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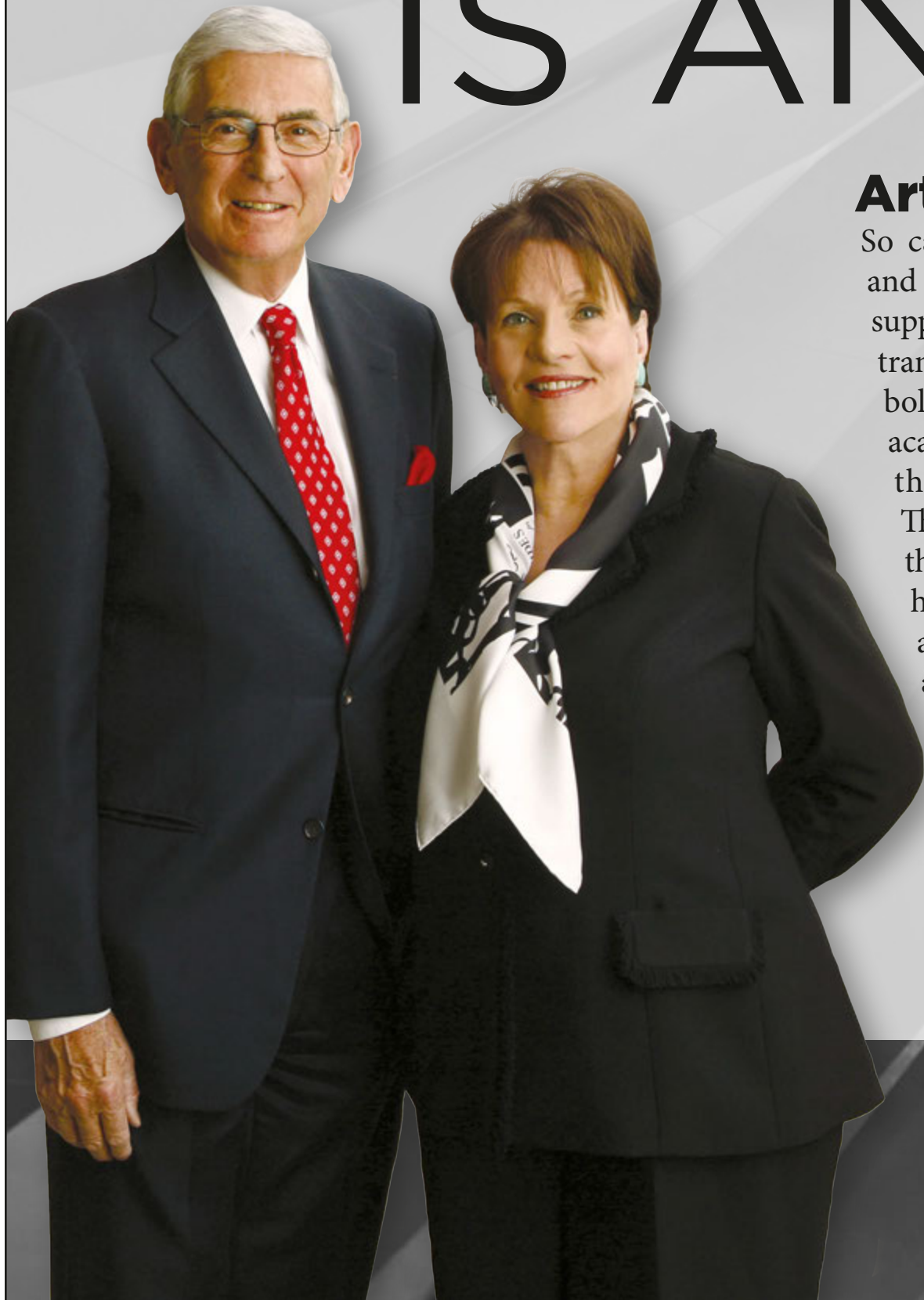
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November 7-13, 2012

WELCOME TO  
**THE BROAD:**  
A SPECIAL ISSUE

CAPPERNIEFER 2012

# VISIONARY LEADERSHIP IS AN ART



**Art inspires**, enlightens, transforms. So can the type of leadership shown by Eli and Edythe Broad through their generous support of the Broad Art Museum. This transformational structure represents the bold vision of the Broads to enrich the academic experience of MSU's students, the community and the state of Michigan. Their support of the museum project is the latest in a long line of gifts which have helped vision become reality at MSU and elsewhere, and will inspire creativity among generations to come.

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### COVER ARTIST

The cover art is "New Addition," which was commissioned from **Kristin Cammermeyer** by the Eli and Edythe Broad Art Museum and City Pulse. It was done in spray acrylic, opaque and pen on paper. The original is 30 inches by 22½ inches and will be featured on a museum poster.

Cammermeyer, whose work the Broad showed last summer in a "pop-up" exhibition in Old Town, was born in New Haven, Conn., in 1974. Cammermeyer earned an MFA from Cranbrook Academy in Bloomfield Hills this year. She lives and works in Oakland, Calif. She was selected by North American Painting as an artist to watch in its annual MFA issue.

Cammermeyer described "New Addition" this way: "For this piece I repeated selected architectural forms from Zaha Hadid's Eli and Edythe Broad Art Museum. Overlapping, masking and highlighting particular accents to achieve a unified whole that evokes a sense of depth and illumination."

## The Eli and Edythe Broad Art Museum will open to the public November 10, 2012.

### Hours

#### Saturday and Sunday:

10 a.m. to 5 p.m.

**Monday:** Closed

**Tuesday, Wednesday**

**and Thursday:** 11 a.m. to 6 p.m.

**Friday:** 12 p.m. to 9 p.m.

#### East Circle Drive

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(517) 884-3900

[broadmuseum.msu.edu](http://broadmuseum.msu.edu)

### Saturday, Nov. 10

**10 a.m. Dedication ceremony** (FREE with registration; go to museum Web site)

**11 a.m. Conversation** with founding donor and MSU alumnus Eli Broad and architect Zaha Hadid, moderated by founding director Michael Rush

**Noon Museum previews** (FREE with registration)

**Noon-3 p.m. Reception** for dedication attendees, with museum programs, food and beverage, and live music

**7-9 p.m. Founding director's reception** \$150 per person; registration required. [advancement.msu.edu/events/BroadReception](http://advancement.msu.edu/events/BroadReception)

### Sunday, November 11

**10 a.m. – 7 p.m. Museum open to the public** (no registration required). All-day open house featuring special programs, artists' talks, art and architectural previews, family and educational events, food and beverages, and live music

**7 p.m. Free concert** featuring the band !!! (pronounced 'chk-chk-chk')

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“It’s a question mark, sitting there on the corner. It’s an object you’re very curious about. But as you approach it, particularly from the garden side, it kind of embraces you. You’ve got these arms that reach out to you. It establishes an arena that you’re stepping into.

You go through the doors and there are leaning walls.

It’s dynamic and it’s all moving somewhere else and you get into the flow of it.

It sets up your taste buds. It opens your pores for a very special experience.

If not in a museum, where else? It’s not going to be in a water park.

It sets up expectations for something out of the ordinary. You can spend two hours with some very sensitive objects, emote with them, be two feet away with something you might not ordinarily see.

At some point in American museum history, the religion was that you wanted a warehouse, a loft-type building that just fades away so the art is the only important thing.

But artists want to be in a building that seems important, that has an aura, that gives you a sense that you’re arriving and entering a very special place.

But to set up that experience, you need a context that cues you. When you go into a church, it’s hushed, there’s incense, there’s a special light. It’s all about speaking to your senses. I’m not talking about sensuality. I’m talking about re-framing your day in spaces that are out of the ordinary, and this museum really does that.

It’s a building with an aura. That’s very difficult to achieve. You can’t just go to the corner architect and expect the architect to produce it.

For East Lansing and the university at large, it might take some time to adjust to it, but a lot of the best things in life do.

I don’t remember that I liked wine when I first tasted it.

Very incidentally, although I don’t think Hadid had this in mind, it resembles a car, insofar as it has lots of metal. It’s part of the industrial vocabulary that I associate with Michigan.

It should be a good social space where people bump into each other. ‘Let’s meet at the museum.’

It’s a common space that’s not so common.

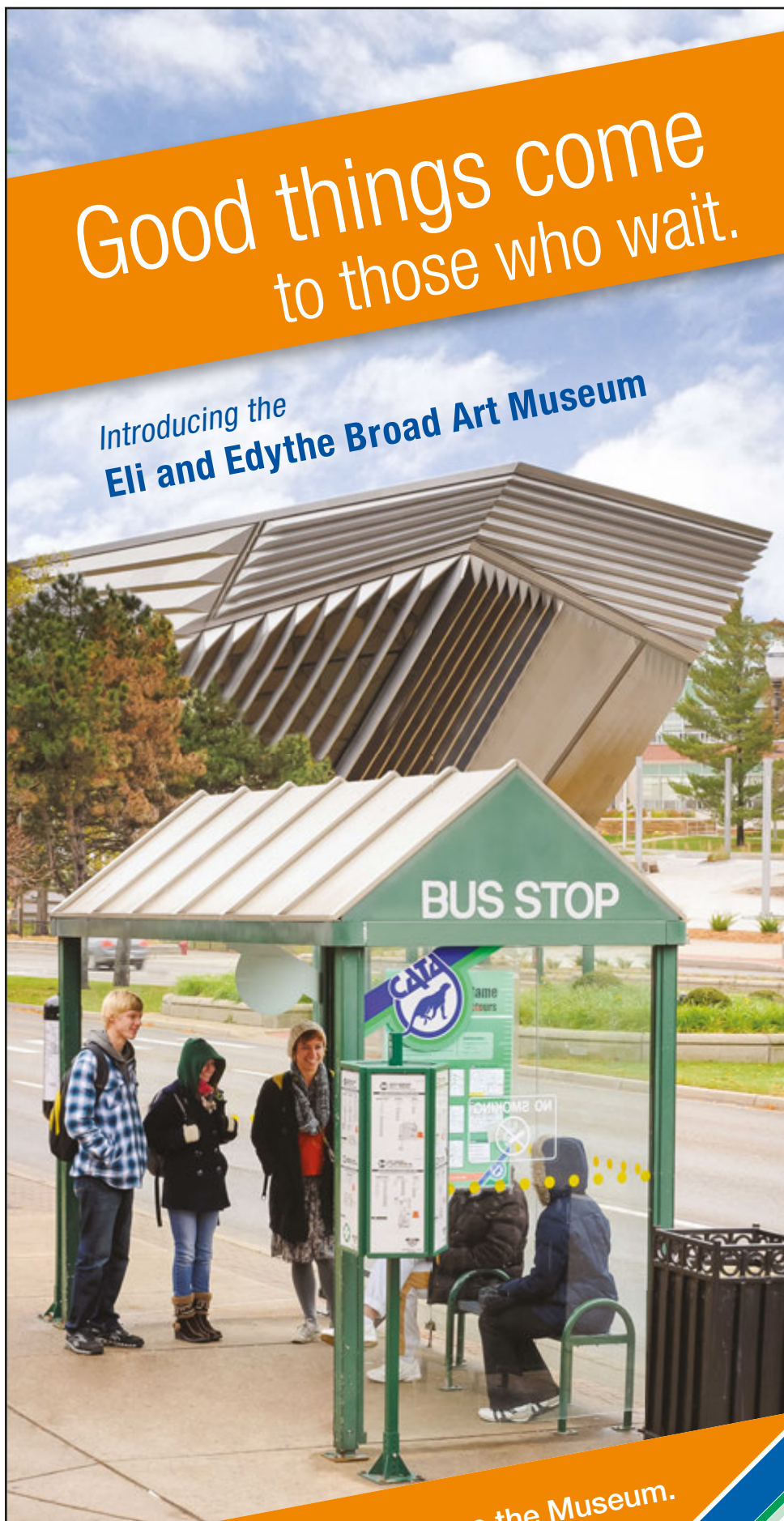
Tell the community they’re lucky to have it. If they don’t want it, just put it on wheels and shove it on the highway. There are plenty of cities that would die to get it.

If I had a yard big enough, I’d park it there and live in it.”

**JOSEPH GIOVANNINI** writes on architecture and design for The New York Times, Architectural Record, Art in America, Art Forum and Architecture Magazine. He heads Giovanni Associates, a design firm based in New York and Los Angeles. He helped organize the July 2007 architectural competition for Michigan State University’s Eli and Edythe Broad Museum and has taken “not-so-casual interest” in the project since then. He spoke with City Pulse by phone from Vienna in October 2012.

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## FROM THE REPORTER'S DESK

Greetings! If you picked up this copy of City Pulse at the Eli and Edythe Broad Art Museum, welcome to the museum — and welcome to Lansing's alternative news and arts weekly.

If you're a regular City Pulse reader, we hope this special issue whets your appetite for visiting the Broad.

This is by far the biggest issue in City Pulse's 11-year history — 56 pages. I want to take a few minutes to explain why we killed so many trees and spilled so much ink.

In the coming weeks and months, experts will doubtless weigh in on the merits of Zaha Hadid's design for the Broad Museum and the art inside.

I am emphatically not one of those experts. I'm a very lucky reporter who happened to be covering the arts in Lansing and Michigan State University, usually from a bicycle, when a remarkable story broke.

MSU alumnus and billionaire philanthropist Eli Broad doesn't dole out dough for fun. His gifts are always challenges. Broad's \$28 million gift to MSU for a new contemporary art museum, in a building that would be a work of art in itself, on a highly visible site at the tradition-bound north edge of campus, was a stretch and a half for everyone involved.

While covering the story over the past five years, I was impressed by the leaders and planners at MSU who seized this opportunity with relish and took it all the way. I was fascinated with the designers and builders who turned themselves inside out to build what they all feel was the project of a lifetime. I learned about esoteric substances like polycarboxylate and molybdenum.

I came to know the Broad Museum's staff, an imported crateful of smart and

passionate people who can't wait to unpack themselves and bring a new world of experience and thought to our doorstep. I was inspired by a group of former docents from the Kresge Art Museum, many of them in their 60s and beyond, who welcome the shock of the new and will volunteer their time to help visitors engage with the art at the Broad.

The "old docents" gave me good advice: Stay young at heart. Kids keep their eyes wide and ask a lot of questions before they dismiss a new thing.

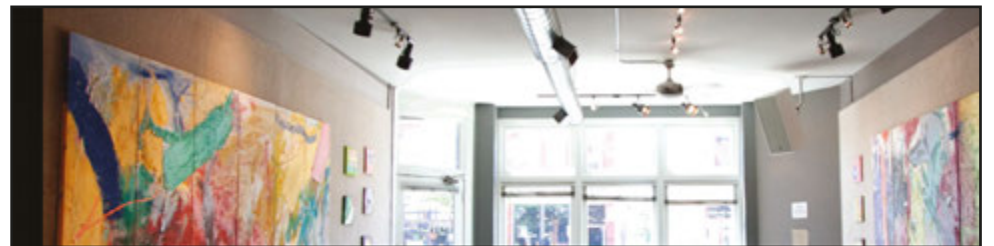
That's not to say we're naïve. There are a few serious questions hanging over the Broad Museum. How will a community with a mixed record of accepting strange and unusual art assimilate this new institution? What will happen to the historic collection of artworks that took the Kresge Art Gallery decades to assemble, once thought worthy of its own expanded museum, now to be used as "context" for the contemporary art exhibitions at the Broad? City Pulse has followed those stories already, and will continue to do so.

But now is the time to celebrate a birth. Our thanks to the advertisers who sensed a big moment, came through in record numbers and gave us the space to stretch like everyone else and give the story its due. Thanks to MSU for its extraordinary cooperation, from arranging interviews to letting us tell the story in our own way. Special thanks to production manager Rachel Harper for calmly delivering design perfection on the diagonal.

And finally, thanks to City Pulse for championing the arts in Lansing and carving out a generous space where we can gather and celebrate them.

Now let's go to the museum.

—Lawrence Cosentino, senior writer



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# THE BIG STRETCH

MSU'S ELI AND EDYTHE BROAD ART MUSEUM,  
FROM GIFT TO GROUNDBREAKING



Lawrence Cosentino/City Pulse

"Now the fun part begins," Eli Broad told the crowd at the groundbreaking ceremony for the Eli and Edythe Broad Art Museum on March 16, 2010. Broad's \$28 million gift, the largest from a single donor in the university's history, was the catalyst for the \$40 million to \$45 million project.

## By LAWRENCE COSENTINO

A painting class was in full swing at the Michigan State University art building on Sept. 15, 2004, when a white-haired, 71-year-old man poked his head in the doorway.

"Hello," he said.

Brushes went down and heads turned. The pause was just long enough for everybody to think, "Who is this guy?"

But Eli Broad had already moved on.

For exactly 55 minutes, the MSU alumnus, real estate and banking tycoon, philanthropist and collector of modern art walked the linoleum floors of the 54-year-old facility, including the cramped Kresge Art Museum. Broad's escort was MSU development officer Mark Terman.

"We walked floor by floor and around the whole property," Terman recalled. "He was poking his nose in every nook and cranny and walking right into classes in session."

MSU's drive to raise money for a bigger art museum had stalled. It seemed only natural to ask Broad, who endowed MSU's business school in 1991, for help.

But Broad was profoundly unimpressed by the art building and its mid-campus location.

The next morning, he told MSU President Lou Anna Simon he wasn't interested in bankrolling the project. But if a good site could be found for a new, freestanding building, they could talk.

Broad's trips to MSU aren't frequent, but they are momentous. His most recent was last month.

That evening, with Terman at the wheel, Broad and his wife, Edythe, cruised eastward on Grand River and looked into the stainless steel maw of the Eli and

Edythe Broad Art Museum.

Four and a half years earlier, Broad's \$28 million gift — the biggest ever from an individual donor — spurred MSU to stab the sky with a swooping, steel-clad contemporary art museum, designed by Pritzker Prize-winning architect Zaha Hadid, and brazenly plant it on the main campus drag. Broad sat in the passenger's seat next to Terman.

"Look at this!" Broad cried out to his wife.

Ribs of light rippled the museum's dark skin. Lines of force beamed from its steel pleats, fanned out across the landscape and traced unseen possibilities into the night air.

"The building looks like it's ready to take off," Edythe Broad said.

Eli Broad scanned Grand River Avenue for new hotels and noted that there weren't any — yet. They joked about the Taco Bell across the street.

