Administration & Collections, Conservation, Curatorial, Education & Public Programs, Exhibitions, Publications, and the Research Library.
 - f. Humanities collections: LACMA's entire collection of over 142,000 objects are humanities materials.
 - g. Accreditation or affiliation: LACMA is accredited by the American Alliance of Museums, part of the Continuum of Excellence, and is committed to operating according to national standards and best practices.
2. Recent humanities activities data
 - a. Recent exhibitions and programs: In the past two fiscal years, LACMA presented 59 exhibitions and installations; held more than 9,000 education and public programs, including gallery talks, symposia, lectures, and panels; and engaged over 43,000 adult and 260,000 youth members. In the past two years, LACMA produced 15 publications that received numerous awards and distributed nearly 3,000 copies.
 - b. Percentage of offerings in the humanities: All of LACMA's offerings are in the humanities.

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Institutional Profile

- c. Size and nature of audience: LACMA serves over one million visitors annually, more than half of whom attend for free. L.A. County residents, characterized by wide ethnic, racial, and economic diversity, represent over 60% of the museum's visitors.
- d. Cost to participants: Although admission ranges from \$10–\$25, admission is free for all L.A. County residents on weekdays after 3pm and all visitors are free on the second Tuesday of each month. Through NexGenLA, a free youth membership program, L.A. County residents 17 years and younger are free every day and each youth member receives one free guest admission each visit. Also, the majority of LACMA's education and public programs are free.
- e. Evidence for the success of these humanities activities: For over 55 years, LACMA has served as a vital cultural institution for the people of Los Angeles County and beyond through its robust offering of exhibitions, public programming, and outreach initiatives that attract 1 million visitors annually. LACMA's exhibition program presents works of art across all cultures and historic periods through a contemporary lens. Many are the first U.S. exhibitions to explore their respective subjects, reflecting LACMA's commitment to highlighting historically overlooked areas of art history. The museum has also intentionally diversified its programming and featured 64 exhibitions of non-Western art and artists of color over the last five years.

URL for the institution's latest annual report:

(b) (4)

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Resumes for Key Personnel

RESUMES

Project Team

Michael Govan (Chief Executive Officer and Wallis Annenberg Director, LACMA)

Diana M. Vesga (Chief Operating Officer, LACMA)

Melissa Bomes (Senior Vice President, Development, LACMA)

LJ Hartman (Vice President, Facilities and Security Operations, LACMA)

Zoe Kahr (Deputy Director for Curatorial and Planning, LACMA)

Dr. Victoria Behner (Assistant Director, Exhibition Design and Production, LACMA)

MICHAEL J. GOVAN

Los Angeles County Museum of Art

5905 Wilshire Boulevard
Los Angeles, CA 90036
Telephone: (323) 857-6001
Fax: (323) 857-6148
Email: mgovan@lacma.org

EMPLOYMENT

2006

to present

***Los Angeles County Museum of Art
CEO and Wallis Annenberg Director***

1994-2006

***Dia Art Foundation, New York
President and Director***

Chief operating officer and programmatic director of nonprofit contemporary arts institution focused on the visual arts, with concurrent programs in literature, new media, contemporary criticism, and arts education. Oversees daily operations of the permanent collection at Dia:Beacon, and the long-term site-specific projects in the western United States, in New York City, and on Long Island. Selected responsibilities include exhibition planning, fundraising, finance and administration.

Govan conceived and realized Dia:Beacon, a 240,000 square foot museum housed in a renovated Nabisco printing factory on the banks of the Hudson, including the successful completion of an \$80 million capital campaign to build and endow the museum, and other Dia projects. He reinitiated Dia's art acquisition program, as well as Dia's commitment to on-going large-scale site-specific artists' projects in the American south west, including Michael Heizer's *City* project and James Turrell's *Roden Crater*. Currently, Govan is leading the effort to relocate Dia's changing exhibition program (formerly Dia:Chelsea) to a new facility on Gansevoort Street at the entrance to the future Highline park, a public open space on the elevated rail line on Manhattan's far west side. He is also co-curator of *Dan Flavin: A Retrospective*, the first comprehensive exhibition of Flavin's works which is touring internationally until 2007.

1988 - 1994

Solomon R. Guggenheim Museum, New York

As Deputy Director, Govan served as the primary museum negotiator and spokesman. In addition, he was a senior artistic, managerial, and financial administrator of an international museum of twentieth century art with a staff of over 400, and multiple locations in America and Italy. With the Director, led a New York capital building projects including the restoration of the landmark Frank Lloyd Wright building, and the development of Guggenheim Museum Bilbao, a \$150 million new museum in Bilbao, Spain designed by Frank Gehry.

As Assistant Director, Govan negotiated an acquisition/gift of 300 works of seminal 1960s-70s American painting and sculpture from collector Guiseppe Panza di Biumo.

1985 - 1988

Williams College Museum of Art Williamstown, Massachusetts

As Special Assistant to the Director, and Acting Curator, Govan participated in all areas of the museum's operations. Among many responsibilities, he oversaw a \$3 million museum construction project; conceived and implemented a museum computerization program; curated and managed exhibitions; and designed catalogues, posters, brochures.

In collaboration with Thomas Krens, Govan conceived of the concept for Massachusetts Museum of Contemporary Art (MASS MoCA), a converted 750,000 sq. ft. 28-building mill complex in North Adams, Massachusetts into a museum of contemporary art and performance space. He lobbied and won a \$35 million bond issue from Commonwealth of Massachusetts for capital construction costs, and coordinated an initial design program with Skidmore, Owings, & Merrill, Frank O. Gehry & Associates, and Robert Venturi.

EDUCATION

First year toward M.F.A., University of California, San Diego

B.A. Williams College, Williamstown, Massachusetts, 1985, Phi Beta Kappa
Dual Major in Studio Art and Art History

Stanford Intercollegiate Center for Classical Studies, Rome, Italy, Spring 1984

Sidwell Friends School, Washington, D.C., cum laude

SELECTED EXHIBITION AND PUBLICATIONS

Dan Flavin: The Complete Lights, 2004. Catalogue Raisonné of Dan Flavin's fluorescent light sculptures. Co-authored with Tiffany Bell. The first comprehensive retrospective exhibition of Dan Flavin opened at the National Gallery of Art, Washington DC in September 2004, and continued to tour nationally and internationally from 2004 – 2007.

Dia:Beacon, Dia Art Foundation, 2003. Co-authored with Lynne Cooke. Catalogue of Dia Art Foundation's permanent collection published to coincide with the opening of *Dia:Beacon* in 2003.

Dan Flavin, Serpentine Gallery, London, August 24 - September 23, 2001. Exhibition and catalogue with essay "Minimal?"

Dan Flavin: (1962/63, 1970, 1996), Dia Center for the Arts, May 22, 1997 - June 14, 1998, New York

Dan Flavin: European Couples, and Others, Dia Center for the Arts, New York, September 14, 1995 - June 23, 1996

Essay "Technology and the Spirit: The Invention of Non-Objective Painting" in *The Art of This Century: The Guggenheim Museum and Its Collections*, 1994.

Organized exhibition *AMERICA Invention* by contemporary German artist Lothar Baumgarten for Solomon R. Guggenheim Museum, January 28-March 7, 1993. Catalogue Introduction and essay "In the Name of the Other."

With Director Thomas Krens and Collections Curator Lisa Dennison, conceived and oversaw Guggenheim reopening exhibition: *The Guggenheim Museum and the Art of This Century* for both uptown and downtown sites, including "Masterpieces from the Collection," "Dan Flavin," and Brancusi to Bourgeois."

Oversaw 4-year organization of *The Great Utopia: The Russian and Soviet Avant-Garde 1915 - 1932*, February, 1992-January, 1993 at the Schim Kunsthalle, Frankfurt; Stedelijk Museum, Amsterdam; and Solomon R. Guggenheim Museum. Exhibition of roughly 900 objects of painting, sculpture, design, and architecture, organized in collaboration with Russian museums and former Soviet Ministry of Culture, by team of 12 curators (Russian, American, European).

Co-organized *Refigured Painting: The German Image 1960-'88*, Solomon R. Guggenheim Museum, February-April, 1989; Düsseldorf Kunstmuseum, May-July; Schim Kunsthalle, Frankfurt, September-October. Exhibition of 175 paintings by 42 contemporary German artists. Catalogue essay "Meditations on A-B: Romanticism and Representation in New German Painting."

Organized *Raphael to Beuys: Master Drawings from the Kunstmuseum Düsseldorf*, curated by H.A. Peters. Williams College Museum of Art, October, 1986.