The car grew quiet when the party turned right on Collingwood Drive, rounded the tapered tail of the crouching steel mass and turned onto East Circle Drive.

"The joy on his face was priceless," Terman said.

Terman parked the car. The Broads made their way under a steep cliff of triple-paneled argon-filled glass, past a discreet steel ribbon bearing their names, into the west entrance. They toured the galleries with the museum's founding director, Michael Rush.

"This just exceeds my expectations," Edythe Broad's voice echoed in the empty rooms. Always the practical developer, Eli Broad seemed to spend more time rummaging in the power plant and service area than in the galleries.

Like most visitors, the Broads were shocked at the size of the interior galleries. They seemed too large to fit inside the building's mysterious, ground-



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Photo courtesy of MSU

With MSU President Lou Anna Simon (left) and former College of Education Dean Carole Ames in tow, Eli Broad visits the museum site, on East Circle Drive at the north edge of campus. Broad predicted that the conspicuous site would make the museum "an important bridge to the community" — and help make it irresistible to curious bystanders.

## BIGSTRETCH

FROM PAGE 7

hugging shell.

As if on cue, Simon called Terman via cell phone from a meeting in Chicago. Terman handed the phone to both Broads, who congratulated the president.

Before heading back to the airport, Broad asked Terman to turn south and make a quick pass by the Broad College of Business, which he had endowed in 1991.

After all, art isn't everything.



Terman

Stanford, an architectural expert and key MSU point person on the Broad Museum project, was talking about the museum's one-of-a-kind design, but the same might be said for any city or university bold enough to build a Hadid.

President Simon, for one, came out of the last five years different than she went in.

"I didn't enter this project as the strongest advocate for contemporary art," she admitted.

Stanford said Broad made his gift to MSU on the condition that the museum would be devoted to post 1945 art. Broad's own tastes turned decisively to contemporary art in the 1980s. He champions its value as a creative stimulus and document of our time. (See related story, "Contact Buzz," Page 23.)

"It's good to have that kind of energy and thought and creativity, rather than being stuck, frankly, the way a lot of people in the

Midwest are stuck with tradition," Broad said in a phone interview last month.

True to his maximum-impact philanthropic style, Broad wanted to dropkick the university into the top tier of world museums. He urged Simon to think as big as possible.

"He told me he felt that art museums could be very important game-changers for communities," Simon said. The original plan of expanding the Kresge Art Museum wouldn't give Broad nearly enough bang for the buck. "Number one: The site there was too constrained," Broad said. "Number two: If we're going to build a museum, why don't we have it serve not only the university, but all of central Michigan?"

Simon thought it over.

"I went back to him with an idea of building something in a different place," she said.

"I'm glad she did,"

Broad said.

Before a Spartan football game in fall 2007, Simon took Broad to a few potential sites, including the old Michigan Police Station across Harrison Road from the Breslin Center and a vacant plot of land near the intersection of Shaw and College Lane, across from the College of Education. Nothing looked right.

When they drove to a wooded site near the Collingwood entrance of MSU on Grand River Avenue, Broad lit up.

The Paolucci Building, built in 1947 as a home economics lab and most recently a child development center, stood vacant among about 60 sycamores and oaks, some a century old.

The site had a tucked-away feel, yet it was a stone's throw from the bustle of East Lansing. Retail windows and ivy-covered



Stanford

See Big Stretch, Page 10

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Photo courtesy of MSU

On July 17, 2010, the first high-profile architectural competition in MSU’s history brought a blue-ribbon panel of jurors to the Wharton Center to scrutinize five competing designs for the Broad Museum. Left to right: MSU President Lou Anna Simon, juror Dolores Wharton, juror Richard Koshalek, major donor Eli Broad, John Locke of Randall Stout Architects and juror Cecil Mackey.

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## BIGSTRETCH

FROM PAGE 8

walls looked across the street at each other.

“He became excited,” Simon said. “He felt that for the museum to be transformational, not simply for the university but for the surrounding community, the location on Grand River made a lot of sense.”

Terman saw the chance for a major breakthrough.

“When we built Wharton Center, as successful as it is, it’s rather buried on campus,” he said. “[Simon] really wanted a statement, right on the edge of campus.”

Later, architect Zaha Hadid would take full advantage of the site, plugging her winning design into the overt and hidden circuitry of the surrounding sidewalks, streets and invisible convergences.

Broad said the museum would be “an important bridge to the community,” sucking in even people who are indifferent to art.

“I predict the curiosity factor will be too great for them to resist,” he said.

Graham Beal, director of the Detroit Institute of Arts, said the placement of the museum was a masterstroke.

“It’s situated exactly where a college art museum needs to be, the junction of town and gown, the college and the larger community,” said Beal, who served on the Broad Museum’s advisory committee. “It needs to consider communities that overlap to a degree but also do not.”

For the first time, MSU would punch a hole in its northern battlements and face the world.

### NO QUIET, PLEASE

Broad felt that the museum project and its high-profile site screamed for a top

architect, to be chosen with a level of ceremony unheard of at MSU.

“Eli was adamant that there needed to be an architectural competition,” Simon said.

But which firms, and how many, would be invited to compete?

From 2004 to 2007, the MSU team had a series of meetings in New York. In various combinations, Simon, Terman, Stanford, Provost Kim Wilcox and MSU design administrator Dan Bollman huddled with Broad and another philanthropy-minded, art-collecting MSU alumnus, Edward Minskoff. (Terman called Minskoff, a Manhattan developer and art collector, “an expert behind the scenes” on the project.) They met at Minskoff’s office, Broad’s Manhattan apartment and the library at the Museum of Modern Art.

The urbane Joseph Giovannini, an architecture critic for *The New York Times* and an architect in his own right, was brought in to guide the process.

Giovannini piled about 20 brochures and books in front of the MSU team.

“It was before I knew how to do PowerPoint,” he said.

Broad pushed for an “iconic” building. Wilcox asked for a “Sydney Opera House for our time — one that we can afford.” Minskoff, who later donated \$2 million to the museum, said he didn’t like “curvy buildings.”

Simon tossed aside the minimalist architects in Giovannini’s stack. “Boring,” she would say. Serenity-and-light specialists like Renzo Piano, the Japanese firm SANAA and Tadao Ando (all Pritzker Prize winners) were out. Nor would MSU tolerate a blocky “culture bunker” like New York’s Whitney Museum.

“It was fascinating,” Terman said. “They would trot through materials from architect after architect.”

Giovannini was pleased with the university’s go-for-it attitude.

See Big Stretch, Page 12

From one contemporary to another.

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Wilcox



Bollman



Minskoff



Giovannini

## BIGSTRETCH

FROM PAGE 10

"You already had a quiet campus," Giovannini said. "To put a quiet building in a quiet campus was not the right response. You wanted something that would carry the show."

Terman watched as Simon led the university's long, sometimes painful stretch into the project and its potential.

"She's a small-town Indiana girl, in her background, and a very practical thinker," he said. "But she's the one who was driving this bold statement."

Gradually, the field of architects was winnowed to 20, then to 10, and finally, to five top firms.

"We were looking at their body of work," Terman said. "Could we have confidence that they would build an iconic structure?"

Meanwhile, MSU started negotiations with Broad on the size and timing of the gift.

According to university policy, you can get your name on a building if you donate more than half the fundraising goal.

The museum budget at that time was \$30 million. The final cost of the museum rose to \$40 million to \$45 million.

One afternoon in the spring of 2007, Terman was called out of a meeting at the Kellogg Center. Simon was on the phone. She had just gotten a \$26 million commitment from the Broads, the biggest individual gift in the school's history. A year later, he added \$2 million more. Broad isn't the type who leaves a baby on the doorstep. In the final gift, \$21.5 million was designated for design and construction and \$6.5 million

for acquisitions, exhibitions and operations.

"It was a very comprehensive gift," Terman said. "They had done some thinking."

### EXTROVERT, REIFY, PIVOT

From the start, the Broad Museum project was a delicate dance of two stubborn partners — creativity and practicality.

When Simon announced the gift on May 31, 2007, she mentioned "cultural entrepreneurship" seven times, bearing in mind Michigan's tough economic times, while Giovannini perfumed the air with architectural jargon. He said the building would "extrovert" the museum, "reify" it to the passing traffic and "pivot" the whole campus toward the community.

He predicted that the site's proposed sculpture garden and public square would create "desire lines" that would suck passers-by into the museum's orbit.

MSU's world-class aspirations, Giovannini said, followed a new national trend. As recently as 20 years ago, top-drawer architects did almost all their United States work on the East or West coasts. This hammerlock was broken in 1988 with the Wexner Center for the Arts in Columbus, Ohio, followed by Coop Himmelb(l)au's radical addition to the Akron Art Museum in 2004 and Cincinnati's Rosenthal Center for Contemporary Art, the only Zaha Hadid design to be built in the United States before the Broad Museum.

By tapping into a global pool of architectural talent, Giovannini said, these projects have "changed the cultural map of the United States." New York Times critic Herbert Muschamp praised the Rosenthal Center as "the most important American building

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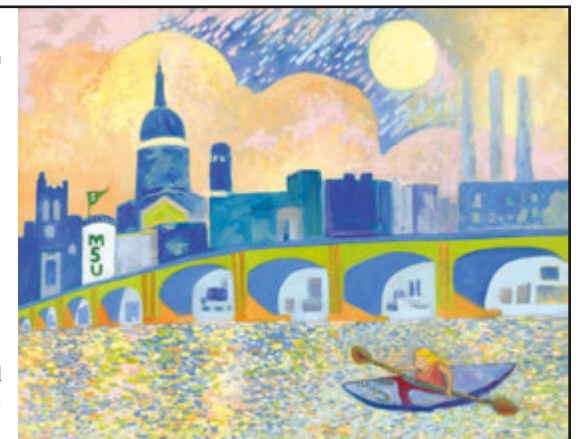
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# BIGSTRETCH

FROM PAGE 12

to be completed since the beginning of the cold war."

In this spirit of this Midwestern Renaissance, Giovannini called the surrounding college-Gothic buildings of MSU's historic north campus "distinguished background buildings" ripe for a new "foreground building" to energize the area.

He anticipated some blowback from traditionalists, but he said "controversy itself is an educational tool" and hoped the museum "would be a subject of discussion, like any interesting discipline — science, art or even sports."

The university was racking up firsts left and right. Simon marveled at the "counter-university" practice, long accepted in the architectural sphere, of paying the competing firms \$50,000 each to submit their entries. Bill Latta, then MSU's director of capital planning and space management, helped write the competition brief. Latta called the museum the most "significant, thrilling and fulfilling project" he's ever done.

"We've never had that on this campus," Latta said. "This is the first signature architect."

Stanford was a key planner. As the project's tortuous phases stretched over the years, she laconically referred to herself as "project manager in terms of getting this

thing moved along."

New York's Cooper, Robertson & Partners, an architecture and urban design firm, helped the MSU team draw up the

criteria for the competition. The plan called for flexible spaces that could handle everything from paintings to sculpture to video installations to performance art.

The building also needed the right mix of artificial light and sunshine, which is harmful to most art but congenial to humans. Humidity had to be kept at 50 percent. The MSU team wanted a museum that could borrow art from any institution in the world.

Envisioning a building that blurs borders, the design team wanted the option of placing art in non-gallery spaces like the café, which would require special temperature and humidity controls that could be turned on or off in public areas.

"Working with a New York firm who really understood museums opened my eyes to what kind of building this could be," Bollman said. "That's when it first sank in for me that this is something different from what we've ever done on campus."

A rare directive from Broad, who kept his distance throughout much of the project

See Big Stretch, Page 15



Latta

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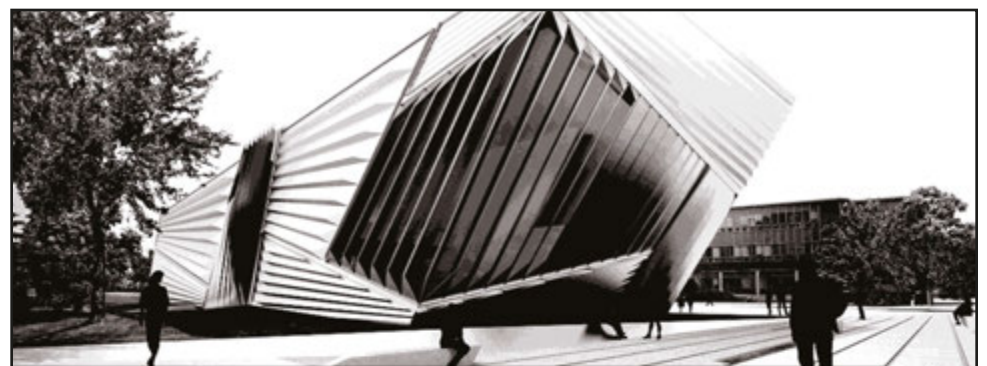
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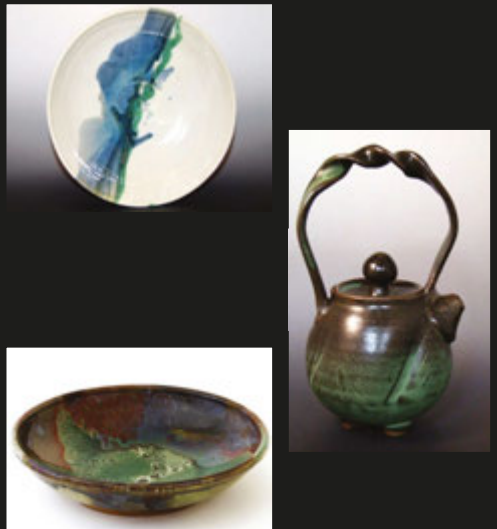
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# BIGSTRETCH

FROM PAGE 14

ect, was to include at least 60 percent gallery space. As finally built, the museum did even better, with 70 percent galleries.

## THE COMPETITION

The Broad Museum architectural competition brought a rare confluence of luminaries and shakers from around the country.

On the afternoon of July 17, the day before the competition, several jurors visited the museum site.

Michael Govan, CEO of the Los An-



Govan



Chan



Koshalek



Mackey

geles County Museum of Art, proclaimed the site “very beautiful” and pregnant with potential.

“It’s caught between a drab, utilitarian building (Student Services) and a commercial strip (Grand River), with a beautiful old

arboretum to the west,” he said.

Govan turned to fellow juror Edwin Chan, then a partner in architect Frank Gehry’s firm and project manager of the Guggenheim Museum in Bilbao, Spain. “Don’t you just live for things like that?” he

asked Chan.

“Absolutely,” Chan shot back with a grin. Chan was the first to address a question heard at MSU more times than the Spartan fight song.

“When you start a new project, people always say, ‘Is it going to fit in?’” he said. “But to make a new building conform to historical standards is insulting and condescending to that history.”

Govan put it more bluntly. “It’s hard to commission dead architects to do a building,” he said. He hoped the museum would “disrupt and add” to the community.

Perhaps sensing the vertigo induced at MSU by the project, juror Richard Ko-

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# BIGSTRETCH

FROM PAGE 15

shalek, then president of the Art Center College of Design in Pasadena and now a museum director at the Smithsonian, cheered the home team on. “If any institution should set the highest standards for its architecture, it’s a university,” Koshalek proclaimed.



Schumacher

“You might not expect it from a corporation or a government agency, but you sure as hell expect it from a university.”

At the competition next day, five cutting-edge firms did their best to “disrupt and add.”

“It was amazing to me that they could all look at this very clear brief on what we wanted for a building and come up with five very different solutions,” Bollman said.

Batting leadoff, Karolin Schmidbaur from Vienna’s Coop Himmelb(l)au, unveiled a striking design: two longitudinal slabs of gallery space, cantilevered above the ground, holding a huge glass lobby at their open end like a nutcracker pinches a walnut.

A three-story, eye-like lobby domi-

nated the museum’s west side, giving the building the nickname “the Cyclops” in jury deliberations.

The most outré design was William Pedersen’s biomorphic blob on a raised platform, dubbed “the whale” among the jurors.

The tug of war between the practicals and the creatives made for lively entertainment. When juror and former MSU President Cecil Mackey asked about maintenance costs, Pedersen said the panes on the roof in his design were “just there to talk to the sky.”

When quizzed about an exposed service area in his design, Angus Schoenberger of Coop Himmelb(l)au startled the jurors by abruptly shouting “Loading docks can be beautiful!” He insisted that when Himmelb(l)au built the Akron Art Museum, then nearing completion, “the trustees said this was the most beautiful loading dock in Akron.”

There were three more designs to go. Randall Stout, of Randall Stout Architects in Los Angeles, described his piano-like building as a “hovering mass in the trees,” with its main galleries cantilevered above the ground. Thom Mayne of Santa Monica’s Morphosis presented a different kind of treehouse, with huge galleries perched over a glassy, see-through first floor.

Cost-conscious Broad and the MSU team looked with growing alarm at the ambitious, high-rise designs. The archi-



Lawrence Cosentino/City Pulse

Edythe Broad and then-Gov. Jennifer Granholm ogle architect Zaha Hadid’s ring at the Broad Museum groundbreaking March 16, 2010.

itects seemed married to podiums, platforms and skylights.

Then came the low rider.

Zaha Hadid was busy opening her new BMW plant in Leipzig, Germany, so she didn’t make it to the competition. Patrik Schumacher, Hadid’s colleague for 20 years, was her designated driver.

As it happened, Hadid’s was the only design of the five that wasn’t cantilevered or raised on a platform. In the renderings, the building hunched on the ground like a sports car encased in gleaming grillwork.

“The artistic concept is based on the idea of interlocking spaces,” Schumacher explained to the jurors. Hundreds of stainless steel pleats, gathered in folds of different shapes like a great bird’s wings, would reflect the surrounding trees from all angles.

Sometimes, Schumacher said, the louvers would offer views inside the building, but never for long. “As you turn, the views are replaced by reflection,” he said.

Schumacher called the building “a mysterious object, intricate, yet with a sense of transparency as well — a magic box.” Then he upped the oxymoronic ante, invoking its “overarching, subtle monumentality.”

The jury rose to look at the model. With visions of five-figure cleaning bills in her head, Simon asked if so much reflective surface was necessary. “The question is how to sustain quality over time,” she said. “What about our Michigan snow?”

Schumacher told Simon the stainless steel would look great whether it was polished or not. Detail fanatics may be comforted to know that the pleats on the finished building are an alloy of stainless steel and salt-resistant molybdenum (atomic number 42).

“It’s straightforward in terms of geom-

etry and structure, so it will come within budget,” Schumacher said, surely knowing it would not.