Organized and curated *The Minotaur and the Light: Sources for Picasso c.1935*, exhibition of etchings by Rembrandt and Picasso focused on Picasso's Minotauromachy, 1935. Catalogue with essay.

DIANA M. VESGA

EXPERIENCE

LOS ANGELES COUNTY MUSEUM OF ART (LACMA), Los Angeles, CA

Chief Operating Officer (2014- Present)

- Responsible for overall administration, finance, accounting, risk management, human resources, facilities, security, capital projects, on-site services, membership, communications, marketing and community outreach at leading museum of art with a staff of over 550.
- With the Director, lead transformational capital projects including the \$650 million new building for the permanent collection designed by Peter Zumthor and the development of the new LACMA satellite in South Los Angeles.

OAKTREE CAPITAL MANAGEMENT Los Angeles, CA

Vice President – Private Equity Group (2010)

- Senior investment professional with responsibilities for investment prospecting and acquisitions in the power sector for leading private equity manager (Power Opportunities Fund).
- Evaluated acquisition opportunities, including strategic analysis, due diligence, financial analysis, contract review and preparation of recommendations for fund partners and investment committee
- Researched investment themes and performed active business development and networking as part of investment prospecting efforts
- Resigned from position (b) (6)

UNIVISION COMMUNICATIONS INC. Los Angeles, CA

Vice President – Investor Relations and Corporate Finance (2002- 2007)

- Senior management executive with responsibilities for investor relations, in addition to strategic development and financing transactions, reporting directly to Chief Financial Officer
- Responsible for executing successful sale of Company to private equity consortium of Madison Dearborn, Providence, Texas Pacific, Thomas H. Lee and Saban Capital, including selling materials, management presentations, due diligence, support of negotiations, lenders presentations and debt issuance for LBO
- Responsible for building and maintaining relationships with Univision shareholders, securities analysts and financial community constituents. Managed investor/shareholder relations by leading all IR initiatives: investor/market communications, investor presentations and conferences, strategic positioning/message to Wall Street, crisis communications, management of investor relations website.
- One of two people authorized to communicate with Wall Street and answer operational, financial and strategic questions on behalf of the Company.
- Led definition of strategy for quarterly earnings releases and overall strategy with investors and financial counterparties, considering sell-side analyst reports and estimates, as well as sector and peer group trends.
- Reviewed actual financial results, performed financial analyses and presented conclusions and recommendations on operational and financial business performance as part of quarterly and annual evaluation of results, at divisional and Company level
- Developed financial projections and interim reforecasts for each business division to reflect growth and profitability goals, as part of senior management's strategic planning and analysis process
- Evaluated and executed acquisition and strategic opportunities, including preparing strategic analysis, conducting due diligence, preparing financial analyses, working on contracts, and preparing recommendations for management and board
- Advised on and executed financing assignments, including bank credit agreements and capital markets equity and debt transactions
- Strategic and financing assignment experience includes:
 - \$13.7 billion sale of Univision to private equity consortium, closed in Mar 2007
 - \$10 billion issuance of unsecured notes and credit facilities to complete sale of Company in Mar 2007
 - \$90 million acquisition of San Francisco/San Jose radio stations from Entravision Communications using Entravision shares owned by Univision, announced in Aug 2005

- \$500 million share repurchase program for 2005 announced in Feb 2005
- \$190 million acquisition of Puerto Rico television stations WLII/WSUR from Raycom in Dec 2004
- \$600 million follow-on equity offering to repurchase shares held by Clear Channel in Jan 2004
- \$700 million debt offering in aggregate of Senior Notes due 2006, 2007, and 2008 in Oct 2003
- \$3.5 billion stock acquisition of Hispanic Broadcasting Corporation, the U.S. leading Spanish-language radio broadcaster, closed in Sep 2003
- Extensive experience working with investment banks and commercial banks in order to execute strategic and financing initiatives
- Extensive experience working with credit rating agencies, including regular communications and presentations, to obtain or maintain target credit ratings for existing or new debt instruments

GOLDMAN, SACHS & CO. New York, NY and Los Angeles, CA

Investment Banking Associate, Mergers and Strategic Advisory Group (1999 - 2002)

Originated and executed M&A and financing transactions mostly for leading Energy and Power clients in the U.S

- Experience on over 15 advisory assignments (M&A, divestiture, spin-off) and security offerings including equity (IPO and follow-on) and investment grade debt
- Responsible for overall successful execution of assignments working with internal teams as well as client, buyer/seller, counsel and accounting teams. Assignment experience includes:
 - \$600 million sale of private independent power developer to one of the fastest growing energy suppliers
 - Sale of leading Argentinean oil and gas company's majority stake in Bolivia's largest upstream oil and gas company to Spanish integrated oil player
 - IPO and follow-on offering for leading power technology client, raising combined \$300 million
 - Extensive strategic and financing advisory to one of California's largest utilities in the context of power crisis
 - Sale of transmission grids of one of California's largest utilities to State of California for \$2.8 billion
 - \$3.9 billion divestiture of refining and marketing assets of leading integrated oil client
 - M&A advisory to world's largest independent power conversion client on buy-side cross-border opportunity
 - Advisory to premier private equity client on sale of alternative asset management business

GOLDMAN SACHS & CO. New York, NY

Investment Banking Summer Associate (1998)

- Worked on 7 merger and financing assignments in telecom, financial institutions, retail and energy

NEST S.A. BANCA DE INVERSION Bogotá, Colombia

Investment Banking Analyst – Promoted to Associate (1996-1997)

- Led and managed the sale of second largest Colombian copper and aluminum wire producer, from initial proposal to final closing with investors
- Conducted due diligence, constructed financial models and valuation package, and defined sale strategy of concrete manufacturing group to leading Mexican cement company

EDUCATION

UNIVERSITY OF MICHIGAN, Ann Arbor, MI (1997-1999)

University of Michigan Business School, Master of Business Administration, *Graduated with High Distinction*, May 1999. Alan Gelband Merit Finance Scholarship.

UNIVERSIDAD DE LOS ANDES, Bogotá, Colombia (1996)

School of Business Administration, Bachelor of Science in Business Administration, *Summa Cum Laude and Class Valedictorian*.

MELISSA BOMES

Los Angeles, CA | mbomes@lacma.org | Office: 323-932-5898 | Mobile: (b) (6)

2007 - PRESENT LOS ANGELES COUNTY MUSEUM OF ART

*Roles held: Senior Vice President, Development
Vice President, Development
Associate Vice President, Development
Assistant Vice President, Corporate Partnerships*

- Manage team of 55 fundraising professionals responsible for raising \$30 million to \$40 million annually, \$12 million of which is unrestricted support. This includes teams focused on corporate giving, foundation support, individual and planned giving teams as well as major donor events and development operations.
- Spearhead the capital campaign for LACMA's new permanent collection building, which has raised \$652 million towards the \$750 million goal.
- Work directly with the Director, the Board, and all relevant staff members to determine the museum's fundraising goals and the strategies to achieve them.

2005 - 2007 BOMES DAVIS BRANDING, LLC

Partner

- Co-founded a licensing agency that helps clients license their intellectual property, from assessing feasibility and developing strategies to managing product development and retail program management.
- Clients included IDT Entertainment 's (now Starz Media), the authors of "The Peaceful Nursery," as well as the creators of "Waghappy" & "Go Pea Go!"

2000 - 2002 DIC ENTERTAINMENT

Executive Vice President, Consumer Products

- Rebuilt the consumer products department by eliminating redundant positions, restructuring the department for efficiency and scalability, and hiring a first-class team.
- Spearheaded the acquisition of the merchandise and DVD rights for Strawberry Shortcake from American Greetings, which grew departmental revenues by 550%.
- Strengthened the relationships with licensees and retailers resulting in a better licensee base and more prominent placement at retail for DIC's brands.

1999 - 2000 ESTYLE, INC.

Vice President, Business Development

- Led the business development department, managed external strategic relationships of the company and helped guide the strategic direction of the company.
- Created and presented company positioning documents resulting in \$75MM in funding from leading venture capitalists.
- Identified, negotiated and managed strategic partnerships with AOL, Yahoo!, Women.com, Fit Pregnancy magazine, and Cindy Crawford.

1996 - 1999

THE WALT DISNEY COMPANY

Corporate Alliances, Manager

- Managed multi-divisional, multi-national, long-term alliances with The Coca-Cola Company, American Express, Eastman Kodak and Energizer, resulting in bottom line revenue for the company as well as incremental marketing exposure.
- Analyzed and negotiated the renewal of cross-divisional, multi-year, multi-million dollar contracts with those existing alliance companies/
- Evaluated, developed, presented and sold sponsorships for various Disney properties

THE DISNEY STORE, INC.

Manager, Development and Planning

- Developed strategies for improving the core business, analyzed business opportunities and opened new retail concepts for The Disney Store chain.
- Developed and launched two digital imaging concepts combining Eastman Kodak's digital technology and Disney's animation.
- Assessed the feasibility for entering certain international markets and developed a scaled-down licensed format of The Disney Store targeted to developing countries.

1993 - 1996

TROOP MEISINGER STEUBER & PASICH, LLP

Associate

- Practiced corporate law, including public & private security offerings, mergers & acquisitions, employee compensation plans and corporate governance issues.

EDUCATION

1993

FORDHAM UNIVERSITY SCHOOL OF LAW

Awarded Juris Doctorate degree

1989

NEW YORK UNIVERSITY

Awarded Bachelor of Arts degree

LJ Hartman

5905 Wilshire Blvd. | Los Angeles | CA | 90036

O: 323.857.6568

PROFESSIONAL EXPERIENCE**Los Angeles County Museum of Art, LACMA | Los Angeles, CA****September 2015 - Present**

Vice President

Facilities | Facilities Planning | Construction | Security | Visitor Services | Membership

Responsibilities at LACMA include the management and oversight of a variety of operational divisions that ensure the museum campus is functioning in an efficient and effective manner; strategically plan for building and campus enhancements from renovations to landscape; collaborate with consultants, contractors and internal teams on the design and development of construction projects; develop and implement security and emergency response protocols and approaches to ensure the safety of staff, visitors, collection and property; in concert with LACMA internal teams identify methods to create a positive visitor and member experiences with the LACMA collection and staff. Liaison and collaborate with cross-departmental associates; external Museum colleagues, residential neighbors; the local Chamber of Commerce. and LA County entities. Responsible for multiple operational and project budgets, including budget forecasting, analysis, tracking and reporting.

Museum of Modern Art, MoMA | New York, NY**October 2010 – September 2015**

Director of Security

Lead, managed and develop a security team of over 150 staff members, with oversight of all Museum security, safety and emergency planning and response programs. Identify and implement best practices as it relates to the safeguard of the Museum collection, staff, and over 3 million visitors annually. Partner with cross-departmental colleagues resulting in effective communication, collaboration and problem solving across the organization. Fiscal responsibilities include forecasting, budget and workflow analysis, developing enhanced staffing models to meet fiscal year reductions while maintaining staffing levels. Achieved \$250k in savings in FY12, 7.5% reduction in overtime in FY13, 9.5% reduction in vendor contracts in FY14.

Contemporary Jewish Museum | San Francisco, CA**January 2008 - October 2010**

Director of Security

Directed the final phases of construction in collaboration with the Director of Facilities. Managed the oversight of the implementation of the security access and video management systems including the installation of cameras, alarm points, panic alarms, and motion detection to optimize the safety and security of the staff, visitors and collection. Developed all security protocols including Security Command Center policies and procedures, emergency planning and response program, staff and security personnel training in preparation for opening the newly constructed Museum. Fiscal responsibilities include budget forecasting, daily budgetary oversight, contract management. Negotiated contract services and vendor agreements to achieve a 45% reduction in contract services while maintaining an efficient and high level of services.

The Contemporary Group | Northridge, CA
Vice President, Organizational Development

August 2006 – January 2008

Developed programs and services offered to support cultural property protection for various clients; developed California State approved online security education programs with an emphasis on emergency response. Conducted risk assessments, security surveys, design security system protocols and staff training for cultural institutions.

J. Paul Getty Trust (Getty Museum) | Los Angeles, CA
Manager, Security Operations and Emergency Management

April 1996 – August 2006

Direct involvement in developing security operation protocols during the final phases of construction of the Getty Center and later for the renovation and reopening of the Getty Villa. Managed daily security operations, developed standard security operating procedures and training programs for security personnel and Getty staff; developed and implemented the Emergency Planning and Crisis Management Program for a cultural institution with multiple locations, 1.5 million visitors annually and a staff of 1200. Assisted in budget forecasting, analysis and reporting for an overall departmental budget of \$19M with direct oversight of \$5.5M of the budget for areas of responsibility that included, security operations; emergency management, training development, scheduling and logistics.

BOARD SERVICE

International Committee of Museum Security (ICMS)
Board Member | Committee Member

October 2004 – Present

Yerba Buena Community benefit District | San Francisco, CA
Board Member | Committee Chair | Committee Member

September 2008 – October 2010

EDUCATION

University of La Verne | La Verne, CA

2003 MS, Leadership and Management, emphasis in Strategic Planning
1996 MS, Organizational Development
1993 BS, Public Administration

Academic Honors: Deans List, Academic Excellence, Departmental Honors

Rancho Santiago College | Santa Ana, CA

1991 AA, Criminal Justice
1991 AA, Sports Medicine

- Certified Instructor, Crisis Prevention Institute
- Certified Instructional Designer
- Instructor, University of La Verne Leadership and Management Graduate Program

Zoë Kahr

Professional Experience

Los Angeles County Museum of Art Los Angeles, California

April 2017-
Present

Deputy Director for Curatorial and Planning

- Oversee LACMA's 13 Curatorial departments (67 full-time staff, budget of \$8.5 million).
- Ongoing additional responsibilities related to capital projects, exhibition planning and implementation as listed below.

July 2013-
March 2017

Deputy Director for Exhibitions and Planning

- Lead planning for galleries and art operations for new building designed by Peter Zumthor.
- Lead planning for LACMA's off-campus growth strategy, developing up to three off-site locations in underserved neighborhoods. Each site will house storage, alongside gallery and educational spaces. Developed selection criteria, identified sites (public and privately owned), and produced architectural programs and preliminary capital budgets. Inaugural site is scheduled to open in late 2017.
- Restructured Exhibition Design and Production, with staff of 13 and budget of \$2 million. Improved quality control and achieved savings in annual construction labor expenditures of 25%.
- Ongoing oversight of exhibition programs, and development of international relationships as listed below.

June 2010-
June 2013

Head of Exhibition Programs

- Responsible for planning and execution of annual program of over 35 exhibitions (on-site and touring), gallery installations, and renovations. Oversaw staff of 3, with an annual budget of \$7-8 million. LACMA's exhibition program is encyclopedic; highlights include: *Olmec: Colossal Masterworks of Ancient Mexico*, *James Turrell: A Retrospective*, *Bodies and Shadows: Caravaggio and his Legacy*, *Chinese Paintings from Japanese Collections*, and *Gifts of the Sultan: The Arts of Giving at the Islamic Courts*, *Pierre Huyghe*, and *Calder and Abstraction: From Avant-Garde to Iconic*.
- With LACMA's Director and CEO, selected and set schedule for LACMA's exhibition program.
- Developed new relationships with institutional partners in geographic areas of strategic interest, including Europe, Latin America, Asia, and the Middle East, leading to LACMA's first exhibition exchange projects in China, Chile, and Qatar.
- Developed new exhibition approval process, improving transparency and budgetary control.

June 2006-
June 2010

Philadelphia Museum of Art Philadelphia, Pennsylvania

Assistant Director of Exhibition Planning

- Scheduled, budgeted, planned, and implemented exhibition projects. Worked with curators to ensure achievement of curatorial goals within a sound budgetary and operational framework. Coordinated team of curatorial staff, registrars, conservators, installation designers, construction managers, and art handlers to implement projects.

Sep 2000-
June 2003

Yale Center for British Art New Haven, Connecticut

- *Sole curator* of the major summer 2003 exhibition displaying over 60 pieces from the permanent collection: *Behold the Sea, Itself* (15 June – 7 September, 2003), and two small collection displays *Self and Other: Portraits and Self-Portraits of Artists, 1700-1850* (15 March - 15 April, 2002) and *Shakespeare and Love*.
- *Research assistant*: Wrote label text for *The Romantic Watercolor: The Hickman Bacon Collection*, (10 October, 2002-15 January, 2003) and *The Romantic Print in the Age of Revolutions*, (23 January – 1 June, 2003).

1997-2005 Internships in curatorial departments at the following institutions: Boston Public Library Print Room, Metropolitan Museum of Art (Prints & Drawings), National Maritime Museum (Exhibitions), Tate Britain (Paintings), Museum of Fine Arts, Boston (Exhibitions), Philadelphia Museum of Art (Exhibitions and Corporate Development).