## THE DELIBERATION

The jurors repaired to a practice room upstairs at the Wharton Center, with Wilcox, Simon, Terman, Latta and Bollman in tow.

All eyes turned to Broad, the founder of the feast.

Broad asked, “What do you think?”

Early in the discussion, it was clear that “the whale” and “the Cyclops” were going nowhere.

“There were multiple votes,” Terman said. “Everyone had a fair vote. Nobody, neither the president nor Mr. Broad, demanded a certain architect.”

Broad showed interest in the design from Thom Mayne of Morphosis, but didn’t push it. Mayne works in California, close to Broad’s L.A. stomping grounds.

Coop Himmelb(l)au’s design was also losing ground with the jurors. The jurors agreed that tall buildings would dominate the site and disrupt its connectivity.

There was also trepidation about doing long-distance business with Hadid’s firm, which is based in London. But Broad, a housing tycoon and Detroit bungalow builder from way back, liked Hadid’s one-and-a-half-story layout. (The second floor stops short of the west wall, opening instead into a single grand gallery.)

“He comes out of a background as a single-floor developer,” Giovannini said, referring to Broad’s first Fortune 500 company, KB Home. “He eliminated basements and attics and staircases and produced a competitive product that a lot of people could

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# BIGSTRETCH

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afford. He applied that same mentality to the Broad Museum.”

Eventually, the elevator and stairs crept back into the building, but the basic one-story-with-mezzanine design was kept.

Giovannini said museums really “want” to be one story, so exhibits flow into one another.

“A lot of people think this Zaha thing is a spectacle, but from a museological point of view, it’s not only efficient, but wise.”

Broad called Hadid’s design “practical and exciting.”



Wharton

Govan, Chan and Koshalek also liked it, but if anyone tipped the scales, it was longtime MSU benefactor Dolores Wharton, CEO and trustee of scores of foundations. The Wharton Center is named after her and her husband, former MSU President Clifton Wharton, and her name is usually prefaced with the word “distinguished,” but Mrs. Wharton likes to push the pedal to the metal.

She kept coming back to Hadid’s design. “That’s the BMW scheme,” Wharton told the others. “Elegant, dynamic, cool — that’s the one we want to drive.”

“Dolores Wharton was amazing,” Terman said. “Even though she’s in her 80s, she had a perspective that would represent our students well.”

Wharton didn’t want the museum to show a “front door” face to Grand River Avenue while turning a service-entrance behind to the university, and

neither did Broad.

“She liked the way it sat in that space,” Latta said. “That’s the way it was moving.”

Broad turned to Latta, Terman and the MSU staff and asked them what they thought. Even allowing for the difficulties of working with an overseas firm, Latta recalled that the MSU contingent favored Hadid.

Latta carefully watched the dynamic between Broad and the jurors, and was impressed that Broad didn’t throw his weight around, even though he seemed to be interested in Morphosis. After Hadid’s firm was engaged, Latta said, “Mr. Broad backed right off. He did not get involved in the day-to-day details.”

Broad said the jurors “chose the right design and the right architect.”

“When you design a museum building, you want nice galleries and all of that, but you also want to have something that’s very

inviting,” Broad said. “Her site plan allows people to get in from both Circle Drive and Grand River Avenue. It’s great.”



Kiner

## INTERLUDE: SKINNING THE ARMADILLO

As 2007 slowly froze into 2008, one of the project’s most delicate periods set in. The planned September announcement of the competition winner came and went without word.

While Hadid won the hearts of the jurors, the accountants were having heart attacks. Skanska, an outside accounting firm, handed down grim estimates of all five competing designs.

“It was clear that none of them was going

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## REDEMPTION THROUGH ART

Sculptor Louise McCagg has a personal reason for donating to the Eli and Edythe Broad Art Museum.

"We have our experience with the Michael Heizer piece," she said.

McCagg lives and works in New York, but she graduated from MSU with a master's in fine arts and lived in East Lansing for 20 years. She witnessed the most infamous episode in Lansing's art history, the rise and fall of the monumental sculpture "This Equals That," by internationally renowned sculptor Michael Heizer.

When Heizer's huge array of geometric forms was installed in the State Capitol Complex in 1980, funded by state and private funds, it was an international draw for art tourism.

"I watched it being built," McCagg said. "It was the largest art piece at the time in the United States — here, in Lansing."

Gov. William G. Milliken approved the selection, commenting that he didn't want to plant "another politician on a horse" downtown.

The sculpture rested on a plaza west of the state Capitol for 22

years before being dismantled — and damaged — in 2002. The Lansing State Journal mocked it. The sculpture was dumped in a field in Mason and was last seen in a Detroit warehouse.

"I was shocked," McCagg said. "There were people in the East Lansing community who were shocked, but there were not enough people in the community to take care of that piece."

Will the Broad Museum help to erase the stigma of that episode? McCagg didn't say for sure, but the idea was on her mind when she opened her checkbook for the Broad.

"Having Zaha Hadid do the building was a great incentive [to donate]," she said. "I thought about people in the community and how they were not particularly supportive of the Michael Heizer piece."

By donating to the Broad, McCagg also wants to celebrate architect Zaha Hadid and the strong presence of women in art and architecture.

"She is recognized as being sumptuous, kind of a genius. It reminds me of all the women who were not given jobs as architects."

McCagg uses old casting and sculpting techniques to take on contemporary issues. The New York Times praised her as an artist "with real flair" and creator of "quirky, trou-



Courtesy Photo

bling [and] oracular" work.

After getting her degree at MSU, McCagg set up shop in a geodesic dome she built with help from friends and her husband, Bill McCagg, a Russian and East European history professor. There she cast a life-size sculpture called "Beatrice," which stands in the Whar-ton Center for Performing Arts.

"Familiar Faces," a bronze pillar studied with half-size life masks of local artists and arts supporters, was commissioned by the city of East Lansing and stands near City Hall.

She gets mixed reviews from other critics.

"I have twin nephews in Ann Arbor, and one of them looks a special look at his brother across the table: 'Does Aunt Louise have to do this creepy stuff?'"

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# BIGSTRETCH

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to meet our cost criteria,” Bollman said.

Bollman visited the jury’s top two choices, Mayne’s Morphosis in Los Angeles and Hadid in London. Talks with Mayne were inconclusive, but he was a second choice anyway.

“Zaha’s entry is the only one where we asked them to really sit down and do some significant redesign,” Bollman said.

Bollman told Hadid’s team the panel was “interested” in their entry, but there was no way they could build it as designed. “The

project would be dead on arrival,” he said.

Hadid’s design was 15 percent bigger than the 42,000 square feet minimum specified in the competition brief, according to Craig Kiner, Zaha Hadid’s project manager for the Broad. The east end of the building was shortened accordingly.

But the sticker shock of the new really came from another feature. Hadid wanted to do something completely original with the building’s skin.

Every pleat in the building’s skin would be hooked to the main frame by individual steel trusses, forming an integrated, inter-linked shell, according to Kiner. Hundreds of connecting trusses, no two alike, would

have been built by hand. “You could open it or close it to let light in,” local project architect Kevin Marshall said. “It was all mechanical and movable and alive.”

The museum’s shell would articulate, like a giant armadillo.

“It was very difficult to figure out how you would even design and build this,” Bollman said. Estimates went up to \$113 million. The university was ready to pay \$40 million to \$45 million, already well above the initial \$30 million estimate, but no more.

Bollman told Hadid’s contact, Nils Fischer, that “the project was going nowhere” with the current design.

“We were going to have to cancel the project or throw out all the designs and start over with a conventional building,” Bollman said.

Giovannini, who stayed on the project as a sort of kindly uncle, was worried about the way talks were going between MSU and Hadid’s office.

“There’s a point at which it was fairly delicate,” he said.

To their credit, Hadid’s team came up with their own solutions. They tweaked the angles and the size of the pleats and they skinned the armadillo.

See Big Stretch, Page 20

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# BIGSTRETCH

FROM PAGE 19

"We had aspirations, but we need to balance that with what is achievable construction wise," Kiner said.

The pleats evolved into a rain screen hanging from a more traditional substructure. The kaleidoscopic geometry of the steel and glass shell would dazzle the eye

just as much.

There was one more feature the MSU team nixed. Hadid's design included a pleated roof with an intricate pattern of lighting.

"If you looked at it from outer space, it would look fantastic," Bollman said. "But we needed a roof we could maintain, that would be here forever." Designers went with a conventional roof. Venusians will have to find the museum by using Google Maps,

like everyone else.

The cost-cutting process could have been the death of a thousand cuts, but Bollman was impressed with the creative responses from Hadid's office. "That was good, because they still had to buy into it and support it," he said.

## THE ANNOUNCEMENT

In the week before Christmas 2007, bulldozers demolished the Paolucci Building at the museum site. Vaguely swooshy, Zaha Hadid-y signs announcing the museum's advent went up. On Jan. 15, 2008, three months later than originally planned, MSU made it official: Hadid was the winner.

On the day of the announcement, Hadid had nothing but praise for the Broad Museum site.

"It's a fabulous site, especially in the context of a college campus," she said.

She contrasted the elongated, low-slung MSU parcel with the vertical confines of her downtown Cincinnati art gallery complex, the Rosenthal Center. In Cincinnati, Hadid rolled the sidewalk into a "carpet" that swoops pedestrians upward into interlocking blocks of gallery space. At MSU, she went in the other direction, laying out an oblique mass that slinks through the trees.

Hadid talked about the pleats and folds on the museum's skin. "The idea came as kind of a series of colliding spaces, not like a jigsaw, but almost like a patchwork," she

said. "Conflicting lines and folding is something which we have looked at for a while, but it has never been tried in a particular building, and this is a suitable project."

MSU officials were a bit star-struck. At times, it wasn't clear who was wooing whom.

"We are very fortunate that she was even willing even to compete for our project," Simon said.

Giovannini suavely spun concerns over the museum's rising cost. He called Hadid's design "a major work of lasting intellect and beauty at far less than the price of a good Picasso. So you got a bargain."

Everyone knows Midwesterners love bargains. Giovannini wanted to reassure MSU that a salt-of-the-earth land grant school had spent its unprecedented wad of mad money sensibly.

## LOOK FOR THE SHIMMER

For two years after the January 2008 announcement that Hadid's design was the winner, it seemed like nothing was going on at the site. That's because a team of designers had to tug at Hadid's visionary design like inter-dimensional obstetricians until it

See Big Stretch, Page 22



Marshall



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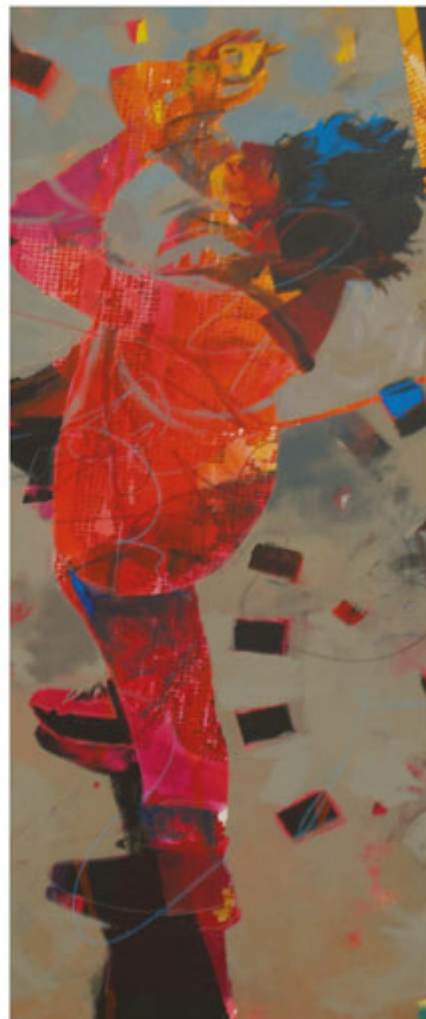
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## RISK AND BEAUTY

In his mid-20s, Edward Minskoff came to New York City with a Chevy and \$2,500 — and a degree in economics from MSU.

He became one of the builders of modern (and postmodern) New York.

By now, Minskoff has leased, built and developed tens of millions of square feet in Manhattan, including the World Financial Center and 590 Madison Avenue, also known as the IBM building.

He's not just a numbers man. Minskoff loves art and he likes to build beautiful buildings. This year, he hired Pritzker Prize-winning architect Fumihiko Maki to plant an elegant glass and granite office tower at the heart of New York's Astor Place.

As a behind-the-scenes adviser to MSU's Broad Museum project, Minskoff helped guide the early process of winnowing dozens of architectural firms to the five that competed at MSU.

As a developer, Minskoff has plunged more than once into uncertain markets. He raised eyebrows

by building the Astor Place tower on "spec," without a buyer's contract. He appreciates MSU's leap into the unknown, and he's happy enough with the results that he and his wife, Julie, donated \$2 million to the Broad.

"Zaha Hadid came up with a great design, and it's finally transitioned into a beautiful building," Minskoff said.

"It adds another credit to the institution's ability to grow."

The Minskoffs have an extensive art collection, with dozens of works by artists like Picasso, Jasper Johns, Roy Lichtenstein, and Willem de Kooning.

Minskoff conceded that there is a "lack of understanding" of contemporary art in the broader public. In a way, MSU is building the museum on "spec," not financially, but culturally. Minskoff urged museum-goers to keep an open mind.

"There's going to be a lot of different art in this museum," he said. "You might not like every piece but you might love some pieces."

Minskoff considers art to be a crucial catalyst for the exchange of ideas, and predicted many lively discussions at the museum and on the way home. "You're going to have 10 people looking at the same picture and each of them are having a different opinion of it," he said. "Everyone has a different vision of



Courtesy Photo

what they're experiencing."

Minskoff admitted that when he was an undergraduate at MSU, he "probably wasn't as focused on the cultural aspects" of campus life as he might have been.

"But now, to have the student body exposed to a museum of this quality, and have the advantages it affords, is spectacular."

Although Minskoff's own architectural taste tends more toward earthy materials like stone and glass, he's pleased with the steel-clad angles of the Broad Museum.

"It has architectural integrity," he said. "I hope everybody appreciates it, and I hope the university gets its due for being forward-thinking and taking the risk they did in getting this thing completed."



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# BIGSTRETCH

FROM PAGE 20

breached time-space as we know it.

The role of middleman between high concept and hardhat fell largely to Kevin Marshall, of Integrated Design Solutions of Troy, the local design architect.

"In the end, it's their vision," Marshall said. "I'm here to make it be functional for the university over the long haul."

It sounds like a three-ulcer job, but Marshall lobbied hard for it, recognizing a rare chance.

The computer models from Hadid's London office were spectacular, but vague. Only about 25 dimensions (heights, widths and lengths) were specified in the entire set of floor plans. Marshall said that's about as many as he usually sees for one room.

To complicate matters, the building, and the budget, expanded and contracted several times before the groundbreaking, as galleries and other features were added and deleted.

Through all the changes, Marshall's job stayed the same. For each section of the mu-

seum, he worked out a detailed, "buildable" drawing and laid it over the original computer model. If the ideal and real matched, the walls vibrated on the screen.

"You wanted that shimmer," Marshall said.

It took almost two years to finalize a workable set of plans.

Tuesday morning, March 16, 2010, all the Broad Museum big shots, including Hadid, Broad and Michigan Gov. Jennifer Granholm assembled for a gala groundbreaking. Hadid thanked the Broads for the "really amazing" gift that enabled her to work again in the United States, "a land where dreams come true."

"When I was 5 or 6 years old, I thought you could reach the moon by climbing a ladder," she said. "Even if you only get 95 percent of your goals, it's still amazing."

Exactly what percentage of Hadid's goals were achievable at the Broad Museum site was the implicit question written on every work order, memo, invoice and worried forehead in the coming months.

The contracts were signed and the catered snacks were consumed.

Now all they had to do was build it.



Lawrence Cosentino/City Pulse

The dignitaries dig in at the March 2010 groundbreaking.

# 'AVOID RIGHT ANGLES'

Zaha Hadid reforms space

By LAWRENCE COSENTINO

When Zaha Hadid came to East Lansing for the Eli and Edythe Broad Art Museum groundbreaking on March 16, 2010, she shared a few of her early enthusiasms. "I remember very well when I was a kid, when I went to see one of my first exhibits, a very big Picasso show in London at the Royal Academy," she recalled in an interview for an MSU podcast. "It stayed with me to this day." A Frank Lloyd Wright exhibition made her "curious" as well.

Born in Baghdad, Hadid, 62, fell in love with architecture while visiting ancient Sumer in south Iraq, where mud brick dwellings marked the beginning of man-made architecture. She recalled in a 2006 interview that her father took her in a boat made of reeds to visit southern marshlands where nature and human habitation "somehow flowed together."

A mix of organic, natural forms and stylized geometry — Sumerian swamps plus Russian constructivism — runs through most of Hadid's work, right up to the heron-wing metal pleating of her Broad Museum design.

Hadid starts by whacking you with dynamism the same way a cartoon animator does,

by making things zoom forward.

"The diagonal was the beginning of all this," Hadid explained. "The diagonal created the idea of the explosion reforming space. That was an important discovery."

Hadid's longtime associate, Patrik Schumacher, uses the word "parametricism" to describe Hadid's style, which he calls the next "great new style" after modernism.

The last thing Hadid wants to build is a serene cube on stilts, elevated from the ground, a scheme often seen in modernist buildings. Instead, she plugs her buildings into visible and invisible fields of movement and force that extend in all directions, even underground.

"Modernism was founded on the concept of space," Schumacher explained in Philip Jodidio's book "Hadid." "Parametricism differentiates fields."

Her designs pulsate and flow according to the purpose of the building and the vibe of the surroundings, rather than setting up a space apart from the world.

In Jodidio's book, Schumacher offered a handy list of Zaha Hadid "do's" and "don'ts." "Avoid right angles, corners, clear-cut territories, repetition, etc.," he directed. "Hybridize,



Photo courtesy of MSU

morph, de-territorialize, deform, iterate."

Hadid's unique fusion of earthiness and abstraction is meant to stimulate more than stroke. "I don't design nice buildings," she told *The Guardian* in 2006. "I like architecture to have some raw, vital, earthy quality."

At the Broad Museum groundbreaking at MSU, she spoke in more inclusive language of the allure of architecture.

"People need things beautiful and interesting to look at," she said. "It's another

kind of release, like going on a holiday, or going on a trip."

After studying math in Beirut and architecture in London, Hadid partnered with Dutch architect Rem Koolhaas in the 1970s. She taught at universities around the world and pursued her own thorny designs, largely influenced by the colliding wedges and blocks of Russian Constructivism.

When she started her own architectural firm in 1980, things did not go smoothly at first. A breakthrough win in a competition to build an opera house in Cardiff, Wales, proved too far out

for the conservative town, and the commission was withdrawn. Other Hadid designs were dropped for a variety of reasons, political and practical.

But in the late '90s, Hadid's center of gravity shifted from the theoretical to the real, as she scored competition wins for the MAXXI modern art museum in Rome, the Mind Zone exhibit in London's Millennium Dome and a

See Right Angles, Page 25



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# CONTACT BUZZ

Eli Broad's 'unreasonable' road from builder to philanthropist

By LAWRENCE COSENTINO

Like many wealthy captains of finance, Eli Broad (pronounced "Brode") likes to get a contact buzz of creativity from free-spirit artists.

"Jean-Michel Basquiat smoked pot in my bathroom," he boasted in his 2012 book, "The Art of Being Unreasonable." On a visit to the studio of Damien Hirst, Broad was handed a protective suit so he could watch the controversial artist lower a shark's carcass into a tank of toxic chemicals.

"Although that's probably not everyone's cup of tea, I loved it," he wrote. He enjoys hanging with artists and scrutinizing their work — usually with a buyer's eye. "All this research has enriched my life immeasurably and required me to use a different set of skills and a different part of my brain than I did in business," he wrote.

For Broad, 79, it's been a long road to that toxic shark tank. Beginning in the 1950s, the Michigan State University alumnus and got rich building homes in Detroit and Los Angeles. Along the way, he made a \$6 billion fortune, built two Fortune 500 companies (KB Home and SunAmerica) and accumulated one of the world's greatest contemporary art collections.

In recent years, Broad's attention has turned mainly to the search for productive ways to give his fortunes away. He continues to shape downtown Los Angeles with a series of big cultural projects, but reached east to his alma mater in 2007 with a gift of \$28 million that became the catalyst for MSU's Eli and Edythe Broad Art Museum.

Rather than sitting on a trove of art valued at about \$500 million, Broad and his wife, Edythe, founded the Eli Broad Foundation, a "lending library" of art treasures, in 1984. Broad is also the founding chairman and a life trustee of the Museum of Contemporary Art in Los Angeles.

Contemporary art is only a fragment of Broad's philanthropic universe. In 1999, he founded an education foundation that committed more than \$500 million to help struggling urban schools. In 2003, he made one of his boldest philanthropic strokes, giving \$600 million to start a genomic research foundation that called for unprecedented cooperation between rivals MIT and Harvard.

The shotgun marriage of MIT and Harvard is classic example of Broad's "why not?" philosophy, etched on a desk paperweight his wife, Edythe, gave him:

"The reasonable man adapts himself to the world. The unreasonable man persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man." (The quote is from George Bernard Shaw's "Man and Superman.")

Broad was born in Brooklyn in 1933 to Lithuanian immigrant dime store owners. After his family moved to Detroit, he hustled hard to graduate from Detroit's Catholic Central High School in 1951, going to summer school and night classes.

Broad's first negotiation is lovingly recounted in his book. At a house party hosted by Broad and his buddies in East Lansing, a beefy MSU lineman body slammed his landlord's baby grand piano. Broad talked the landlord out of calling



Photo courtesy of MSU

Detroit lots to start.

Broad pioneered a cheaper design, with a carport but no basement, that only cost \$13,740 and was ideal for returning veterans starting a family on short money.

After building hundreds of houses, KB went public in 1961 and moved to Los Angeles in 1963. By 1990, KB was the largest single-family-home builder in California, with worldwide revenues of \$1.3 billion, according to the Los Angeles Business Journal.

At 56, Broad felt he had "done it all" in the building business and entered a new career phase as head of Broad Inc., a financial services business spun off from

the dean by offering to pay for the piano and clean up the mess if he could stay in the house. He listed the takeaways.

"I had done three things: made a fair offer, kept my emotions under control, and taken the other party's interests into account," he wrote.

After graduating cum laude from MSU in 1954, Broad quickly plunged into the post-World War II homebuilding boom. At 20, he became the youngest person ever to pass the Michigan CPA exam, a distinction he held until 2010. He began keeping books for Detroit-area homebuilder Donald Kaufman. Soon he was a partner in Kaufman & Broad, later KB Home. With a loan of \$25,000 from a cousin-in-law, the partners built homes on 13 suburban

KB. Soon after, Broad founded financial giant SunAmerica, where he served as CEO until 2000.

Broad began his art collection in 1972 when his wife urged him to pick up a 1888 Van Gogh for \$95,000.

Soon after, he unloaded the van Gogh to pick up a 1954 painting by Robert Rauschenberg "Untitled (Red Painting)." The contemporary art buzz proved irresistible.

"They do what no one else would think to do," he wrote in his book.

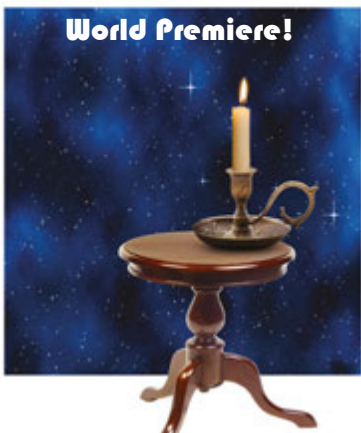
Broad has purchased works by nearly 200 artists, most conspicuously Andy Warhol, Roy Lichtenstein, Jasper Johns,

See Contact Buzz, Page 25

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## CONTACTBUZZ

FROM PAGE 24

Cy Twombly and 1980s artists such as Cindy Sherman, Jeff Koons and Jean-Michel Basquiat.

Broad almost veered into performance art in 1995 by paying \$2.5 million for Lichtenstein's "I...I'm Sorry" at Sotheby's with his American Express card, earning 2.5 million frequent flyer miles. He explained that he wanted to hang onto his money, which was earning high interest rates, for an extra month until the bill came due. He donated the miles to students at California Institute of the Arts.

At the next Sotheby's auction, the auctioneer announced, "We no longer take credit cards ... Eli."

As Broad made the rounds of art auc-

tions, he watched with alarm as foreign collectors snapped up American contemporary art. He founded the Broad Art Foundation in 1984 in part to counter the drain by doling out his masterpieces to dozens of American museums and universities.

A permanent home for Broad's 2,000-piece art collection, The Broad, is under construction on Grand Avenue in Los Angeles. The \$100 million facility will take the dramatic shape of a honeycombed veil floating over a central vault.

"People don't remember cities for their lawyers or accountants," Broad told NPR. "They're remembered for their artists and their architecture."

MSU development offer Mark Terman worked closely with the Broads as they crafted their \$28 million museum gift to MSU.

Terman said he didn't see evidence of Broad's "unreasonableness" until it was time to plan the museum's opening.

Despite the Nov. 10 opening date, Broad insisted that the museum's opening festivities take place outdoors, next to the museum.

The university was reluctant to throw up tents in the face of possible wind and snow, but Broad didn't budge. Nothing could substitute for the museum as a backdrop.

As a result, East Circle Drive will be closed to accommodate a temporary, truss-supported, heated and insulated building, bankrolled by Broad. The ephemeral edifice will house a gala event for 400 guests, seated at tables, to be used the next day for a 1,500-seat dedication, and will be subsequently taken apart.

It was the unreasonable thing to do.

## RIGHTANGLES

FROM PAGE 23

cobra-like ski jump and café in Innsbruck. Hadid's only other U.S. project built to date, Cincinnati's Rosenthal Center for Contemporary Art was finished in 2003, further belying the canard that her designs are unbuildable.

Hadid's biggest career boost came in

2004, when she became the first woman to win the Pritzker Prize, architecture's Nobel equivalent. "Although her body of work is relatively small, her energy and ideas show even greater promise for the future," Thomas Pritzker said.

After that, the floodgates opened for Hadid's firm, which has over 100 designers working on high-profile projects all over the globe. These include a massive, wave-shaped

aquatics center for the 2012 London Olympics; the even more massive, wave-shaped Sheikh Zayed Bridge in Abu Dhabi and the web-like Guangzhou Opera House in Guangzhou, China. Thanks to broadening public tastes — and sophisticated new computer programs that can process the wildest ideas into load-bearing concrete, steel or masonry — Hadid's ideas are springing into being all over the world.



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# PERFECTION ON THE DIAGONAL

## BROAD MUSEUM'S BUILDERS LEFT COMFORT ZONES BEHIND



Photo courtesy of MSU

From a massive one-piece concrete "raft" foundation to a custom-made stainless steel skin, the Broad Museum was a one-of-a-kind, gravity-defying 3-D puzzle for designers and builders. "This whole building pushes the envelope," local project architect Kevin Marshall said.

### By LAWRENCE COSENTINO

Look closely at the vertical fins on the north wall of the Eli and Edythe Broad Art Museum and you'll spot a light fixture with a removable panel. The tiniest departure from perfection, such as an exposed screw, is anathema to the pristine surfaces favored by architect Zaha Hadid, but project architect Kevin Marshall snuck in a few "discreet fasteners."

"That's so you can change the light bulb without disassembling the whole building," he said with a straight face. "You can get the light bulb at Lowe's," he added.

Hadid's winning design for the Broad Museum wove a weightless web of lines, vectors, fields and planes. Now builders had to re-weave the web in heavy concrete, steel and glass.

Perfection, not production, is an unusual priority in the construction business. This project demanded perfection on the diagonal.

"A very, very, very high standard was set for the contractors," Marshall said.

The builders, most of them from Michigan, threw their textbooks away and bid their comfort zones goodbye.

### CONCRETE JUNGLE

After months at the drawing board, Marshall ended up in the field, overseeing construction.

"Normally, we take a different approach," he said. (On the job site, most sentences started with the word "normally," followed by its opposite.) "With this building, we needed a team member who could interpret design decisions in the field." The tolerances were tight and the learning curve was steep.

Once construction was under way, Marshall prowled the perimeter with a cell phone camera, sending pictures to Hadid's office.

"I like to build what I draw anyway," he said. "And honestly, working with Zaha's office has been less painful than working with others."

To MSU design administrator Dan Bollman, the "coolest" thing in the building is under your feet: a unique "raft" foundation, which he described as "a massive piece of concrete."

# THE DIAGONAL

FROM PAGE 26

“Sometimes you’re worrying about buildings settling,” Bollman said. “Here we were worrying about it floating.”

Normally, piles are driven under a big foundation, but the Broad Museum sits below the water table, which lurks about 16 feet underground. Driving piles into the moist earth would invite water up to the basement and damage its precious art.

In an epic 14-hour concrete pour lasting from 4 a.m. to 6 p.m. on June 11, 2010, 160 truckloads of concrete laid down a mat about 3 feet thick. The pour had to be continuous to avoid joints that could allow water to seep into the building. Bollman said the technique had never been used at MSU before.

But the raft was nothing compared to the white water ahead.

Hadid’s office took an especially keen interest in the architectural concrete, or the concrete that’s exposed as a wall or floor rather than hidden structural support. Hadid was tracking the color, surface, texture, even the placement of the tie-holes where the forms attach.

It fell to Granger Construction Co. in south Lansing to bear the heaviest burden of the project. Granger vice president Darryl Massa gets a hard look in his eye when you mention Hadid.

“I don’t think anybody knew what we were getting into,” Massa said. “Zaha Hadid is so creative, they weren’t sure what they wanted. If the designer says, ‘we’ll know it when we see it,’ the contractor wants to

pull chunks of hair out of his head and walk away.”

Red-haired, self-effacing Rob Lange looks young enough to card at the liquor store, but he was Granger’s project manager on its most demanding, high-profile job.

“At one point, Lou Anna Simon was in the basement, talking concrete,” Lange said. “The president of the university was looking at our walls, asking questions. That was mind-boggling.”

With each new demand, Massa grumbled while Lange rolled with the flow.

“We live in an engineering, nuts and bolts type of environment,” Lange shrugged. “Touchy-feely artistic is foreign to the way we do things every day.”

The Granger team researched touchy-feely concrete jobs in Winnipeg, St. Louis, New York (the United Nations building) and Atlanta. Nothing looked touchy or feely enough.

“The concrete at the United Nations looked great — from 40 stories up,” Massa said.

For months, the yard at Granger turned into a strange cemetery with more than 60 four-foot-high test slabs. Each slab contained a different formula of cement, aggregate, fly ash and water to get the pristine surface Hadid’s office demanded.

“She wasn’t willing to accept that concrete is a natural product and there’s going to be slight variations in color and finish,” Massa said. “She was trying to create this perfect finish.”

As the job dragged on through 2010, Granger marketing director Ed Gillespie sent out a newsletter with the names of a Granger employee on each



Lawrence Cosentino/  
City Pulse

A concrete test wall for the Broad Museum still stands behind the South Lansing offices of Granger Construction Co., dwarfing Granger vice president Darryl Massa, left, and project manager Rob Lange, right.

See The Diagonal, Page 27



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# GOING GLOBAL, FOLDING TIME:

A SAMPLER FROM THE OPENING EXHIBITION  
AT THE ELI AND EDYTHE BROAD ART MUSEUM

"I want the opening exhibitions to proclaim the mission of the museum loudly," Broad Museum Director Michael Rush said.

That's really two proclamations, as Rush sees it. The first is to go global, with artists from more than 20 countries represented in the opening exhibitions.

"We want to be part of the international dialogue, part of the discussion," Rush said.

The second is to "build new dialogues across the centuries," using the historical collection the Broad inherited from its predecessor, the Kresge Art Museum.

"In the future, you're going to see historical objects from that collection interspersed with contemporary art," Rush said. "This is tremendously exciting, because no other self-defined contemporary art museum can do this."

*The Broad's opening exhibitions include two major themed exhibitions and several commissioned works.*

## 'IN SEARCH OF TIME'

Nov. 10-Feb. 10

If time is nature's mechanism for keeping everything from happening at once, the Broad Museum has found the circuit breaker. "In Search of Time" juxtaposes artworks from the medieval period and the 19th, 20th and 21st centuries, drawing dead artists into a lively conversation.

"This exhibition gives voice to the longing artists have held for hundreds of years to express their relationship to time and memory," Rush said. "This impossible urge has taken many forms in all media."

"In Search of Time" takes up two galleries and features work from the Broad MSU collection, the Broad Foundation and other borrowed pieces.

## 'GLOBAL GROOVE 1973/2012'

Nov. 10-Feb. 24

Nam June Paik's seminal video from 1973, "Global Groove," is a jumping-off point for an intense ride through current trends in international video art. A fast-paced barrage of images and sounds, "Global Groove" was Paik's prophetic statement about the future ubiquity of the video image.

## COMMISSIONED ARTISTS

The Broad's opening exhibitions include commissioned art from Marco Brambilla, Iñigo Manglanno-Ovalle, Marjetica Potrc, Nguyen Phuong Linh, Jochen Gerz and Chen Qiulin.

British artist Sam Jury has six digital images and videos in the Broad Museum's opening exhibitions, more than any artist.

"To me, she represents the contemporary artist who is at home bringing traditional landscape painting and performance into the digital world," Rush said.

"She leaves a great deal of mystery in her works, a great deal of emptiness that we are encouraged to fill. They're intensely beautiful and intensely mysterious. She pulls off quite a combination. And this is her first sizeable U.S. showing."

There's a lot of input in the Broad Museum's opening exhibitions, but Chinese artist Chen Qiulin's haunting "Floating" series will probably linger in many visitor's memories.

"She's created this installation of flowing bodies made of papier-mâché based on her experience with her family when the Three Gorges Dam was opened up in China and flooded everything," Rush said. "You walk into the room, you see these eight or nine suspended bodies in all different kinds of positions, as if they're floating through the water."

The museum building itself collaborates actively with one of the commissioned artists, Chicago's Iñigo Manglanno-Ovalle. "Red Factor" was created to respond to the largest gallery, on the sharply angled west side of the building. Taking full advantage of the dynamic room's zooming upthrust, Manglanno-Ovalle placed an inverted Buckminster Fuller-esque geodesic dome near the ceiling, like a parachute.

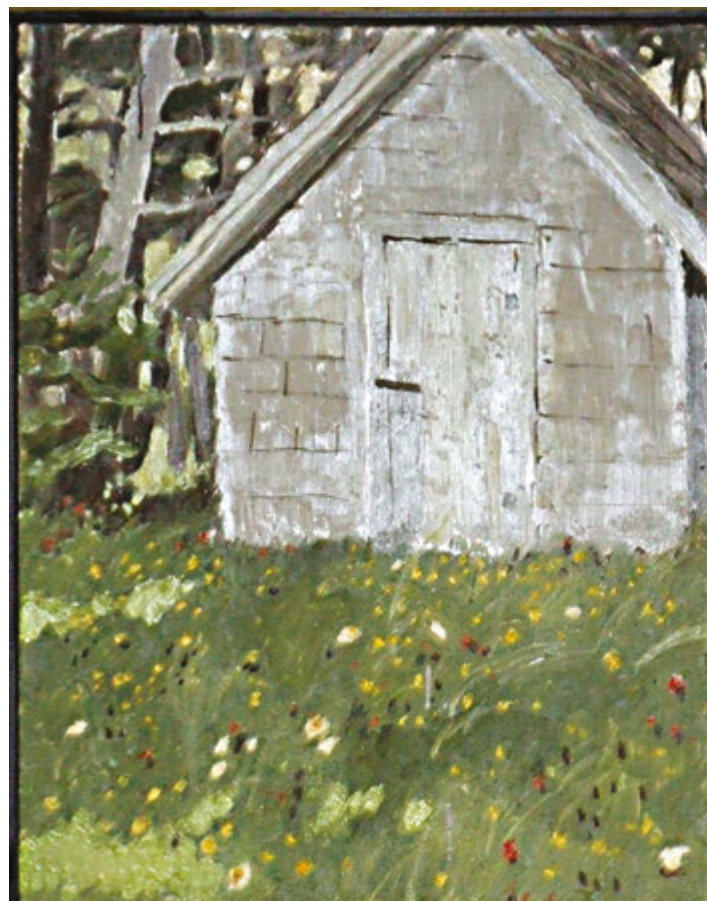
"He grapples with this issue of the place of architecture in modern society," Rush said. "He translates the molecular components of a cloud into aluminum forms. He's a genuine MacArthur genius kind of person."