Professional Memberships

- French American Museum Exchange, Member of the Board of Directors (2015-present)
- American Alliance of Museums Reaccreditation Visiting Committee Member and Museum Assessment Program Peer Reviewer
- International Exhibition Organizers Group
- North American Exhibition Organizers Group

Education

University College London London, UK, 2007

- Doctor of Philosophy, History of Art.
- Dissertation: The Emergence of the Image of the Patriot Soldier in the American and French Revolutions.
- Areas of specialization: French, English, and American art 1700-1850.

Yale School of Management New Haven, Connecticut, 2006

- Master of Business Administration (MBA), specialization in Non-Profit Management, with additional significant coursework in Marketing. Silver Anniversary Scholar.

Yale University New Haven, Connecticut, 2002

- Bachelor of Arts with distinction in History of Art, *Magna Cum Laude*.
- Elected to Phi Beta Kappa after six semesters.

Ecole Alsacienne Paris, France, 1999

- Baccalaureat littéraire avec Mention Assez Bien.

Saint Paul's School Concord, New Hampshire, 1998

- Diploma, *Summa Cum Laude*.

Research, Publications, and Presentations

- “New Partnerships: Introducing the Qatar Museums Authority,” International Exhibition Organizers Conference, May 2012.
- “Analyzing Roles of Exhibition Organizers”, International Exhibition Organizers Conference, April 2010.
- “Nicolas-Toussaint Charlet’s Depictions of Napoleon: Villain or Hero?” Association of Art Historians 2005 conference, April 2005.
- “The Emergence of the Patriot Soldier: Amos Doolittle and Ralph Earl’s Lexington and Concord Print Series,” British Society of Eighteenth Century Scholars 2005 Conference, January, 2005.
- “Charlet Renders Homage: To Napoleon? Or to his Soldiers?” essay published in *The Hero at Home in France Between Gericault and Daumier: The Lithographs of Nicolas Toussaint Charlet*, exhibition catalogue, Strang Print Room, University College London, (May 5 – September 25, 2004).
- Author of brochure for *Behold the Sea, Itself*, exhibition held at the Yale Center for British Art June 14 – September 7, 2003.
- “Benjamin West and the Invention of Contemporary History Painting,” Summer Teaching Program, Yale Center for British Art, July, 2003.
- “Romanticizing Politics: Benjamin West’s Portrait of John Eardley-Wilmot,” Yale Center for British Art, December 2002.

Languages

Bilingual in French. Reading knowledge of German, Italian, Latin, and Ancient Greek.

VICTORIA TUR EL BEHNER

(b) (6)

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(b) (6)

EDUCATION

April 2003

University of Michigan, Ann Arbor, MI
Ph.D. Architecture, College of Architecture and Urban Planning
Major Field: Architectural History and Theory
Minor Field: American Culture
Dissertation: "Identity, Status, and Power: The Architecture of Contemporary Art Exhibition in Los Angeles"

August 1996

University of Michigan, Ann Arbor, MI
M.S. Architecture, College of Architecture and Urban Planning
Major Field: Architectural History and Theory
Master's Thesis: "Educating through Architecture: The Detroit Institute of Arts and The Toledo Museum of Art."

May 1995

University of Southern California, Los Angeles, CA
B.Arch. Professional Degree in Architecture
Design Thesis: Contemporary art museum combining museum techniques, meanings in display, technology, and history

PROFESSIONAL EXPERIENCE

Spring 2014 – Present

Los Angeles County Museum of Art, Los Angeles, CA
Asst. Director, Exhibition Design and Production
Oversight of Gallery Construction, Exhibition Design, and Gallery Media for all temporary exhibitions and permanent gallery installations. Management of contemporary artists, architects, contractors, and museum staff.

Winter 2005 – Summer 2014

Los Angeles County Museum of Art, Los Angeles, CA
Senior Exhibition Designer. Design and design management of temporary exhibitions and permanent gallery installations. Management of contemporary artists, architects, and contractors.

Spring 2002-Winter 2005

Detroit Institute of Arts, Detroit, MI
Manager of Exhibition Design and Production. Design and construction management of temporary exhibitions and permanent gallery installations.

Spring 2001-Spring 2002

Albert Kahn Associates, Detroit, MI
Architectural Designer. Responsibilities include design, construction detailing, presentation drawing, programming, working with clients and building professionals. Strong focus on education and healthcare architecture.

- 1998-Spring 2000 **Detroit Institute of Arts**, Detroit, MI
Intern: Exhibitions and Design. Assisted in the Development, design, and construction of temporary and permanent exhibition spaces.
- Summer 1995 **Milan Architects**, Beverly Hills, CA
Intern/Consultant: Drafting, Computer Aided Design, and public relations.
- Spring 1994 **Angelil-Graham**, Los Angeles, CA
Consultant: Computer Aided Drafting and modeling for museum exhibit "Urban Revisions" at the Museum of Contemporary Art, Los Angeles.
- Winter 1993 **Panos Koulermos Studio**, Beverly Hills, CA
Editorial Consultant: Monograph Team. Text-editing, interview transcription, and presentation drafting.
- Fall 1992 **Researcher:** Gathered source material for James Steele's publication *Salk Institute: Louis I. Kahn* (1993).

TEACHING EXPERIENCE

- Fall 2008 – Present **University of Southern California**, Los Angeles, CA
Lecturer, USC School of Architecture.
Teaches architectural history, art spaces, museum architecture history and theory
- Spring 2009 – Spring 2010 **Southern California Institute for Architecture**, Los Angeles, CA
Lecturer: Taught architectural history.
- Summer 1996-7, 1999-2000 **University of Southern California**, Los Angeles, CA
Studio Instructor: Taught summer studio program "Explorations in Architecture" for high school students. Design instruction and lecturing.
- 1996-1998 **University of Michigan**, Ann Arbor, MI
Graduate Student Instructor: Assisted Professor Lydia Soo (1997-1998) and Philip Jacks (1996-1997) in the courses "History of Architecture I" and "History of Architecture II." Led weekly instruction sessions, conducted several lectures, graded all written work, and determined final grades.
- 1995 **University of Southern California**, Los Angeles, CA
Teaching Assistant: Assisted Amy Murphy and Paul Blazek with summer studio program "Explorations in Architecture" for high school students.
- 1994 **University of Southern California**, Los Angeles, CA
Teaching Assistant: Assisted Professor Diane Ghirardo with courses "History of Architecture II" and "Architectural Theory and Criticism." Graded written work and helped determine final grades.

LANGUAGE

Translation, speaking, and reading abilities in French.

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Letters of Commitment

LETTERS OF COMMITMENT

Danielle Brazell (General Manager, City of Los Angeles Department of Cultural Affairs)

Milton S. F. Curry (Dean, Della & Harry MacDonalD Dean's Chair, USC School of Architecture, University of Southern California)

Michael Govan (Chief Executive Officer and Wallis Annenberg Director, LACMA)

Alfredo Juarez (Principal, Charles White Elementary School)

Sheila Kuehl (Supervisor, Third District, Los Angeles County)

Dr. Diana Magaloni (Deputy Director, Program Director & Dr. Virginia Fields Curator of the Art of the Ancient Americas, Director of Conservation, LACMA)

Cathy Opie (American Fine-Art Photographer, Professor of Photography, University of California, Los Angeles)

Elaine Wynn (Board of Trustees Co-Chair, LACMA)

Peter Zumthor (Architect)

CITY OF LOS ANGELES

CALIFORNIA

CULTURAL AFFAIRS COMMISSION

JOHN W RFS
PRES DENT

EL SSA SCRAFANO
V CE PRES DENT

EVONNE GALLARDO
TH EN HO
CHARMA NE JEFFERSON
ER C PAQUETTE
ROBERT V NSON



ERIC GARCETTI
MAYOR

DEPARTMENT OF CULTURAL AFFAIRS

201 NORTH F GUEROA ST SU TE 1400
LOS ANGELES CA 90012
213 202 5500 TEL
213 202 5513 FAX
culturela.org WEB

DAN ELLE BRAZELL
GENERAL MANAGER

April 30, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

To Whom It May Concern,

I am writing on behalf of the Los Angeles County Museum of Art (LACMA) to express my support for its new building for the permanent collection. As the general manager of the City of Los Angeles Department of Cultural Affairs (DCA), I work with institutions like LACMA to create inclusive cultural programming that strengthens the quality of life for Angelenos.

DCA has been proud to support several of LACMA's most popular programs, and we are thrilled about the potential of the David Geffen Galleries. The design of the new building and surrounding open green space will allow for dynamic and engaging programming, both indoor and outdoor, and we fully expect that it will strengthen LACMA's role as one of the city's cultural gathering places for all residents of our city.