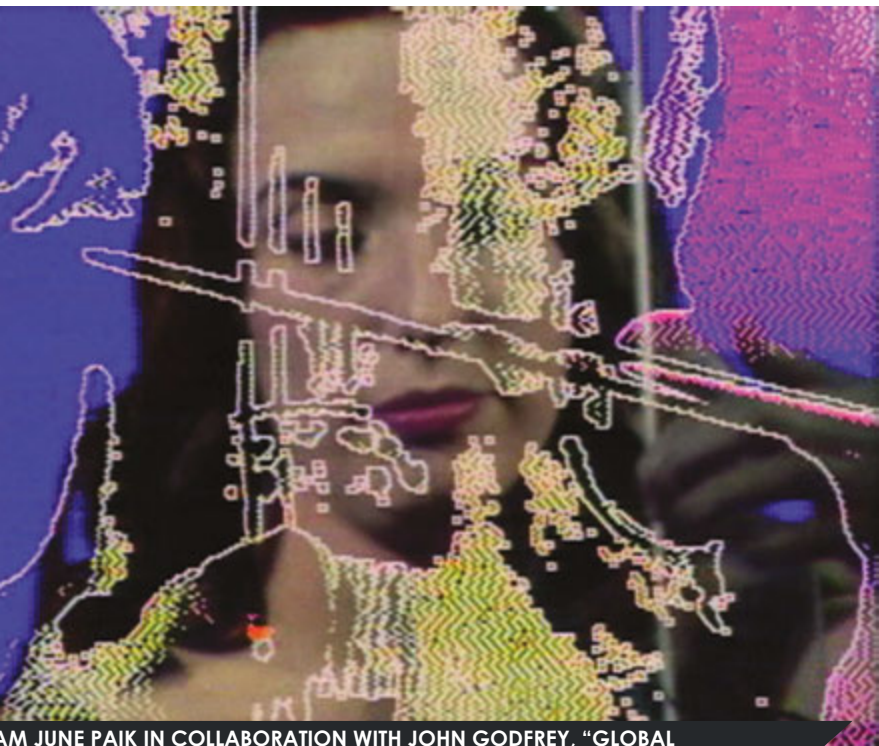
JOSEF ALBERS, "UNTITLED," 1942. ELI AND EDYTHE BROAD ART MUSEUM, GIFT OF AVIS BUTLER.



EDWARD MUYBRIDGE, "DESCENDING STAIRS, TURNING, CUP AND SAUCER IN RIGHT HAND," FROM THE SERIES "ANIMAL LOCOMOTION," 1887. ELI AND EDYTHE BROAD ART MUSEUM, MSU PURCHASE.



FAIRFIELD PORTER, "THE PUMP HOUSE," 1973. ELI AND EDYTHE BROAD ART MUSEUM, GIFT OF MARJORIE AND LAURENCE PORTER.



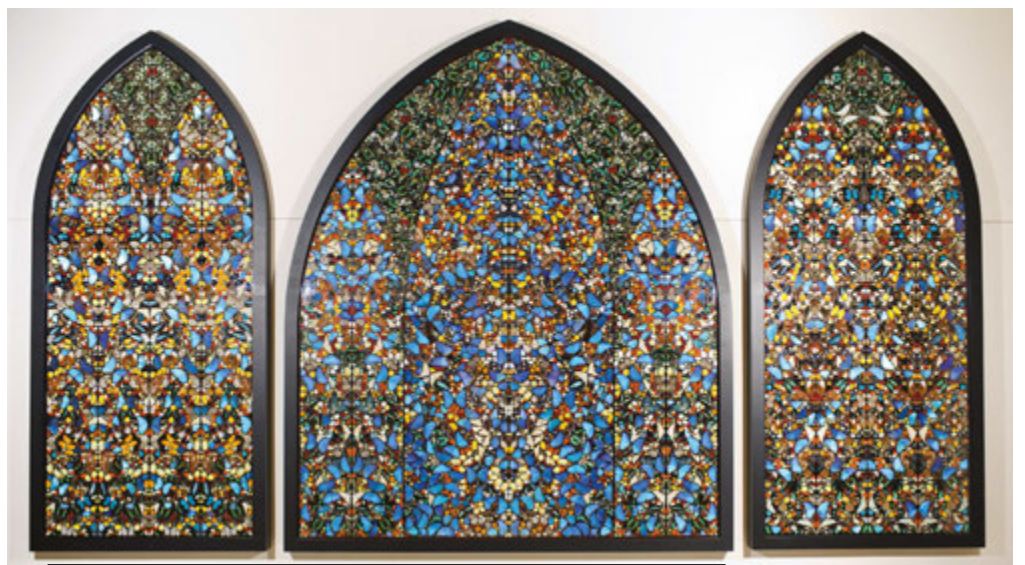
NAM JUNE PAIK IN COLLABORATION WITH JOHN GODFREY, "GLOBAL GROOVE," 1973. COURTESY ELECTRONIC ARTS INTERMIX (EAI), NEW YORK.



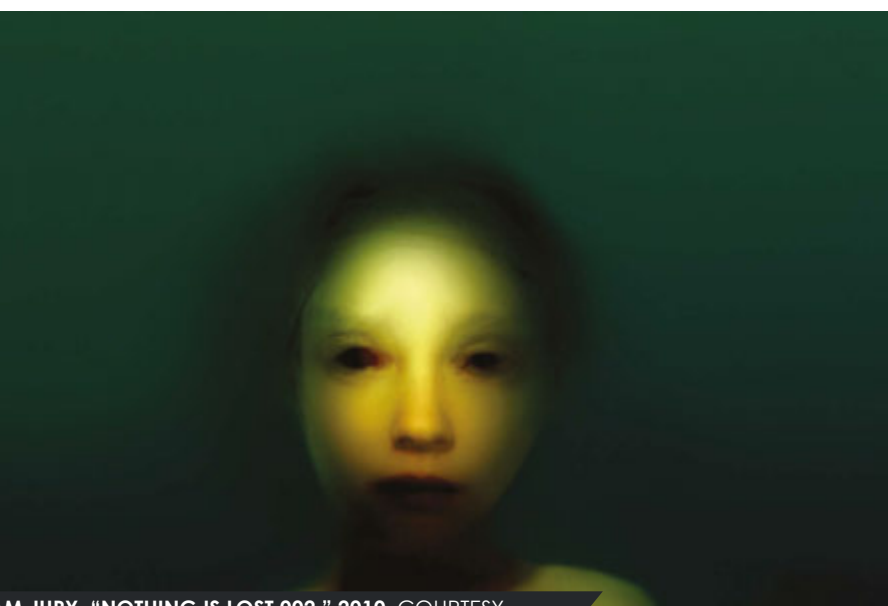
SALVADOR DALI, REMORSE, OR SPHINX EMBEDDED IN THE SAND," 1931. ELI AND EDYTHE BROAD ART MUSEUM, GIFT OF JOHN F. WOLFRAM.



HELEN LEVITT, NEW YORK, CHILDREN WITH MASKS, CA. 1942. ELI AND EDYTHE BROAD ART MUSEUM. PURCHASE FUNDED BY THE NELLIE M. LOOMIS ENDOWMENT IN MEMORY OF MARTHA JANE LOOMIS.



DAMIEN HIRST, "THE KINGDOM OF THE FATHER," 2007. COURTESY THE BROAD ART FOUNDATION, SANTA MONICA.



NAM JUNE PAIK, "NOTHING IS LOST 002," 2010. COURTESY THE ARTIST AND STEPHEN HALLER GALLERY, NEW YORK.



LEE YONGBAEK, "ANGEL SOLDIER," 2005. COURTESY THE ARTIST AND HAKGOJAE GALLERY, SEOUL.

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# THE DIAGONAL

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“tombstone.”

The team achieved super smoothness by adding a chemical that made the concrete watery. (For the record, the magic spice was polycarboxylate.)

“It maintains a full liquid head,” Hadid’s project manager, Craig Kiner, explained, as if he were talking about beer. “It’s not stiff when it comes out of the mixer. So the formwork has to be incredibly tight and well built.”

A pinhole leak in the form would show up as a rash on the surface and blot the building forever. “They wouldn’t let us touch the concrete after we were done,” Massa said.

Normally, concrete forms are made of throwaway plywood. Here they were built like cabinets, put together as tightly as aquariums and coated with a special oil so no marks would be left.

Grueling tests climaxed with the erection of “the monolith,” an obscure but impressive monument to the workers who built the Eli and Edythe Broad Museum — a giant test slab of concrete, complete with Broad Museum slant, that still towers over the Granger yard on Aurelius Road in south Lansing and can be seen from nearby I-96. The first pour, the bottom half, had too many pits. (Also, a worker dropped a measuring tape into the form and it left an imprint.)

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Courtesy of Granger Construction

The Broad Museum was built from the inside out, beginning with ultra-smooth architectural concrete walls, viewed here from a crane in March 2011.

They tweaked the formula one more time. The top half came out perfect.

“Now you’re screwed,” an industry observer told Massa. “You have to go to the site and do this 18 times.” Each of the 18 pours came with a 40-item checklist.

It took a week to put the first plywood forms up.

“We were trying to place the tie layout correctly on skewed panels on a wall that’s leaning backwards,” Massa said. “It was a 3-D nightmare.”

Before a pour, technicians had to vacuum every drop of water and stray leaf out of the forms. A worker with white gloves would wipe each form before it was “buttoned up” and ready to hold concrete.

“Every part of this concrete work was something we’d never done before,” Massa said.

Despite the crew’s efforts, two walls were poured and subsequently torn down because they weren’t smooth enough for Hadid’s office.

There was a strange interlude when a “mystery contractor” offered to take over the architectural concrete job, using a secret proprietary formula, according to Massa. But the contractor wanted to lock down the work site and clear it of all personnel, put up extra high fences and erase all computer data relating to the job.

“It was like, ‘we’d have to kill you,’” Massa said.

Granger stuck with the job. There were small compromises, such as a seam in the café wall where two separate pours meet. (A single pour might have produced an unbroken surface, or it might have blown the wall out. The builders opted not to experiment.) But for the most part, the remaining pours went off without a hitch.

There was a sigh of relief at Granger when Hadid’s office approved the last wall.

“We ended up with what I feel is the best concrete in the country and maybe the world,” Bollman said.

### GLASS AND STEEL

When the agony of the concrete was over, the building began to take shape around its hard-won bones.

Steelworkers secured the museum’s gravity-defying west overhang to a truss tucked in the north and south walls. An absurdly tall support beam, like a crutch in a Salvador Dali painting, supported the vast cliff of structural steel and plywood. Several months later, the beam was kicked away and the overhang kept on floating, having divorced gravity and married Zaha Hadid.

“Credit to the structural engineers,” Kiner

See The Diagonal, Page 31

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# THE DIAGONAL

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said. "They calculated what that drop would be, and it was within their tolerances."

As the walls filled in, the project moved into the age of glass.

In Hadid's vision, glass is alive. From the outside, it teasingly reveals and conceals what's under the skirt of steel. From the inside, diagonal fountains of floor-to-ceiling panes interrupt the building's solidity and throw you into the sky.

"We wanted natural light in the galleries," Kiner explained. "We never believed some curators and advisers in the art world who think square white boxes without any natural light is the best way to display artwork."

Normally ... but why bother with that anymore? To manage light and heat and maintain art-friendly 50 percent humidity, builders needed triple-layered, argon-filled panes, made in Germany and Luxembourg, weighing hundreds or thousands of pounds, no two the same shape.

Inevitably, the concrete delays were followed by glass delays. Clumsy customs officers broke one panel. Others arrived broken and some broke on site.

The biggest glass headache wasn't breakage.

Despite the unwieldy shapes and great

weight of the panes, the tolerance was less than 2 millimeters on a side. When they arrived at the site, some of them simply didn't fit and had to be scrapped. The team made precise templates from the troublesome openings, sent them back to the factory for reference and re-ordered.

Marshall said the concrete and glass problems were disappointing, but not surprising.

"There's a certain level of re-work when you're not building something you've built 100 times," he said. "The whole building pushes the envelope."

Meanwhile, hundreds of miles away, the museum's most dramatic and visible feature was taking shape.

It fell to the A. Zahner Co. of Kansas City to craft the stainless steel pleats and fins that cover the building's shell.

Zahner is renowned for doing impossible and breathtaking things with metal. To dress up the façade of a Neiman Marcus store in Massachusetts, CEO William Zahner and his team created a wavy stainless steel scarf 40 feet tall and 410 feet long. They wrapped Randall Stout's Art Gallery of Alberta in a ribbon of stainless steel called the "borealis." For architect Daniel Libeskind's Jewish Museum of San Francisco, Zahner crafted a blue steel façade that changes color as the day goes on.

To resist the salt and ice of Michigan winters, metalsmiths at Zahner's Texas fac-



Courtesy of A. Zahner Co.

Steelmen Mike Love and Rick Belew of Zahner Co. stand in front of fin No. 37, the last to be built at a factory in Texas.

tory forged a corrosion-resistant alloy of steel and molybdenum.

At the Broad Museum, Zahner wasn't just churning out mega-cutlery from someone else's pattern. The company was a "design assist" contractor, meaning that it was Zahner's ulcer to manufacture and deliver Hadid's vague pleat concept.

"I don't even understand all the design that went into the pleats," Bollman said.

To fold the pleats into crisp angles, a V-

shaped cut needed to be made along the fold. It had never been done on the diagonal before. A first-of-its-kind mill, 20 feet long and 10 feet wide, was custom made in Wisconsin and shipped over to handle the angled folds.

"We were able to get a very sharp bend," Zahner said. "This is the first diagonal V-cut job of any size anywhere on Earth." Zahner

See The Diagonal, Page 32

# Lighting

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# THE DIAGONAL

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kept the new mill and used it for delicate work on the 9/11 memorial unveiled last month in New York.

The steel fins that slice through the museum on three sides presented special problems. Bringing huge pieces of sharp steel close to very expensive glass required lots of computer modeling.

"Those are monsters," Zahner said. "We get really accurate, because the fins come within millimeters of the glass."

Over the objection of Hadid's designers, some of the fins were pulled out a few inches so workers could fit suction cups into the space and replace glass if it broke. The workings passed muster in a mockup on south campus and the fins were ready to go on the museum shell for real.

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### THE FINISH

Zahner's custom handiwork was dazzling, but most of it languished on loading docks as 2011 ticked by.

Delays were cascading over each other. Because the concrete, steel and glass schedules were out of whack, the steel pleats were "bounced all over the building rather than methodically going through from one end to the other," as Bollman put it. "The project had seemed to grind to a halt."

Zahner flew to the site from Kansas City, met with the construction team for almost five hours in summer 2011 and promised to beef up support. Bollman said that day was his happiest on the site.

Zahner said he would work with general contractor Barton Malow Co. of Southfield, Integrated Design Solutions of Troy and MSU "anytime."

"Genuine people," he said. "You call them up and talk to them about issues."

Meanwhile, Marshall worked out more of the building's thorniest challenges. His proudest design element is a huge double door for big deliveries on the museum's south wall that closes almost seamlessly, like the portal to the flying saucer in "The Day the Earth Stood Still." The disappearing doors were needed because the museum is all front and no backside.

"It took a few months of my life getting those doors to close without scrunching the stainless steel," Marshall said.

There was endless give and take between Hadid's office and the troops on the ground, even when work shifted to interior finishes. Marshall set off a new round of negotiations when he balked at using stainless steel for the sleek heating grates inside the galleries.

"It wasn't serviceable," Marshall said. "We had to convince Zaha Hadid's office to switch to aluminum." Hadid demanded samples, a mock-up, and an explanation before accepting the solution.



Photo courtesy of A. Zahner Co.

Loosely fitted sections of stainless steel pleats, part of the giant jigsaw skin of the Broad Art Museum, await shipment to East Lansing at Zahner's Kansas City plant.

The give-and-take extended to the landscaping around the museum. Marshall said MSU was fine with a building that "just sat there," but Hadid's team wanted the slopes and lines of the surrounding earthworks to extend and reflect the building's design.

Plugging in to the environment is a crucial element of Hadid's vision, from the giant wave of the London Aquatics Centre to the stream-and-boulders layout of the Guangzhou Opera House in China. Kiner fought hard to keep that vision for the Broad. "There's almost a wave current of the building's geometry that's spread across the foot of the building, across the landscape," Kiner said.

"I give them a lot of credit," Marshall said. "They held their guns and got most

of what they wanted."

MSU is not in the habit of lighting up its buildings, but Kiner told the university a nighttime presence was crucial. "The lighting was much studied and discussed," Marshall said. The parties settled for a delicate brush of highlights.

Marshall worked hard to gain the trust of Hadid's team, but he seemed to enjoy being pushed to his limits.

"They can't be here as often as they'd like, and they work in a very different critical world than we do," he said.

"As difficult as Zaha Hadid's office's reputation is, the whole team has been demanding, but understanding."

Hadid's perfectionism impressed Bollman.

"She's an amazing artist," Bollman said. "When you first meet her, it's clear she thinks on a different level. You wouldn't first get the impression she is into so much detail, because she talks about grand concepts. And yet, once she gets to the designs, it's all about detail."

Bill Latta, assistant vice president for MSU operations, who worked on the project from the beginning, said working with Hadid's team was "remarkable."

"Every time we asked a question, they studied it and we got the best information from around the world," Latta said.

Early on, the MSU team learned to be careful about asking questions that caused unnecessary work.

"What elevator size works best for contemporary art? My Lord, the information they assembled and helped us work through," Latta said. "I have never worked with such an enthusiastic, young, bright, creative energetic group of people in my entire life."



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# THE DIAGONAL

FROM PAGE 32

## 'IT'S ALIVE'

Despite those handy screws on the light fixture, the Broad Museum will be more expensive to maintain than an ordinary campus building. Bollman didn't have an estimate. "There are corners of the interior so remote that even a cherry picker has trouble getting to them," he said. "We don't have a stainless steel building on campus, so we don't know what it will take to wash it." (Zahner said it only needs a power wash twice a year, like a garage.)

Wherever possible, Marshall specified local, or at least American-made, hardware. The huge west gallery's ceiling lights, which seem to stretch into infinity, are smartly hooded four-foot fluorescent tubes the university buys by the truckload.

All parties agreed that the Broad Museum has very little that's off the rack. It comes with the territory when you build a design by Zaha Hadid.

"I don't think we'll ever see anything like this on this campus," Bollman said. "It's truly a once in a lifetime experience."