The museum is also an important arts education resource for the city's schools. Reaching students in the classroom, through field trips, and with professional development for teachers, LACMA engages with a renowned suite of programs on the cutting edge of museum education. The new building and its multidisciplinary programming are designed to be welcoming for students and will expand the museum's capacity to serve these critical young audiences.

More artists live and work in Los Angeles than in any other community in the country. The creative economy is essential to the city's success and DCA appreciates LACMA's enormous role in supporting our artists and nonprofit arts and cultural organizations as creators, giving them vital resources for inspiration and introspection. We are confident that LACMA's redesigned campus will further the creative strength of our great city and make an important impact on our economy.

A grant from the National Endowment for the Humanities would demonstrate the federal government's investment in LA's cultural infrastructure, and would be deeply appreciated by the city. Thank you for your consideration of LACMA's proposal.

Sincerely,

Danielle Brazell
General Manager
City of Los Angeles Department of Cultural Affairs



May 10, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

To whom it may concern,

I am writing on behalf of the Los Angeles County Museum of Art to express my support for the David Geffen Galleries, its new building for the permanent collection. I wholeheartedly believe that this project will benefit and reflect the diverse population and inclusive spirit of Los Angeles. Not only will LACMA's museum campus be a positive contribution to the cultural landscape of this city, but it will also inspire a more thoughtful consideration of the architecture of museums and other cultural facilities.

As I testified to the Los Angeles County Board of Supervisors, the LACMA master plan contemplates and implements a new model for a cultural institution—one that is decentralized and democratized; one that embeds a self-critique of canonization of masterworks from antiquity to the contemporary; and one that seeks to link the architectural character of its space with its ideological values. Relative to other major metropolitan museums, LACMA's radical approach fits the ethos of Los Angeles and the openness of this community to experimental architecture and a non-hierarchical consumption of culture.

LACMA's master plan will support and further an inclusive curatorial agenda and diverse representation of artists that I believe will resonate with a growing audience, both on Wilshire Boulevard and in communities where LACMA has satellite facilities and partnerships. I believe this would be a sound investment for the NEH as it will expand the range of humanities programming available in L.A. while also creating a new, more forward-thinking model for encyclopedic museums that represent a multitude of cultures.

Thank you for considering LACMA's proposal.

Sincerely,



Milton S. F. Curry
Dean
Della & Harry MacDonald Dean's Chair



LACMA

LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BOULEVARD
LOS ANGELES CALIFORNIA 90036

MICHAEL GOVAN

CEO/WALLIS ANNEBERG DIRECTOR
T 323 857 6001
F 323 857 6148

May 18, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear NEH Application Review Panel,

I am writing to express my steadfast and enthusiastic commitment to LACMA's new building for the permanent collection. With this project, I have been given the extraordinary opportunity to use everything I have learned about how audiences engage with museums, and collaborate with a renowned architect, to create a world-class museum experience for a city that has established a solid footing as one of the cultural capitals of the world. I am also fortunate to work with a cohesive, energetic team that inspires me daily with their thoughtfulness and efficiency. Together, and with the support of Los Angeles County, we will build a museum that celebrates a diversity of cultures, creates new points of access, and contributes to the vitality and ingenuity of L.A.

This project is nearly two decades in the making. Knowing that LACMA's older buildings were in disrepair and nonfunctional, weighed down by accumulated deferred maintenance, the County and LACMA's trustees began exploring options for rebuilding. After a dramatic expansion of the museum's campus in 2010, we were able to focus on a solution for the aging buildings. The result is a remarkable public-private partnership and a building that embodies the most current thinking about museums and enhances the relationship between audiences and art, while also building a lasting positive economic impact.

With Peter Zumthor's beautifully simple design LACMA will develop a completely new way to understand the arts and culture of the past, the present, and the future. With a single, elevated, non-hierarchical gallery space, the building will treat and provide access to all of LACMA's collections equally. The museum will also be transparent and light, creating a connection between the art on view and the city that surrounds it. Finally, it will create space for lively, outdoor programming that brings diverse communities together in shared cultural activities.

As we recover from an unprecedented global crisis, I am confident that the arts and the collective experiences it invokes will provide solace and a much needed reminder that humanity is indeed durable. With this project, LACMA very much looks forward to contributing to L.A.'s recovery. The project will have a positive economic impact, providing as many as 9,700 jobs over the course of construction. We would welcome the Endowment's partnership in this endeavor. Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael", with a long, sweeping horizontal flourish extending to the right.

Michael



Charles White School
And
Charles White Visual Arts Magnet

May 14, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

To whom it may concern,

I am writing this letter on behalf of the Los Angeles County Museum of Art (LACMA) to express my support for its new building. My name is Alfredo Juárez and I am the principal of Charles White Elementary School in the MacArthur Park-Westlake neighborhood, in Los Angeles. Charles White Elementary has a rich history of partnership with LACMA spanning 15. The last three years of this partnership has produced the LACMA Magnet Center and the Charles White Satellite Gallery on the campus of Charles White Elementary. The satellite gallery has had two successful exhibits, one depicting the life work of Charles White's pupils and the other the life work of Rufino Tamayo. The satellite gallery serves as an extended classroom for the magnet center and is open to the public on weekends, in a neighborhood with few cultural offerings.

LACMA is the lifeline of our newly founded magnet center. Supports that include:

- (1) Classroom art workshops led by LACMA Onsite teaching artists;
- (2) Satellite gallery extended classroom sessions led by a LACMA artist;
- (3) Participation of our students in the LACMA program, A Day at the Museum;
- (4) Participation of our students and their families in the LACMA program, Sunday at the Museum;
- (5) Work with the magnet center lead team to support the evolution of our vision and mission; and
- (6) Professional development on the integration of visual arts as strategies for curricular access are critical and key to the sustainability of the magnet center.

I have found LACMA to be a committed and responsive partner. I am confident that their new building will create an atmosphere where students can learn and be inspired by the creative production of centuries of humanity. Given the challenges of traffic and distance in a sprawling metropolitan area, many students in our region are unable to access L.A.'s great cultural resources. With a new Metro stop across the street and a welcoming, accessible campus with engaging arts education programs and free access for L.A. County families, LACMA is poised to change that.



Charles White Elementary

Charles White School
And
Charles White Visual Arts Magnet

The considerable amount of space dedicated to student programming in the new building, including an education center and gallery, makes this an exciting project for our school district. Perhaps even more meaningful is the plan for how LACMA will organize its permanent collection. In one of the most diverse school districts in the country, with almost 90% of students identifying as non-white, I applaud the museum for reflecting a point of view that values all cultures and allows students to see themselves and their own heritage in the museum. In this effort, LACMA is taking another great step toward accessibility and inclusion.

I look forward to bringing our students to LACMA's revitalized campus, and to continuing our partnership in MacArthur Park-Westlake. The support of the National Endowment for the Humanities would mean a great deal to this project and I strongly encourage your consideration.

Sincerely,



BOARD OF SUPERVISORS COUNTY OF LOS ANGELES

KENNETH HAHN HALL OF ADMINISTRATION
500 W. TEMPLE ST. SUITE 821, LOS ANGELES, CALIFORNIA 90012

SHEILA KUEHL
SUPERVISOR, THIRD DISTRICT

May 11, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

To whom it may concern,

I am writing on behalf of the Los Angeles County Museum of Art (LACMA) to express my commitment to its new building for the permanent collection. As a member of the Los Angeles County Board of Supervisors representing the Third District, including LACMA, I have remained informed concerning the project's planning process, and am very supportive. I am proud to have this innovative, exceptional museum in my district as it brings so much to the cultural and civic life of the region.

LACMA's collection is one of our County's greatest cultural assets. For years, we have known that this collection desperately needed a more secure, sustainable home that could highlight its breadth and diversity. We also knew that repairing and retrofitting the older buildings on the museum's campus would be costly and inefficient. The need to unify and upgrade the once-siloed campus gave the County an opportunity to re-conceptualize the museum and how it is experienced by visitors. I believe the new design will result in a museum that is accessible to an even greater number of residents and visitors, and deepen Los Angeles' reputation as a world-class and forward-thinking cultural capital. The County is committed to seeing this project through to fruition and we look forward to celebrating its progress along the way.

An investment from the National Endowment for the Humanities would make a meaningful impact on this project and would show confidence in our plan to create a museum that looks to all corners of the globe to reflect our common humanity. Many thanks for your consideration of this proposal.

Sincerely,

A handwritten signature in black ink that reads "Sheila Kuehl". The signature is written in a cursive, flowing style.