If you see a jovial-looking man ignoring the art and caressing the interior walls at the museum's opening ceremonies, it might be Ed Gillespie of Granger. "I wonder if anyone will walk in there and realize how much



Lawrence Cosentino/City Pulse

It took a longshoreman's muscle and a watchmaker's care to get the panels and pleats on the museum's west "cliff" to stop obeying gravity and get with the program.

work went into that concrete," he mused.

Marshall, too, wondered how many design features would go unnoticed, like "dry pipe" sprinkler systems that keep water away from the galleries.

"No one will ever write an article, 'Broad Museum doesn't leak,'" Marshall sighed.

Until the press starts to pour in, the Broad Museum's builders can bask in the approval of the client and the architect.

"It's exactly what we had hoped," said

Linda Stanford, MSU project manager and architectural expert. "It's a building that challenges you in that space, because you are an active participant."

Even Zaha Hadid's design enforcer, Craig Kiner, gave the building, and its local contractors, a thumbs-up after a visit in March.

"This project is very close to what our aspirations are and were, even at the competition stage," he declared.

Marshall talks about the building as

izhe's sent a child into the world.

"It's alive, it moves — not physically, but visually," he said. "That's what's going to help it be a significant building for a long time. It's not static. It's going to grow and change as the trees grow, the landscaping fills in and the campus surrounds it with life."

One thing still bothers him, though.

"I made an error," he said. "The building is three-quarters of an inch too far west."

# The Art of CONCRETE



A visit to MSU's new Eli and Edythe Board Art Museum reveals that the museum itself is as much a work of art as the individual pieces it hosts. Lansing-based Granger Construction served as the museum's concrete subcontractor and we're confident that you won't find architectural concrete walls, like the new museum's, anywhere in the country.

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# MAN IN SEARCH OF TIME

BROAD ART MUSEUM DIRECTOR  
MICHAEL RUSH NAVIGATES A NEW PASSAGE

By LAWRENCE COSENTINO

Michael Rush had to leave the room. It was past 7 p.m., and somewhere a potential six-figure donor to the Eli and Edythe Broad Art Museum was ordering drinks, maybe tapping a foot.

But the museum's founding director couldn't pull himself from the art.

"I have to stop. Wait. I have to show you this," he wavered while showing slides to a group of aspiring museum docents at MSU last month.

He flashed a haunting sepia image of the steps of the New York Public Library, overlaid with shadows of ghost patrons. It was a frame from video artist Jim Campbell's "Library," one of the works Rush chose for the Broad Museum's opening exhibit, "In Search of Time."

"This one is so beautiful," he said.

Before that, he showed the group a frame from Israel-born Michal Rovner's apocalyptic "Oil Fields of Kazakhstan." The gorgeous desolation froze him in place.

"Witnessing this work of art for the first time, I felt like I was present at the beginning and the end of the world," he said.

Rush is a curator, writer, actor, teacher, scholar and now the founding director of a contemporary art museum, but he still looks like he's searching for an unseen door. The space-time continuum just isn't big enough to contain his enthusiasms. In one classroom hour, he barely poked a pinhole into one of his favorite worlds, video art, as a kind of performance, a latter-day paintbrush, a vehicle for grass-roots experimentation and spatial-temporal taffy. Rush's book, "Video Art," is the standard reference on the medium.

He paused in front of the class to study a frame from one of his favorite works, "Shadow Piece," by David Claerbout. In the video, shot in stark black and white, people approach the lobby of a building but can't get inside. The shadows in the lobby don't move, implying that time doesn't flow inside the doors. The doors are locked. The people outside are stuck in the stream of time. Maybe one of them is late for a meeting with a donor.

"It's so hard to describe," Rush said. "You should see this physically. It's totally mind-blowing."

Rush finally left the room, but flew back 40 seconds later, grabbed an object from the lectern, and rushed back out again.

He had forgotten his watch.

Rush's favorite verb is "navigate." He favors art, sculpture and exhibitions that invite viewers to maneuver their bodies in an interactive dance with the art. A 2006 show at Brandeis University's Rose Art Museum, where Rush was director from 2005 until 2009, blended performance and surveillance videos to blur the line between creator, viewer and voyeur.

"I'm interested in expanding the notion of what a contemporary exhibit means," he said.

For a 2008 Rose Museum exhibit, he turned the lights off, strewn the floor with (artificial) leaves and left visitors to navigate dream canvases by Salvador Dali and other surrealists with a flashlight.

He promised a kinetic environment at the Broad.

"Yes, there will be some artworks hung on the walls," he said, almost grudgingly. "But there will be lots of other artworks through which you will navigate, or you will watch their moving image, or stand back and take it in from many perspectives."

Where the Broad Museum is concerned, Rush will favor art that comes from somewhere out in the world, rather than another gallery.



MICHAEL RUSH

Photo by Dave Trumpie

"You'll be seeing artists who are on their way, artists we hope to launch, artists who you're not seeing full page ads for in ArtForum — as yet," he said. "I'm interested in going into back alleys, into countries that have artists that have not gotten into biennials."

With a zigzag resume, Rush was an unorthodox choice for director. The twists and turns that brought him to MSU border on the surreal, but he's happy to give you a flashlight and help you navigate.

"I've always tried to put the threads together myself," he said.

His eyes flash with Jesuitical fire when he proselytizes the glories of art. In the 1970s, he was a Jesuit priest. He has bachelor's and master's degrees from the Jesuit College of Arts and Letters at St. Louis University.

"I knew about the Jesuits' connections to the Baroque, Jesuit Baroque churches and so forth," he said. "The Jesuits have a very strong history with the visual arts, and they are fundamentally educators. I imbibed that in my 15-year experience."

After Rush left the Jesuit order, he got a doctorate in psychology from Harvard and gravitated to theater. In the 1980s, he dabbled in TV, popping up in roles in "Law and Order" and "Spenser: For Hire."

He came to the visual arts through the back door of an experimental theater in New York called La MaMa, an offshoot of influential avant-garde playwright and director Robert Wilson's company.

Several of Wilson's people were working at La MaMa. "We started creating works together, and they were very visually oriented," Rush said. "They opened up a whole new world of the visual arts to me."

Rush devoured Wilson's book "The Theater of Images" and started reading intensely about visual art.

When he learned that playwright Samuel Beckett and modern painter Jasper Johns did a book together, he got permission from the Beckett estate, and from Johns himself, to adapt it to theater.

"It was a real highlight of my time in the theater," he said.

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# STAFFPROFILES

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Rush also created pieces based on the work of Picasso, Duchamp and Jasper Johns.

He entered a new phase of life, writing about art for *Art in America*, *Bookforum*, *The New York Times* and other publications. The museum world started to beckon.

"It seemed that I was heading in this direction," he said. "The threads, to me, are pretty clear."

He seldom misses a chance to point out the threads that link theater to visual art. Painting and performance art seem like two different worlds to a lot of people, but Rush finds performance art in Old Master paintings (Mona Lisa smiling for Da Vinci) and painterly beauty in modern works like Rovner's oil fields video.

At Rose, Rush romped through a rich collection full of Picassos, de Koonings, Lichtensteins and other treasures.

Between Rose and the Broad appointment, Rush guest curated several exhibits, including a wild show at MIT called "Virtuoso Illusion: Cross-Dressing and the New Media Avant Garde."

The Broad Museum's low-slung, anti-ivory-tower design, with teasing see-through fins and entrances at both ends to vacuum people inside, suits Rush's philosophy that art should be accessible to all.

"I don't come from some exclusivist thing where people go behind a wall and enjoy it," he said. "I like the popular."

By popular, Rush doesn't mean tallying up auction

figures or sales charts.

"I mean presenting things that I feel, and we feel, are important and explaining why."

Rush knows that contemporary art is scary to many people.

From 2000 to 2004, he was the first director of the Palm Beach Institute of Contemporary Art.

"It's not nearly as grand as the Broad building, but it was a new museum that opened with a bang," he said. "This was also a community that had not had a lot of familiarity with the contemporary, and so our task was clearly to make the place as welcoming as possible."

His "Road to Broad" talks at MSU avoided buzzwords and hierarchies. He and Curator Alison Gass will record informal audio guides for every Broad Museum exhibit.

"I talk in real terms, not in gobbledygook," he said. "I really believe that contemporary art has a lot to say to a broad spectrum of people."

He loves to remind people that all art was once contemporary and much of it was reviled in its day, from Michelangelo's naughty Sistine Chapel nudes to Van Gogh's fierce brushstrokes.

But he doesn't shy from dropping what he calls "the 'b' word."

"I'm totally into beauty," he said. "But what I mean by beauty is a pretty expansive idea. I can find a neon sculpture by Joseph Kosuth with quotes from Freud and Wittgenstein beautiful. They really turn me on."

Just in case your notion of beauty remains unexpanded, Rush is ready, if not eager, to explain for the umpteenth time why you (or your kid) couldn't have painted this mess, or shot this aluminum sheet with

a gun.

"I love dealing with those comments," he said. "It gets into the whole notion of what an artist is."

He's sympathetic to a viewer who takes in one of Cy Twombly's blackboard scribbles and says, "This looks like kindergarten."

"Nobody's wrong," Rush said. But while welcoming any response, Rush holds to his most oft-repeated mantra.

"Art is anything an artist says it is," Rush said. "That's my definition of art. I don't think it need be any more complex than that. The crucible comes when you decide what is good art."

Now that he's pegged in the art world as a museum director, Rush worries more than ever about getting caught up in "the system." He mistrusts the curatorial consensus on what gets shown and showered with prizes.

"Every time I sit on a jury, or for a grant, people generally agree, for better or worse," he said. "Is that because we're brainwashed and we're looking at the same things all the time and we just feed on each other, or is there something to it?"

He can't help wondering what would happen if Marcel Duchamp came along again and presented the equivalent of his famous "ready-made" urinal to a contemporary group exhibition.

"Would we have the foresight to go with it — something that radically, radically altered the course of art?" he mused. "I keep hoping for those radical course changes, but would I recognize them if they came along? I don't know."



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# MAKING A MESS IN THE MUSEUM

PERFORMANCE CURATOR DAN HIRSCH  
AND THE 'DELIRIOUS FLOODING OF THE SENSES'

By LAWRENCE COSENTINO

Say you're flipping through the vinyl at East Lansing's eclectic music store, Flat, Black & Circular. Suddenly, a ray of sunshine strikes the steel-clad Eli and Edythe Broad Art Museum, outside the window on the other side of Grand River Avenue. While you're blinking, the guy next to you reaches over and grabs the LP you wanted.

It's a dirty trick, but let it go. That guy could be Dan Hirsch, the Broad Museum's curator of performances and programs, on his lunch hour.

"It's really dangerous," Hirsch said. "I've bought a lot of vinyl since I came here."

Your loss will be the art world's gain. Whatever goes into Hirsch's head will probably come out in some mind-bending form at the Broad. Hirsch's job is to blend fresh brews of music, film, visual art, dance and who knows what else, both inside and outside the museum's steel skin.

We're not talking about a harpist in the foyer next to the wine and cheese.

Trance, techno, gospel, hip-hop, avant-garde jazz and classical, American roots music, bubu music from Sierra Leone braided with indie rock — Hirsch's aural palette is as wide as the world and growing every day.

"Having performances in the galleries, things that aren't on the walls, gives us the opportunity to challenge what the museum can be by making a mess in the museum, whether it's an aesthetic mess or otherwise," Hirsch said.

Outside the museum, Hirsch wants to bring more challenging and off-the-beaten-track concerts to campus, along with dance, art films and multimedia productions, using standard venues and unexpected "pop-up" locations.

"The museum itself isn't a collection of boxes that things fit neatly into," Hirsch explained. "Things bleed into each other, spatially and acoustically, and psychologically."

At Boston's Museum of Fine Arts, Emerson College and other institutions, Hirsch ran amuck putting music and dance into venues all over Boston. He's booked a wide

variety of artists, from indie bands Dirty Projectors and The Books to avant-garde jazz legend Joe McPhee.

Many of his concerts had "strong visual elements" such as film projections and experimental videos, but the Broad gig gives him a wide-open platform.

"Most of the things I've presented have been at fairly traditional venues, but this is a whole different setup," he said. "It's really freeing."

Hirsch has been immersed in music since he was a zygote. (His mother played autoharp on her belly while she was pregnant.) His grandmother was a classical pianist, his uncle is a bluegrass musician and his brother was a jazz and blues DJ in college.

When he was young, his parents took him to almost every cool musical happening in greater Boston.

One of his earliest concert memories was seeing Odetta, the singer and songwriter often called the voice of the civil rights movement.

"I was very young, and it was such a powerful experience," he said.

Years later, shortly before Odetta died in 2008, Hirsch brought her to Boston's Museum of Fine Arts to perform.

"I told her, 'You were the first concert I ever saw.' It was like coming full circle."

Hirsch felt his first big blur of life, art and music in middle school, when his parents took him to see the ecstatic Pakistani singer Nusrat Fateh Ali Khan, a practitioner of devotional, trance-inducing qawwali music.

"This was not a polite, sitting down crossing your hands appreciation," he said. "From the very beginning, everyone was up, dancing in their seats, in the aisles, waving fabric from the balcony — this delirious flooding of the senses," he recalled.

Shortly after, he got a similar high from the Master Musicians of Jajouka at Harvard's Sanders Theatre, where he later presented concerts as director of music

programs at World Music/CRASHarts.

"It was so otherworldly that there was no frame of reference I could use to ground myself," he said.

In rock, Sonic Youth was another early revelation.

"There's at least one point in all their shows, this instrumental moment of crystallization, this wall of sound that emerges," Hirsch said.

For Hirsch, these experiences had one thing in common: "the moment where there ceases to be

a gulf between the audience and performer and it's like being inside the sound."

Lansing people are used to driving out of town for cutting-edge art, film and music, but Hirsch is not. Since he moved here in March, he's gotten the lay of the land and made the rounds of Grand Rapids, Ann Arbor (for events like the Ann Arbor Film Festival and Edgefest, the avant-garde jazz blowout) and Detroit. It's a very different geography than Boston, where everything is about a 15-minute subway ride apart.

"I'm still getting my road legs," he said. "I haven't driven a car in about 12 years."

More to the point, Hirsch and his colleagues are determined to

reverse the traffic patterns.

The Broad Without Walls events over the summer were a start. Hirsch spun the discs at a "Dollar-Bin DJ night" in Lansing's old Chrome Cat building, where a pop-up display of art by Kristin Cammermeyer was in progress. Hirsch also organized a series of festival circuit films in Old Town, including a profile of Marina Abramovic.

"Events happen in unusual spaces here," Hirsch said, citing the Henry Rollins performance at Cooley Law School last month. "There aren't as many expectations about where things are supposed to happen."

Hirsch's "Summer Dance Party" at the old Mustang Bar in Old Town, with Janka Nabay and the Bubu Gang, was an early sample.

"The city's eager to have these spaces reactivated," he said. "I would try to do some of these site-specific things in Boston and there was much more pushback from the city, whereas here people want things to happen."

He wants to build on the established East Lansing Film Festival and the new Capital City Film Festival by bringing more arthouse and experimental cinema.

"There's a real opportunity to make an impact culturally and contribute to the film culture here," he said. "It's clear there is a hunger for that. I know a lot of people who have to drive to Ann Arbor and Detroit to get their film fix for anything beyond the multiplexes."

Wherever he goes, Hirsch searches for the musician or artist that works without fanfare, the lone experimenter or poet.

"There are underground rivers," he said. "You come across them — some fascinating person doing their thing. They don't necessarily exist in the traditional framework of the marketplace."

"If the museum can be a magnet and draw some of these people out and Lansing can see what's actually been here this whole time, that would be fantastic."

Hirsch and his colleagues promise a cultural jolt to the region that might be worth a bit of competition at the record store bins.

"I got really lucky last trip to FBC," he said. Hirsch was ecstatic over snagging "Goodbye, Babylon," a six-disc set of old-time fire-breathing gospel music on the Dust to Digital label, tucked in a wooden box with the image burned into the cover.

"It's an art object," he said "It comes with these beautiful liner notes and images and it's a labor of love. It's something I've coveted for a long time, and they happened to have it used."



DANHIRSCH

Photo by Dave Trumple

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# 'FIND THINGS THAT ARE RED'

BROAD MUSEUM CURATOR ALISON GASS IS AN AUTHORITY, NOT AN AUTHORITY FIGURE

By LAWRENCE COSENTINO

Alison Gass is drawn to the hot end of the spectrum. When the first curator of MSU's Eli and Edythe Broad Art Museum was a little girl growing up in Boston, she did some from-the-gut curating at the Museum of Fine Arts.

"My mom and I would play a game: go through the museum and find things that are red," she said.

At 36, Gass gets to rummage through the whole international art world for hot stuff.

"I would like to bring art to the Broad that is potentially life-changing," she said. "There's a lot of beauty in the world as well as a lot of trauma, and I want art to reflect the whole experience back at you."

In a special section in 2010, The New York Times named Gass one of nine American museum curators under 40 to watch in the coming years.

Broad Museum Director Michael Rush called Gass "an art historian who is able to think historically but also can think outside the box."

"She's open, she's fearless, she always has good ideas, and she's also a great drinking buddy," Rush said.

At San Francisco's Museum of Modern Art, Gass curated a New Work series that juggled politically charged images (Luc Tuymans' stark 9/11 paintings) with grand aesthetic epiphanies (Alyson Shotz's room-filling webs of prismatic beads) and wild installations (Nikka Rothenburg's bizarre contorting-body videos).

"Artists are fun to work with," Gass said. "They live in a world where they're living their passion, doing every day what they most want to be doing. There's something so inspirational about that."

In January 2012, Gass swapped the coastal art scene for a new home in East Lansing with, her husband, Alec Hathaway, and their two kids, 2-year-old Millie and 7-month-old Gus, with Riggins the dog and Tex the cat in tow.

The plum Broad gig puts these life adjustments in perspective. The chance to stuff a stunning stainless steel structure designed by Pritzker Prize-winning architect Zaha Hadid with contemporary art is the ultimate professional seduction.

"Contemporary art is about so much more than great paintings or photographs on a wall," she said. "It's light and space, technology, environments you can walk through."

"We will present the whole breadth of materials and approaches."

Gass acknowledged that there might be some truth to the cliché that curators are frustrated artists. "I wasn't fantastic at



ALISONGASS

Photo by Dave Trumple

making art," she said. "I like to look at it a lot more."

When she was 10, she fell in love with a painting by impressionist Mary Cassatt. "It had a mom, a little girl and a cat," she recalled. "It stayed in my room through high school."

Later, her art tastes shifted from the painterly, colorful "isms" of the 19th century to the more dramatic art revolutions of the 20th and beyond.

"It became, for me, a more interesting way to think about the actual world I lived in," she said.

Gass earned a bachelor's degree in art history from Columbia and a master's in the same subject from New York University. After college, she was hired as an administrative assistant at New York's Museum of Modern Art.

"Art became my life in New York," she said.

Right away, she started looking around to see who was having the most fun. "I learned quickly that the most interesting thing going on was with the curators."

At New York University, she studied under heavyweight curator Robert Storr, now dean of the art school at Yale and a big influence on Gass.

"He was an important figure for me. He stressed listening to what artists were trying to tell you about their work."

Gass' contact list of artists, mostly her age or younger, is large and growing. She loves to present razzle-dazzle work like Alyson Shotz's glass-disc confections but doesn't shy from political engagement. At the San Francisco museum, she worked with paint-

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## STAFF PROFILES

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er Luc Tuymans, whose spare canvases deal with loaded themes like Nazi gas chambers and 9/11. Tuymans' 9/11 paintings struck a deep chord in Gass, who was studying art history in New York on Sept. 11, 2001.

"They're actually quite beautiful paintings," she said. "They looked like smoke billowing out into the street. But it triggers a visual memory of that day."

Another Gass-curated show was devoted to the video creations of Nikka Rothenburg, wild visual riffs on the politics and rhythms of repetitive labor. "She casts people with

unusual bodies — sumo wrestlers, fetishists, and contortionists," Gass said. "They're installed in such a way that you enter into them. They're creepy, unsettling and funny all at once."

Gass has occasion to use the word "creepy" more than one might expect. While giving an art history talk to prospective Broad Museum docents at MSU a few weeks ago, she barraged the group with images she described as "uncomfortable," "creepy" and "gross." The subject was feminist art.

In the 1960s and 70s, women were wresting control of the art world from men and taking ownership of their own bodies after centuries of sitting (and lying) passively for

male portraitists.

It took some serious sabotage to derail that phallic Art Train. Gass showed the group strong images of self-mutilation, dildo wielding and other provocations from feminist artists like Yoko Ono, Hannah Wilke, and Judy Chicago.

Gass described the sculpture shown in one of the slides, Louise Bourgeois' "La Fillette," as "a sort of dirty looking hanging phallus." She retold one of the classic anecdotes of modern art, describing the day Bourgeois showed up at photographer Robert Mapplethorpe's studio and told him, "I brought my own cock."

Many people in the class were in their 60s and 70s — former docents at Kresge

Art Museum retooling for the Broad — but the gray heads never flinched and the pens kept moving.

Gass scanned the faces. "Nobody looked horrified. They asked questions, they laughed. They were listening and they got it."

Gass has the warmth, accessibility and enthusiasm to talk you onto a bed of hot coals before you think twice. She may be an authority, but she's not an authority figure.

"I'd listen to her talk about a shoebox," one of the students said afterwards.

"I think if you come with me, you might find these ideas worth considering," she told the group. "This is existing in the world, and I think you should look at it."

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## THE MAXIMIZATION OF MIN

DEPUTY DIRECTOR MIN JUNG KIM  
BUILDS BRIDGES AND SWEATS DETAILS

By LAWRENCE COSENTINO

Liberal arts majors dread the inevitable inquisition from friends and family: "What are you going to do with that?" You can shut them up fast with the story of Min Jung Kim, deputy director of the Eli and Edythe Broad Art Museum.

After entering college with "no idea" what she was going to do, Kim soared into the midst of the international art boom of the 1990s. She helped build exhibits and programs for the Guggenheim Foundation from Seoul to New York to Vienna to Russia to Abu Dhabi, working with the world's greatest architects.

At the Broad Museum, she's hunkering down to wrestle with the nuts and bolts of putting together a new contemporary art museum from the ground up.

"Whatever Michael Rush and the staff need to fulfill their dreams, I help them implement that, if I have to beg, borrow and steal," she said.

Kim, 42, has had a lot of pinch-me moments, but the pinchiest came in 1996 when Guggenheim Foundation Director Thomas Krens invited her to Deutsche Bank headquarters in Venice to present a proposal: open a new arm of the Guggenheim Museum in Berlin.

This was not a boutique gallery start-up. Deutsche Bank was moving its headquarters to the newly unified German capital and wanted to create a cultural center there. It was partly Kim's idea to include a contemporary art museum. Now she had to make the pitch to no less a personage than Deutsche Bank President Hilmar Kopper.

When Kim showed up with her ID at the desk, the wall behind the receptionist moved aside.

"I thought, 'Wow, this is out of a James Bond movie,'" Kim recalled. Kopper's predecessor had been assassinated by a car bomb, so security was tight.



MINJUNGKIM

Photo by Dave Trumple

Kopper was stone silent during Kim's presentation — "all stern and German," Kim recalled. When Kim was done, Kopper looked up and said, "OK, let's do it."

Within nine months, Kim helped finish work on the iconic Guggenheim Bilbao with architect Frank Gehry, already in progress, and co-created the Berlin museum from scratch.

"To see that germ come into reality was amazing," Kim said.

Up to then, Kim thought she wanted to be a museum curator, but those nine months changed her mind. "From that moment on, as much as I respect curators, I loved doing this," she said.

Born and raised in Seoul, Kim came to the United States to attend Wheaton College in Illinois.

"Liberal arts education did not and currently does not exist in Korea, which is one of the primary reasons I was so excited to come here," she said.

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# STAFFPROFILES

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The liberal arts path unfolded just like the college brochures promise, and then some. Kim took a basic survey course, prehistoric to modern art, in her freshman year. The subject, and the guest professors, changed her life.

"I was transfixed by their passion and enthusiasm," she said. She called her father in Korea and told him she wanted to major in art history.

There was a long silence at the other end, followed by the inevitable question: "What are you going to do with that?"

"I don't know — maybe work for a museum?" she found herself saying. "I said it sort of flippantly."

Kim went back to Korea after college at her parents' behest and made the rounds of commercial galleries, but the kind of job she wanted was hard to come by. "I saw all these beautiful young women serving tea," she said.

She handled art auctions by phone at Sotheby's Seoul office and came to hate it after three weeks.

"I wasn't so interested in the commercial aspect of art," she said.

A museum of antiquities run by the Samsung Foundation offered more interesting work. Kim was snapped up as the youngest hire in the curatorial department. Her flawless English and bridge-building skills soon made her ideal for international projects, but she was itching to go back to school for graduate study.

In classic spy-movie fashion, Samsung pulled her back in to do "one more project." New York's Guggenheim Museum, then closed for a major expansion, was putting its best work on tour in an exhibit called "Masterpieces from the Guggenheim."

As liaison for Samsung, Kim worked with people in every department at the Guggenheim, from curators to publicists, and they were impressed. The Guggenheim's deputy director asked Kim to come to New York as a curator.

But Kim was again diverted. The Guggenheim Foundation's Krens met with Kim in New York and offered to make her present at the creation of a new contemporary art universe.

The Guggenheim was about to launch an unprecedented series of international ventures, including a new museum in Spain that would change the way museums are built and programmed around the world. Curating could wait.

"I resisted, but I joined the Guggenheim in fall 1996," Kim said.

Within three months, she was sharing an office with another brilliant young hotshot, Max Hollein, who now directs three museums in Frankfurt.

The office catchphrase was "the minimization of Max and the maximization of Min." Neither of them took a weekend off

for five years.

For Kim, it was the beginning of "an amazing run" at the Guggenheim. She helped open the Bilbao, the Berlin museum, and two others, both by architect Rem Koolhaas.

Kim's work took on global scope. As director of content alliances at the Guggenheim, she forged a three-way axis of art with the vast Hermitage Museum in St. Petersburg, Russia, and Vienna's Kunsthistorisches Museum. Together, the three museums comprise an encyclopedic collection of world art, from its prehistoric beginnings to last week.

As a result, few people in the art world understand the dynamics, and the potential, of unorthodox partnerships better than Kim.

"It wasn't easy," Kim said. "I would have these meetings with the curators from St. Petersburg and Vienna and think, 'What do I have to talk with these people about? We have nothing in common.'"

But they did, at least once Kim was on the case. She helped develop innovative joint exhibits like "The Classical Tradition," combining the Guggenheim's Robert Mapplethorpe photographs with the Hermitage's 17th century Dutch and Flemish prints.

At the Guggenheim, Kim worked on projects in Brazil, China, Japan, Korea and many other places, negotiating with an A-list of the world's top architects.

"I had to pinch myself," she said. "I knew nothing about architecture, but it was an amazing learning opportunity for me."

A museum complex in Abu Dhabi, in the United Arab Emirates, included a classical arts museum by Jean Nouvel, a contemporary art museum by Zaha Hadid, a maritime museum by Tadao Ando and a performing arts center, also by Hadid.

"We were working on 17 new buildings," Kim said with a jolly air. "It was fun."

Now Kim will focus her attention to detail on one building, MSU's Broad Art Museum.

While Director Michael Rush and Curator Alison Gass mastermind exhibitions and plan out long-range artistic goals, Kim will have their backs. She will oversee exhibitions and collections management, facilities, maintenance, visitor coordination, and a lot of other day-to-day jobs.

It doesn't sound as glamorous as globe-trotting for the Guggenheim, but Kim doesn't see it that way.

"I've been given some extraordinary opportunities," she said, "but in some ways, this is the most extraordinary. Here we're literally starting from scratch." She pointed out that Bilbao, Berlin, and some of her other projects grew from the Guggenheim, which was originally established in 1937.

"Here, we are establishing, in 2012, a nascent organization. We're giving birth to ourselves. How extraordinary is that?"



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# FOREVER YOUNG

## VETERAN DOCENTS TAKE THE PLUNGE INTO CONTEMPORARY ART



Lawrence Cosentino/City Pulse

A panel of veteran docents from MSU's Kresge Art Museum shared stories with would-be Broad Museum docents last month. Left to right: Broad Museum Education Director Aimee Shapiro and docents Diane Salwasch, Jane Schneider, Mary Bell and Suzanne Rebeck.

### By LAWRENCE COSENTINO

If you're not sure how to engage with contemporary art at the Broad Museum, find your inner child. An outer one is even better.

Suzanne Rebeck was an art teacher in Lansing for 30 years and a docent, or guide, at MSU's Kresge Art Museum for three years. Kresge closed in August to make way

**Training is required for Broad Museum docents.** Contact Education Director Aimee Shapiro at ashapiro@msu.edu

for the Broad Museum, but many of the "old docents" are eagerly re-tooling their brains for the mind-bending input to come at the Broad.

How are they staying so supple when people half their age get hives over contemporary art?

They didn't grow up.

Last month, Rebeck talked to a class of about 65 aspiring Broad Museum docents, half former Kresge docents and half MSU students. She told the group she had just taken her 9-year-old son to Grand Rapids' ArtPrize competition.

"He loved all the art he saw," Rebeck said. "It was fascinating seeing him freeze in front of the art and absorb it all."

Mother and son spent a long time under Martijn van Wagtendonk's kinetic sculpture "Song of Lift."

"He wanted to see it three times," Rebeck said. "He was asking questions — What did it mean?"

Kids have the perfect formula for approaching something new, according to former Kresge docent Karla Dulic.

"When you show them something, they're more interested in it than wanting to judge it," Dulic said. "They want to know why the artist made it, how they did it and what it's about, instead of standing back and judging it first."

Dulic started as a docent in 2001 and was president of the Kresge docents from 2008 to 2010. She experienced the power of seeing like a kid first hand on a warm weekend in May 2012, when serial gangs of 10-year-olds invaded Kresge as part of Gesso, an outreach program for area grade school kids that will continue at the Broad Museum.

Kresge was set to close in August to make way for the new museum, but that afternoon the joint was jumping. Broad Museum Director Michael Rush checked in on the ruckus to see the Gesso program in action.

The kids plopped down in the hallway across from a 25-foot-long, floor-to-ceiling abstract canvas by MSU master's student Jon Anthony, "Pet Rock," hung a few weeks earlier. The critical notices were short but inspired.

"It's looking back at me like I am the art,"

one student said.

"I call this happiness," said another.

"This painting will last until 2038," a decisive young man declared.

Dulic watched the fun with the visiting students and teachers.

"Actually, the kids respond better to contemporary art than older art," she said. "It's their chaperones that have trouble with it sometimes."

Last spring, Rush hooked up one of Kresge's signature pieces, Harry Bertoia's waist-high beryllium chimes, to a big-screen video that translates sounds into light patterns. The contraption was part of a teaser exhibit showing how the Kresge collection could be used in innovative ways at the Broad.

The fifth-graders from Lansing's Reo Elementary School watched avidly while a docent put on a pair of white gloves, bundled the sculpture's thin metal rods together, and let them ricochet in all directions.

Zdringgg!! The matrix of rods pulsed with tones and overtones. In response, the wall-sized screen blossomed into noodly neon patterns.

"Whoaaaa," one student said.

"That looks like a bird," added a more literal-minded classmate.

"I see music," said another, nailing the contemporary-art takeaway: synesthesia,

the cooperation of the senses.

Not everyone is privileged to be 10 years old. Dulic is braced to deal with plenty of grownup bafflement at the Broad.

"Why is this art?" — we'll probably get that with every tour," Dulic said. "But I'm looking forward to that. It allows you to have a conversation and let the viewer decide whether it's art. How often do you have a conversation standing in front of a landscape?"

Jane Schneider, an art teacher for 35 years and Kresge docent since 2009, told the panel at MSU last month that a docent's job is to be a catalyst.

"We are guides, not lecturers," she said. "You don't have to like art. It's more of a communication and dialogue thing."

Schneider said some docents even go out of their way to engage with art they dislike.

"The more you know, the more it becomes a part of you, the more you own it," she told the group. "I've been going to the Detroit Institute of Arts since I was a little kid, and I feel like I own some of the pieces."

Graham Beal, director of the Detroit Institute of Arts and a member of the Broad Museum advisory board, also recommends staying young at heart.

"The younger you are, the more open

## FOREVER YOUNG

FROM PAGE 40

you're going to be to contemporary art," Beal said. "I'm talking about children 7, 8 years old. Studies show that as we get older, we shut options down."

Many of the former docents in the MSU class are past 50 — some well past — and most were unfamiliar with contemporary art before taking this fall's docent class.

"We relate well to the new viewer who has never been in a contemporary art museum before," Dulic said. "Many of us went through the same experience."

Last year, 15 former Kresge docents got ready for this year's Broad Museum launch by visiting Chicago's Museum of Contemporary Art, one of the world's largest, and architect Renzo Piano's 2009 Modern Wing of the Art Institute of Chicago. Most of the docents who made the trip are in Shapiro's class.

The trip got them fired up.

"We're looking forward to every class and anxious to get into the new museum," Rebeck said.

Rebeck's year-long training at Kresge in 2009 went from primitive art to the 1950s, but it didn't include contemporary art. "Contemporary art always leaves me — the first time I look at it, I think, 'anybody could do that.' But the more you dwell on the ideas of the artist, the more interesting it becomes. I'm fascinated with the idea that social and political thought is right there."

Susan Brewster was in the very first group of Kresge docents in 1975 and taught elementary art in Lansing and Okemos for over 20 years. After retiring 10 years ago, she started working with art interns and teaching art education at MSU. "I love the Broad," Brewster said. "We're so lucky. New York has come to us."

Broad Museum Education Director Aimee Shapiro, who teaches the class, said grappling with contemporary art calls for "a unique amount of flexibility and open-mindedness," but found the students eager to stretch themselves.

In a recent class, Shapiro showed the group a slide of Joseph Beuys' "Schlitten (Sled)," a work from the Broad Museum's opening exhibitions, without giving the class any information. It's not a painting, a sculpture, or a collage, but a real sled with a blanket and flashlight strapped to the top — a "ready made," in the tradition of Marcel Duchamp's famous urinal.

"Why is this art?" was the inevitable first question. Every question spawned another. Did it refer to the greatest day in the artist's life? The worst? Was it a memento of an adventure or a fantasy of one? What do the blanket and flashlight mean?

Together, the class pieced together an interpretation that was close to the audio commentary museum visitors will hear from Rush and Curator Alison Gass.

Shapiro was amazed. "They got the com-

plete story," she said. "When I first saw this piece I had no idea what it was about."

When the class ends in early December, some students will become museum docents and some will find other ways to volunteer their time. The Gesso elementary school program will expand at the Broad and join a host of other activities, including hands-on family activities and guest talks on Saturdays and a program that brings seniors with dementia or Alzheimer's and their caretakers to the museum.

Shapiro's goal is to have programs for all ages up and running soon.

Of course, the museum will supply patrons with up-to-the-minute navigational aids, including audio guides, but there is no substitute for human interaction.

"The docents really are the front line," Gass said. "In some ways, they are the face of the museum. And if the docents are any indication, people are ready for this museum."



Lawrence Cosentino/  
City Pulse

Suzy Brewster, left, was in the first group of Kresge Art Museum docents in 1975 and plans to stay on as a docent at the Broad. After a docent training class last month, she enthusiastically greeted the new museum and its curator, Alison Gass, at right.

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# 'THE STUFF OF LIFE'

ART AT THE BROAD MUSEUM WILL QUESTION EVERYTHING, INCLUDING THE BROAD MUSEUM



Lawrence Cosentino/City Pulse

The Broad Museum will not shy from questioning "the whole system of art production," Director Michael Rush promised. Fritz Haeg, the first artist in residence at the Broad Museum, is a champion of art as social practice, not pricey product. Haeg worked with community members Oct. 28 to weave a rug that will be part of the opening exhibition and cost nothing to make.

## By LAWRENCE COSENTINO

Anyone who walks into the Eli and Edythe Broad Museum expecting to see a sterile array of pricey, incomprehensible status objects is in for a surprise.

"The building is very expensive and very significant, but in it we will have the stuff of life," Broad Curator Alison Gass said. "This is not a museum that you walk into, you stand at a remove from an expensive object and you admire."