Sheila Kuehl
Supervisor, Third District

May 6, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear NEH Application Review Panel,

I am honored to write in support of the new Geffen Galleries designed by Peter Zumthor for the permanent collection at LACMA. The many years I have devoted my work to museums, both as a director of the National Museum of Anthropology in Mexico City—one of the most important and beautiful in North America, and as a curator at LACMA in charge of the collection of the Art of the Ancient Americas, have given me the opportunity to understand the important role museums play in shaping culture and thus in facilitating the betterment of our communities and of society at large.

Like many other encyclopedic museums, LACMA is faced with redefining in both a philosophical and practical manner, what it entails to really represent the world through its collections. Thanks to the leadership of Michael Govan, the curatorial body is deeply involved in reflecting how to better serve the Los Angeles communities through the exhibition of our permanent collections in ways that are accessible, imaginative, bold, and that consider deeply different cultural perspectives. This is no small task. Encyclopedic museums have grown and acted upon an uncritical notion of order and classification of cultures and objects that have created implicit hierarchies between civilizations, which in turn, underscore the cultural bias that we struggle against in our contemporary world. The questions and challenges are great. How to embrace the perspectives of the cultures we exhibit? How can we create a new gaze that understands cultural differences as opportunities for growth and for expanding our own perspectives? How can the teaching tools of art history be used inclusively, interestingly, poetically so that the viewer can relate personally to the different points of view presented through our collections? LACMA's new building takes these challenges into consideration. It is designed to be a vessel that will broaden the range of arguments exposed and will provide an aesthetic experience that gives equal room and footing to the different ways of understanding humanity.

Being a metaphor for the world, LACMA's building will place all cultures in the same horizontal level with rotating exhibitions based on a *sense of place*. Why is this structural principle different for the traditional encyclopedic museum? A place is multifaceted and timeless. Many things occur in a place; past, present, and future are within that space creating a history of place. A place is created also through its relation to other, different places. A sense of place has likewise the ability to critique boundaries and borders. There is a counter-image to a geographically defined place, which are the imagined, or envisioned places that are culturally significant and "exist" in all cultures: heaven, hell, the creative underworlds, utopias, and dystopias. Finally, a sense of place is also about experiencing it: walking through the land, living from the land, migrating, coming, going, dancing, chanting, being there. All of these factors and experiences are easy to relate to, and are actually universal.

As a curator involved with ancestral cultures, it is easy to imagine that with such an organizing principle, a cross-cultural display of “origin stories” that relate to place can be organized. Not only the ancient civilizations have myths and stories of origins that relate to place, but also our modern national stories conceive of place as an anchor for identity. All of these stories of the origin of a people can relate to one another in interesting, creative ways, in which differences are enriching and there is no sense of cultural evolution and hierarchy.

The building is also designed to make the visitors aware of how a sense of the place influences their point of view. Since the whole perimeter is transparent, built with windows from floor to ceiling, the visitor can relate to the city of Los Angeles and the landscape that surrounds the building. In this manner, the display of objects is grounded in the present, creating a dynamic relation between art, the city, and the passage of time during the day and the year. The west side of the building will illuminate the walls with its warm light in the afternoon as the sun sets; the winter light will help differentiate north from south for the differences in temperature and hue of the sunlight during these months. The fact that the building responds to the natural cycles and allows the visitor to experience them, will connect the works of art and will help explain them without an over imposing narrative.

The building is planned to have differentiated galleries, including core spaces where focused exhibitions can be displayed. These Core Galleries have very controlled lighting so that all types of works can be exhibited. Adjacent to these are Courtyard Galleries that have the magic of being illuminated both by natural light coming in in different ways, and by artificial controlled lighting. There are also Terrace Galleries, which are close to the windows where sculptures, ceramics and other light resistant objects can be displayed. All of these different spaces can help create stories that evolve in different manners, providing a sense of wonder to the experience.

For all of these reasons I consider the Geffen Galleries designed by Peter Zumthor a reference for what the future of museums can be. A place from where to experience and know the world with its amazing diversity, and connectivity.

With sincere thanks,

A handwritten signature in black ink, appearing to read "Diana Magaloni". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

Diana Magaloni, PhD

7 May 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

To whom it may concern,

I am writing to express my wholehearted support for LACMA's new building for the permanent collection. As an artist and UCLA professor, I believe that this new museum facility will make an important, much-needed impact on the creative and cultural landscape of our city, and will become a model for other museums that care for and present collections as broad and deep as LACMA's.

Like many other artists in L.A., I have always spent a lot of time at LACMA. The museum and its collection has long been an inspiration for my work, and has supported my artistic practice in many ways. Its galleries, however, did not do the collection justice. With a maze of rooms spread out among four separate buildings, the galleries were difficult to navigate and kept the collection separated and segmented. I am thrilled that we now have the opportunity to give the collection a unified space that will showcase its breadth and diversity, and will provide a more integrated visitor experience.

Los Angeles truly is a city powered by creativity and ingenuity. Especially in the last decade, LACMA has done an amazing job as a museum that reflects the people and energy of L.A. It is truly the cultural heart of the city. LACMA now needs a facility that matches its innovation, its excellence, and its boundary-pushing ethos.

I would be pleased to see the NEH make an investment in this influential project.

Sincerely,

A handwritten signature in black ink, appearing to read "Catherine Opie". The signature is fluid and cursive, with a large initial "C" and a long, sweeping underline.

May 6, 2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Members of the NEH Application Review panel,

As co-chair of LACMA's board of trustees, I am writing to express my steadfast commitment to the museum's new building for the permanent collection. My fellow trustees and I are working tirelessly to ensure that this project is completed on time and on budget, without sacrificing the vision we have for a world-class museum for LACMA's extraordinary collection. We are also committed to raising the funds necessary to build this innovative facility and sustain it for many years to come.

I have served as a LACMA trustee since 2011 and for much of that time we have been exploring solutions for the aging buildings that have made up the museum's campus. Peter Zumthor's design not only offers us a safe, sustainable home for the collection, but also architecturally unifies the campus and acknowledges that the breadth of the museum's collection is a reflection of the city's incredible diversity.

I have complete confidence in LACMA's leadership and their ability to execute this complex project with collaboration from multiple stakeholders. The plan for the building and its financing has been carefully and thoughtfully vetted and Los Angeles County has been supportive at every step. This kind of public-private partnership is truly remarkable in the museum field and has given our project a solid foundation.

We would be honored to count the National Endowment for Humanities as one of the many contributors to the David Geffen Galleries. I would personally look forward to leveraging a grant from the NEH, and the imprimatur that would bring, in our conversations with other grantmaking institutions. I appreciate your consideration of this proposal.

Sincerely,



Elaine P. Wynn



5.5.2021

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Atelier Peter Zumthor

CH-7023 Haldenstein, Süsswinkel | 20

E-mail arch@zumthor.ch

Dear NEH Application Review Panel

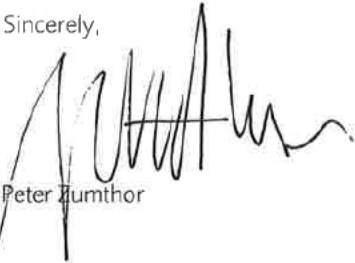
I am writing to express my steadfast commitment to LACMA's new building for the permanent collection. Since I began working on the building design a decade ago, I have maintained a vision for a free-form, single-level structure where the stories of thousands of objects, many of which came together by accident, can be told. As we enter the construction phase, I am committed to working with Michael Govan and LACMA's leadership to ensure the success of the project.

With each of my buildings, I balance boundary-pushing design with a reverence for the history and cultural significance of the site. By crossing Wilshire Boulevard, this structure becomes a building of the city, creating a marriage between the urban grid of L.A., the boulevard, and the building itself. The horizontal design also lifts the museum up; it's all on one level so visitors can always see out. They can always see where they are.

LACMA's building site, sitting atop tar pits that hold the fossils of prehistoric animals and near one of the most active and dangerous fault lines in the country, came with particular challenges. I believe that we have navigated these issues with a design that also reflects and values the city's sprawling diversity.

As my first major public building in the United States, I humbly believe that the David Geffen Galleries will become one of L.A.'s landmark buildings, contributing to the city's innovative and storied architectural landscape. It will also produce a huge, covered public space. I very much look forward to continuing my work with LACMA, which I believe to be one of the most forward-thinking museums in the world. I hope you will agree that this project would greatly benefit from the support of the National Endowment for the Humanities.

Sincerely,



Peter Zumthor

DAVID GEFEN GALLERIES

PLANNING AND DESIGN DOCUMENTS

INTERIOR RENDERINGS



View of north foyer entrance and adjacent terrace gallery, Atelier Peter Zumthor & Partner/The Boundary
The proposed custom-made pedestal with vitrine in the foreground and window treatment in the background



View illustrating procession from a terrace gallery to courtyard and core galleries, Atelier Peter Zumthor & Partner/The Boundary
The proposed custom-made pedestal with vitrine in the foreground



View of a courtyard gallery, Atelier Peter Zumthor & Partner/The Boundary
The proposed custom-made pedestal with vitrines in the foreground



View of a core gallery with reveal detail in walls, Atelier Peter Zumthor & Partner/The Boundary
These proposed custom-made wall-mounted cases are dedicated to hanging scrolls



View of a terrace gallery overlooking ground floor park and plaza spaces, Atelier Peter Zumthor & Partner/The Boundary
The proposed custom-made pedestals with vitrines in the foreground and window treatment in the background



Terrace and south entrance galleries facing north, exhibition level, Atelier Peter Zumthor & Partner/The Boundary
The proposed custom-made pedestals with vitrines in the foreground and window treatment in the background

EXTERIOR RENDERINGS



Aerial view; LACMA building in context of Museum Mile, Atelier Peter Zumthor & Partner/The Boundary



View west down Wilshire Boulevard, Atelier Peter Zumthor & Partner/The Boundary



View southwest from Hancock Park, Pavilion for Japanese Art on far right, Atelier Peter Zumthor & Partner/The Boundary



View looking northwest from south side of Wilshire Boulevard, BCAM, Resnick Pavilion, and Smidt Welcome Plaza in background, Atelier Peter Zumthor & Partner/The Boundary



View looking west at W.M. Keck Plaza and Ray's (LACMA's restaurant), as well as BCAM, Resnick Pavilion, and Smidt Welcome Plaza in background, Atelier Peter Zumthor & Partner

ARCHITECTURAL SCHEMATIC

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Project Outcomes and Deliverables

Project Outcomes

The expected outcomes for the proposed project—purchase of custom casework and curtains—are closely aligned with the outcomes for the overall building:

- Build a long-term, sustainable home for LACMA’s collection
- Improve the visitor experience by providing multiple avenues for engagement
- Showcase the diversity in LACMA’s collection without traditional hierarchical structures
- Increase capacity for public programming

The moveable equipment purchases outlined in the project budget will enhance LACMA’s ability to offer audiences new ways to encounter the world’s cultures for many years to come by:

- Supporting a flexible, adaptable curatorial strategy that enables regularly changing rotations of the collection that bring the works’ socio-political context into focus
- Preserving LACMA’s collection with various gallery conditions that can accommodate works in all media
- Promoting sustainable and cost-effective exhibition design that can be easily changed and modified
- Improving the visitor experience by introducing natural light to circumvent fatigue and connect the galleries with the city and landscape
- Reducing the electric lighting load and maximize the building’s energy efficiency

Project Deliverables

LACMA will achieve the following deliverables as a result of the proposed project:

- Raise the \$1,500,000 match within the required fundraising period (December 19, 2020–May 31, 2025)
- Purchase custom-made casework, including 120 pedestals with vitrines and 44 wall-mounted cases
- Procure twelve 40-foot retractable segments of custom-designed curtains

BUDGET INFORMATION - Construction Programs

NOTE: Certain Federal assistance programs require additional computations to arrive at the Federal share of project costs eligible for participation. If such is the case, you will be notified.

COST CLASSIFICATION	a. Total Cost	b. Costs Not Allowable for Participation	c. Total Allowable Costs (Columns a-b)
1. Administrative and legal expenses	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
2. Land, structures, rights-of-way, appraisals, etc.	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
3. Relocation expenses and payments	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
4. Architectural and engineering fees	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
5. Other architectural and engineering fees	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
6. Project inspection fees	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
7. Site work	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
8. Demolition and removal	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
9. Construction	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
10. Equipment	\$ <input type="text" value="2,000,000.00"/>	\$ <input type="text"/>	\$ <input type="text" value="2,000,000.00"/>
11. Miscellaneous	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
12. SUBTOTAL (sum of lines 1-11)	\$ <input type="text" value="2,000,000.00"/>	\$ <input type="text"/>	\$ <input type="text" value="2,000,000.00"/>
13. Contingencies	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
14. SUBTOTAL	\$ <input type="text" value="2,000,000.00"/>	\$ <input type="text"/>	\$ <input type="text" value="2,000,000.00"/>
15. Project (program) income	\$ <input type="text"/>	\$ <input type="text"/>	\$ <input type="text"/>
16. TOTAL PROJECT COSTS (subtract #15 from #14)	\$ <input type="text" value="2,000,000.00"/>	\$ <input type="text"/>	\$ <input type="text" value="2,000,000.00"/>
FEDERAL FUNDING			
17. Federal assistance requested, calculate as follows: (Consult Federal agency for Federal percentage share.) Enter eligible costs from line 16c Multiply X <input type="text" value="25"/> % Enter the resulting Federal share.			\$ <input type="text" value="500,000.00"/>

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: Additional Documentation

ADDITIONAL SUPPORTING DOCUMENTATION

- Permanent Collection Overview
- URLs to the LACMA Building for the Permanent Collection Final Environmental Impact Report (EIR) and Draft EIR

OVERVIEW OF THE PERMANENT COLLECTIONS

AFRICAN ART



Diverse in appearance, material, and purpose, LACMA's African artworks include body adornments, wooden masks with appliqué, small figures of wood and ivory, bronzes, beaded crowns, and stools. Exemplary beadworks and metalworks include bands of imported beads made by Ndebele women used to signify marital status, divination objects such as a Yoruba Ifa tray, a bronze plaque depicting a 17th century official of the Benin Kingdom, and ritual figures used by Namchi women to encourage pregnancy.

Nigeria, Yoruba peoples

AMERICAN ART



The American collection is the oldest in the museum, having begun with the acquisition of George Bellows's *Cliff Dwellers* in 1916. Today the collection—consisting primarily of paintings and sculptures dating from the colonial period to World War II—provides an excellent survey of the development of art and culture throughout the nation and the region.

Mary Cassatt (1880)

ART OF THE ANCIENT AMERICAS



The Art of the Ancient Americas collection features, among other things, ceramic funerary offerings from the West Mexican states of Nayarit, Colima, and Jalisco; exquisite Maya vessels from Mexico and Guatemala; jade masks produced by Olmec artists on the Gulf Coast; and stunning ceramics from the ancient chiefdoms of Panama and Colombia.

Mexico, Jalisco

ART OF THE ANCIENT NEAR EAST



The collection consists of over 2,000 objects spanning more than 4,000 years and an area extending from the eastern Mediterranean to Pakistan, with a particular focus on Iran. Holdings—including cylinder seals, pottery, bronze horse-trappings, silver vessels, and a group of large Assyrian stone reliefs—bear witness to some of the major cultural achievements and historical events associated with the ancient Near East.

Iran, Luristan

ART OF THE PACIFIC



In 2008, LACMA acquired one of the most significant collections of the Art of the Pacific assembled in the 20th century. Representing the region's wide range of arts and focusing particularly on works from Polynesia and Melanesia, the collection includes a superb 18th century Hawaiian drum collected by Captain James Cook in 1778, an Easter Islands dance paddle, and a hermaphrodite ancestor figure from Papua New Guinea.

Papua New Guinea, Biwat People

CHINESE ART



Chinese art was one of the first areas collected by the museum. Our collection spans more than 4,000 years and features extraordinary works ranging from ancient jade carvings to contemporary video and photography.

Probably Shakyamuni, the Historical Buddha (c. 700–800)

CONTEMPORARY



LACMA's collection of contemporary art contains almost 2,000 works from across the Americas, Europe, and Asia, created between 1968 and the present. A diverse range of mediums are represented: painting, sculpture, installation and conceptual art, video and film. Taken together, the works form a rich and nuanced history of art after World War II.

Robert Rauschenberg, 1969

COSTUMES & TEXTILES



The department houses more than 20,000 objects, representing more than 100 cultures and 2,000 years of human creativity in the textile arts. Particularly well represented are European Renaissance and European and American textiles, accessories and fashionable dress. The department has outstanding collections of Islamic, South and Southeast Asian, and Asian material, including two major Iranian 16th century carpets—the *Ardabil* (shown below) and the *Coronation*.

Ardabil Carpet, Iran, 1539–40

DECORATIVE ARTS & DESIGN



The collection includes European and American decorative arts and design from the medieval period to the present. The Arts and Crafts movement collection, including work from the United States, Great Britain, and Europe, is among the most comprehensive in the country. Other strengths are 16th-19th century European ceramics, enamels, furniture, glass and metalwork; and modern design, with an emphasis on design from California, and modern and contemporary studio ceramics, glass, and jewelry.

Charles Sumner Greene and Henry Mather Greene, 1907

EGYPTIAN ART



Ranging in date from the fourth millennium B.C. through the end of the Coptic period (7th century A.D.), the approximately 2,000 works in the museum's Egyptian collection present a broad overview of artistic production. The strengths of the collection include Predynastic stone palettes and vessels, Old Kingdom tomb reliefs, bronze figures of deities, and a 21st Dynasty sarcophagus.

Egypt, Thebes, c. 1391–1353 B.C.

EUROPEAN PAINTING



Especially renowned for its representation of Italian baroque painting and Dutch painting from the Golden Age, our European painting collection comprises works ranging from the 12th to the early 20th century and surveying all major styles, from medieval Gothic to impressionism. Among the many masterpieces are Rembrandt van Rijn's *Raising of Lazarus* (c.1630), Edgar Degas's *The Bellelli Sisters* (1862–64), and Paul Cézanne's *Sous-Bois* (1894).

Georges de La Tour, c. 1635–37

EUROPEAN SCULPTURE



Comprising European sculpture from the 12th through the early 20th centuries, LACMA's collection is famed for its Renaissance and baroque polychrome sculptures. Of particular note are the French 18th century terra-cottas, with examples of the work of Tuby, Clodion, Chinard, and Pajou. The 19th century is richly represented with sculptures by David d'Angers, Rude, Carrier-Belleuse, Dalou, Falguière, and above all, Auguste Rodin.

Auguste Rodin, c. 1887–1907

GERMAN EXPRESSIONISM



Begun in 1946 and augmented in 1980 by establishment of the Robert Gore Rifkind Center for German Expressionist Studies, this collection includes a rich selection of paintings, sculptures, prints, drawings, and illustrated books. The Rifkind Center holds 7,000 works on paper and a library of more than 4,000 volumes, including superior impressions of woodcuts and lithographs by Kirchner, Heckel, Emil Nolde, and Kandinsky, as well as rare periodicals and portfolios by Otto Dix, Käthe Kollwitz, and Max Pechstein.

Wassily Kandinsky, 1911

GREEK, ROMAN, & ETRUSCAN ART



A large portion of LACMA's ancient Greek and Roman art collection was donated by William Randolph Hearst, the publishing magnate, in the late 1940s and early 1950s. Ancient Greek and South Italian vases highlight the early "black-figure" style and the later "red-figure" technique, and Roman sculptures believed to be copies of the lost or destroyed Greek originals include the *Hope Hygieia* and the *Bateman Mercury*.

Roman

ISLAMIC ART



The museum houses a significant collection of Islamic art. These widely diverse arts, from an area extending from southern Spain to Central Asia, trace the distinctive visual imagination of Islamic artists over a period of 1,400 years. The collection consists of over 1,700 works, including glazed ceramics, inlaid metalwork, enameled glass, carved wood and stone, and manuscript illustration, illumination, and calligraphy.

Iran or Central Asia, 15th century

JAPANESE ART



The museum's collection of Japanese works dates from around 3,000 B.C. to the 21st century and includes archaeological materials, Buddhist and Shinto sculpture, ceramics, lacquer wares, textiles, armor, and cloisonné. In addition, the collection is known for its Edo period paintings and a rich array of the miniature sculptures known as netsuke.

Hanuwa, Tomb Sculpture of a Seated Warrior, c. 500–600

KOREAN ART



The Korean art collection began with the donation of a group of Korean ceramics in 1966 by Bak Jeonghui, then president of the Republic of Korea, after a visit to the museum. The collection grew gradually until 2000, when the museum acquired over 200 works from an important collection in Los Angeles. Highlights include wonderful examples of objects from the Three Kingdoms, Goryeo, and Joseon periods, with an emphasis on Buddhist and literati painting, ceramics, lacquer, and sculpture.

Jar with Dragons and Clouds, 18th century

LATIN AMERICAN ART



In 1997, the museum was given more than 2,000 works primarily by Mexican modernists, making LACMA one of the main repositories of Latin American art in the U.S. Since then, LACMA has focused much attention on building a stellar collection of Latin American art, ranging from ancient to contemporary. Since 2006, the museum has acquired more than 50 important works from the viceregal period, creating one of the best collections of Spanish colonial art in the U.S.

Manuel de Arellano, 1691

MODERN ART



LACMA's modern art collection features strong holdings in German Expressionism and important paintings and sculptures by Picasso, Matisse, Schwitters, and Magritte. Important additions have included David Bright's bequest of 23 paintings by Picasso, Léger, Miró, Kupka, and others; Robert Halff's donation of 35 works, including remarkable examples by Miró, Lichtenstein, and Johns; and the recent acquisition of the Janice and Henri Lazarof Collection, with works by Picasso, Giacometti, Brancusi, Leger, Matisse, Braque, Moore, and Hepworth.

Henri Matisse, 1953

PHOTOGRAPHY



The Wallis Annenberg Photography Department has holdings of more than 15,000 works that span the period from the medium's invention in 1839 to the present. In addition to gelatin-silver prints and chromogenic-development prints, the collection includes examples of 19th century cased images; 20th century experimental processes; contemporary color images; and images that are created, manipulated, and/or printed digitally. Most recently, over 3,500 works from the Marjorie and Leonard Vernon collection were added to the museum's holdings.

Ansel Adams, 1960

PRINTS & DRAWINGS

The collection comprises about 30,000 works from Western European and America, ranging from some of the earliest examples of printing, in the 15th century, to contemporary graphics; and with a special emphasis on Southern California artworks since 1960. Highlights include works by Dürer, Rembrandt, and Goya; Delacroix, Manet, and Toulouse-Lautrec; and Matisse, Picasso, and the Americans John Marin, John Sloan, and Edward Hopper.



Vincent Van Gogh, 1888

SOUTH & SOUTHEAST ASIAN ART

The collection consists of paintings, sculptures, and decorative art from India, Myanmar, Cambodia, Indonesia, Laos, Sri Lanka, Thailand, and Vietnam. Remarkable bronze and Iron Age objects from Indonesia, Vietnam, and Thailand are included along with Buddhist and Hindu sculpture from all periods and regions. The collection is especially notable for its early Tibetan and Nepalese paintings, sculpture, furniture, and decorative arts.



Seu, Pandit (attributed to)

Museum Associates dba Los Angeles County Museum of Art (LACMA)
NEH Infrastructure and Capacity Building Challenge Grant: URLs to relevant documents

Final Environmental Impact Report (EIR): <https://ceo.lacounty.gov/final-environmental-impact-report/>

- I. Executive Summary: https://ceo.lacounty.gov/wp-content/uploads/finalenvirodoc/F_I.pdf
- IV. Mitigation Monitoring and Reporting Program: https://ceo.lacounty.gov/wp-content/uploads/finalenvirodoc/F_IV.pdf
- Appendix FEIR-2 | Memorandum Regarding Historical Resources Technical Report: https://ceo.lacounty.gov/wp-content/uploads/finalenvirodoc/App_2.pdf
- Appendix FEIR-3 | Technical Memorandum for the LACMA Cultural and Paleontological Resources Revised Project Description Analysis: https://ceo.lacounty.gov/wp-content/uploads/finalenvirodoc/App_3.pdf
- Revised Appendix Q | Existing Building Evaluation: https://ceo.lacounty.gov/wp-content/uploads/finalenvirodoc/App_16.pdf

Draft EIR: <https://ceo.lacounty.gov/draft-environmental-impact-report/>

- I. Executive Summary: https://ceo.lacounty.gov/wp-content/uploads/envirodoc/files/D_I.pdf
- III. Environmental Setting: https://ceo.lacounty.gov/wp-content/uploads/envirodoc/files/D_III.pdf
- IV. Environmental Impact Analysis | C. Cultural Resources: https://ceo.lacounty.gov/wp-content/uploads/envirodoc/files/D_IVC.pdf
- IV. Environmental Impact Analysis | G. Hydrology, Water Quality, and Groundwater: https://ceo.lacounty.gov/wp-content/uploads/envirodoc/files/D_IVG.pdf
- IV. Environmental Impact Analysis | H. Land Use: https://ceo.lacounty.gov/wp-content/uploads/envirodoc/files/D_IVH.pdf
- Appendix D | Cultural Resources: https://ceo.lacounty.gov/wp-content/uploads/2018/09/App_D.pdf