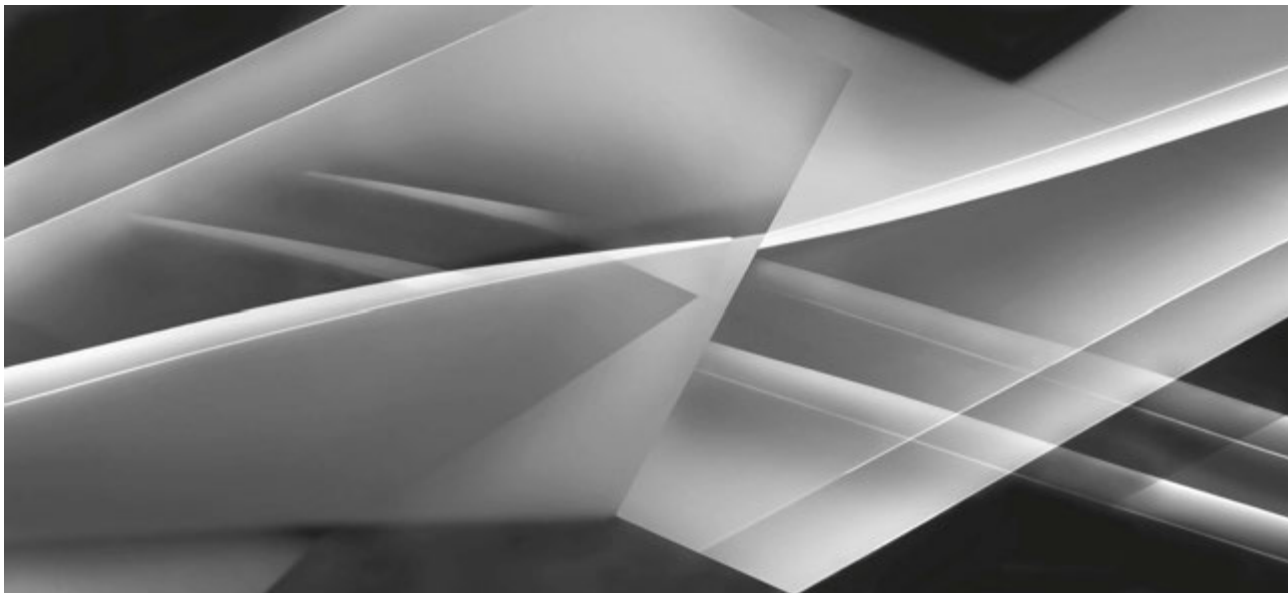
Start with the lean, serene man in the hipster beanie, quietly subverting

the \$45 million museum, and the university that bought into it, in the education wing near the east entrance.

Over the summer, Fritz Haeg, the Broad Museum's first artist in residence, invited the community to weave a spiral rug out of discarded clothing, rags and other throwaway fabric. The rug is now part of the museum's opening exhibitions.

Haeg compared the rug to the slowly swirling island of plastic garbage

See *Stuff of Life*, Page 43



*Pas de Deux*, 2009

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# STUFFOFLIFE

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that's forming in the Pacific Ocean.

"It's a gyre, a spiral that's sucking up all the crap," he said.

Community members will be encouraged to bring humble domestic things — dried flowers, fresh loaves of bread, cups of tea — and share them on the rug. Not exactly a hall full of stockbrokers ogling a pricey Jasper Johns.

Haeg's project is a key to the Broad Museum's mission and a glimpse into its soul, for all its Zaha Hadid glitz and Eli Broad megabucks.

"Our whole art system is based on things we labor over and hold as valuable, that get bought and sold," Haeg told a class at MSU last month. "I like caring about things, holding onto them loosely and letting them go."

It's a point of pride for Haeg that his art

costs next to nothing.

"I've never worked with an artist like Fritz," Gass said. "He wants the cost of production to be low. Not every artist feels that way."

Haeg's plainspun domesticity offers an implicit rebuke to the architectural bling around it.

"I'm excited about the contrast between Zaha Hadid's angular architecture and this warm, cozy, crocheted rug, with us sitting there drinking tea," Haeg said.

Broad Museum Director Michael Rush said everything is ripe for questioning at the Broad, including the building.

"One thing I avoided in the opening exhibitions is to offer any sort of critique of contemporary architecture, but that will be coming," Rush promised.

"I love architecture and design, and this building is so magnificent, I want to celebrate it, but it's our job to provide a smart critique, too."

The art world's mad affair with Hadid and other lionized temple builders of post-modernism won't escape scrutiny.

"We have fetishized architecture, and 'starchitects,' to a large degree," Rush said. "So you'll be seeing that critique down the road."

Rush feels that Hadid's design not only can take the heat, but almost begs for it.

"The dynamism of the building demands that we question the whole system of art production," Rush said. "There are issues with the money that's involved in contemporary art, how money is spent when so many people are hungry."

Haeg calls his rug project "Domestic Integrities," a tweak of the phrase "pattern integrity" used by R. Buckminster Fuller, the visionary engineer and inventor of the geodesic dome.

As Haeg explained it to an assembly of

See *Stuff of Life*, Page 44

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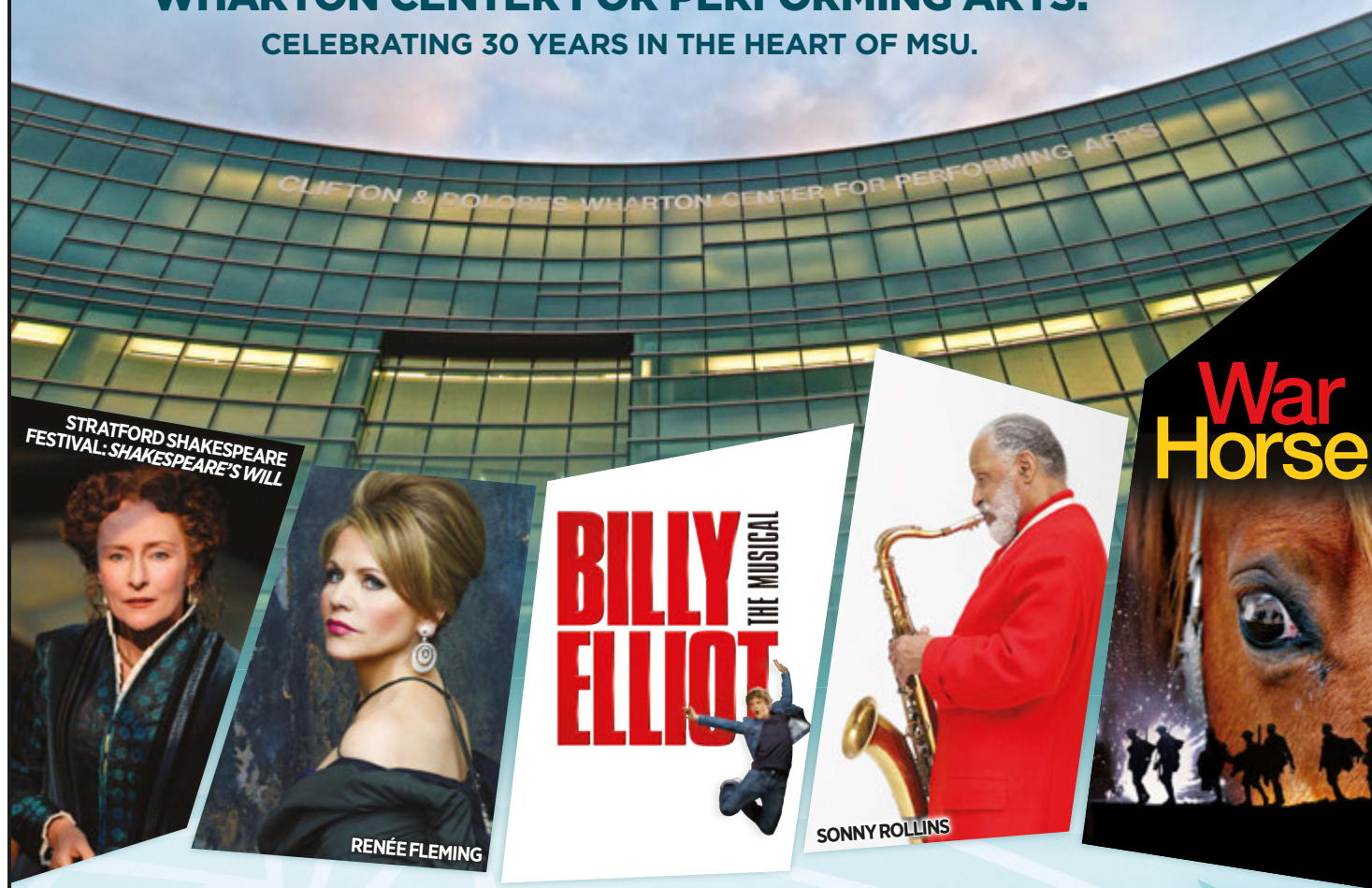
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## STUFFOFLIFE

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students in September, human beings “turn over” all their molecules in seven years or so. What exactly are you, then? A unique pattern.

As it happens, pattern integrity is not a bad way to describe the program for the Broad Museum, where exhibits will change constantly and nothing will be fixed on the walls for good. Rush, Gass and the rest of the staff promise a dynamic place where thoughts are more important than objects.

The same goes for events hosted by the museum. It's said that in modern American cities and suburbs, you're either shopping or trespassing. With all the fuss over the architecture and art, it's easy to forget that Broad Museum will also provide a free public space.

“Urbanization and development encroaches on the public's ability to gather without doing it in a mall or a sanctioned space,” Dan Hirsch, the Broad Museum's curator of public performances, explained. He wants the Broad to “carve out a territory and provide stimuli that trigger the conversation.”

Haeg's view of art as social practice, not pricey objects gathering dust, made him ideal for the museum's provocative April 2012 program, “The Land Grant.”

Not content to wait for the museum's (delayed) November opening, Gass organized a series of between-the-cracks “art as social practice” public events inside the temporarily reclaimed husk of the defunct Barnes & Noble bookstore down the street from the museum. (“Barns are Noble,” read the signs in the window.)

The events cannily grafted the university's land-grant history onto 21st-century sustainability issues — a concern Gass found in common with professors across several MSU departments.

So it came to pass that Haeg, the (literally) groundbreaking author of “Attack on the Front Lawn,” brought his message of liberated land use to the only university in the nation with a turfgrass library. Other speakers and events presented alternative models of farming, food consumption and urban planning.

MSU President Lou Anna Simon noticed.

“We are a place that is big enough in mind and heart to have these kinds of conversations,” she said, even though “they're typically in bigger places” than East Lansing.

Simon is well aware of “Land Grant's” challenge to the agricultural status quo, and the Broad Museum's promise to keep the critiques coming.

“A great university can also do this,” she said. “It's a world of and's, not or's.”

## A DIFFERENT PERSPECTIVE

An enthusiastic donor to the Eli and Edythe Broad Art Museum has some advice for Spartan head basketball coach Tom Izzo.

“Sometimes it's good for a coach, who can, at times, think of nothing but a round ball, to be exposed to other things,” Izzo's boss, MSU Athletic Director Mark Hollis, said.

“That's what art's supposed to do. It's supposed to change your thought process, let you appreciate new things.”

There are many reasons Hollis and his wife, Nancy, set aside a substantial chunk of a recent \$1 million donation to MSU for the museum.

“If you have a good athletic department alone, it doesn't make for a good university,” Hollis said. “It's a campus, a collection of things being good.”

As the museum took shape, Hollis went through the same “thought processes” many of his friends did.

“I've heard it from more and more people,” he said. “They started out with, ‘What the heck is that?’ and got to ‘That's pretty cool.’ Including me.”

He got more excited after a tour of the galleries.

“Once you walk inside, it's a whole different perspective. The windows, the sight lines are unique. It separates your mind from everything going on around you.”

Nancy Hollis calls herself an art “novice,” but she loves the building.

“It's beautiful,” she said. “You come down Grand River and wow, there it is.”

Mark Hollis has already taken MSU sports into some unusual places, like last year's MSU-North Carolina basketball game on the U.S. Navy supercarrier Carl Vinson. Now he and Pat Haden, the athletic director of the University of South-



Jeff Hammer/City Pulse

ern California and a Rhodes scholar, are mixing sports and ancient history to put together a latter-day Spartan-Trojan game in an ancient venue in Greece.

Hollis is wide open to doing athletic-cultural mashups at the Broad.

“You could have an athletic event with an art component that's fun, that engages people to be part of the art,” he said.

Both Hollises grew up and went to school in Michigan. They welcome the Broad Museum as a new point of pride for the area, along with the Capitol, the MSU campus and the Great Lakes.

“It will make people want to come here, want to live here, retire here,” Nancy Hollis said. “It will open minds of young people.”

Hollis said Izzo is game to jump into the athletic-cultural mix in some way, especially after headlining his “Izzo Goes to Broadway” extravaganza.

“Tom Izzo is sort of an ambassador for mid-Michigan,” Hollis said. “There's a segment of people that would be lured by his presence into an environment where they probably have never thought to go before.”

It doesn't hurt that Izzo's wife, Lupe, and daughter, Rocky, are into art. And there's one more draw.

“I noticed that the museum has hardwood floors,” Hollis said.

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# FOR NOW, THE 'BROAD EFFECT' IS STILL IN THE CRATE



Allan I. Ross/City Pulse

Higher-end restaurants, stores and hotels will be needed along Grand River if a new study commissioned by MSU correctly projects the ripple effect of the Eli and Edythe Broad Museum at \$5.75 million annually in extra spending from 150,000 visitors a year.

## By LAWRENCE COSENTINO

In July 2007, weary MSU development officer Mark Terman got into the elevator at the Wharton Center after the all-day competition to pick an architect for the Eli and Edythe Broad Art Museum. He was collared by one of the jurors.

"You should start building hotels, restaurants, expand your airport," Edwin Chan told him.

Chan, then a partner in architect Frank Gehry's firm, told him Zaha Hadid's design was not only brilliant but unique in all the world.

"Edwin, are you serious?" Terman asked.

"Dead serious," Chan replied. "There are thousands of pilgrims who follow this kind of architecture from around the world. You are going to see an influx of visitors like you've never seen on campus."

Five years later, Terman was still in "wait and see" mode.

"I hope he's right," Terman said. "No developers have grasped that yet. We've seen no new hotels come on line, no new top-notch restaurants on Grand River Avenue."

The ripple effect of the Broad Art Museum on surrounding East Lansing, Lansing and mid-Michigan is a wide open question.

Eli Broad, the billionaire MSU alumnus whose \$28 million gift was the catalyst for the

Broad Museum, noticed the dearth of new restaurants and hotels on his first visit to the museum last month, but predicted they will come.

"Without any question, this will be a big boost to tourism for East Lansing and central Michigan," Broad said in a phone interview last month, then snuck in a jab at MSU's rival to the east.

"In the past, people in Michigan wanted to go to Ann Arbor. I think they'll now have another, more interesting choice."

The construction phase of the project, at least, had a quantifiable impact. According to general contractor Barton Malow of Southfield, 173,944 man-hours were logged on the job. Broad Museum Director Michael Rush said construction created 200 jobs and that \$36 million of the museum's \$45 million Broad budget will stay in Michigan.

What will happen after the museum's grand opening, no one knows, but a study by Anderson Economic Group to be released this week by MSU suggests the impact will be significant. (See next page.)

Back in 1980, heavyweight Time Magazine art critic Robert Hughes foresaw the regional transformation later dubbed "the Bilbao effect," after Frank Gehry's 1997 Guggen-

See Broad Effect, Page 46

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# BROADEFFECT

FROM PAGE 45

heim Bilbao Museum, credited with helping to revive a post-industrial rust belt city in Spain.

“The interlock between new art, capital, education, displaced piety and show biz has gathered enough power to transform whole neighborhoods outside the museum,” Hughes proclaimed in his book, “Shock of the New.”

Hughes was angry about the “young trendies” and “peering hordes of dentists from New Jersey” who invaded his once-quiet Soho to prowl the proliferating galleries and the circus-like “culture gulch” that sprang up in Paris around the Pompidou Centre after 1977.

In mid-Michigan, circa 2012, no chambers of commerce or tourist bureaus are likely to spurn dentists, trendies or anyone else who wants to visit the Broad.

Last week, the Greater Lansing Convention and Visitors Bureau opened a second visitor center on Grand River Avenue, across from the museum.

The Broad has already sparked international buzz. Rush and the museum staff have been interviewed by nearly every top art magazine and architectural journal. Five Chinese newspapers have run stories on the Broad, partly because of curator Wang Chunchen, the first China-based curator hired by an American museum.

But when it comes to the Bilbao effect, Joseph Giovannini, The New York Times architectural critic who helped organize the Broad Museum architectural competition, had a mixed message for mid-Michigan.

“This will be a big boost to tourism for East Lansing and central Michigan, without any question,” Giovannini said. “I can see the possibility of some art dealers establishing themselves on Grand River Avenue, across from the museum.”

But he pointed out that Guggenheim Bilbao was part of a larger complex of projects, including a new port, opera house, esplanade and subway.

“It’s a serious error to ascribe too much importance and power to a single building to transform a neighborhood or a street, let alone a city,” Giovannini said.

Comparing one museum project to an-

other is infinitely more complex than comparing apples to oranges — it’s a tropical fruit stand, with different costs, buildings, locales and countless other variables.

Another new study suggests that there is no way to predict the outcome. “Set in Stone,” a report from the Cultural Policy Center at the University of Chicago released in June 2012, looked at 700 cultural building projects (museums, performing arts centers and theaters) built from 1994 to 2008, costing from \$4 million to \$335 million. The study found “no

clear pattern of spillover effects (negative or positive) of specific cultural building projects on non-building local cultural organizations and the greater community.”

Bob Trezise, CEO of the Lansing Economic Area Partnership (LEAP), avoided specific projections and stuck to intangibles.

“The Broad represents an emerging big city atmosphere, perhaps a turning point when we became global in our thinking and big in our ambitions,” he said. “It fundamentally says some of us had pride.”

## BROAD ECONOMIC IMPACT: \$5.75 MILLION A YEAR

An economic impact study to be released this week by MSU projected \$5.75 million annually in new spending from 150,000 visitors a year to the Eli and Edythe Broad Art Museum.

The study, by the Anderson Economic Group, looked at businesses and attractions in the local market and found them not ready for prime time.

“The museum is likely to attract visitors with relatively high incomes, high levels of education and tastes and preferences that are more refined and upscale rather than the casual visitor base East Lansing establishments focus on today,” it reads.

Jason Meyers, communications director of the Broad Museum, shared some of the findings with City Pulse Monday.

The study trumpeted a big opportunity for upscale retail and restaurants, “boutiques with high-quality collectibles and gifts,” and higher-end hotels.

Of the 150,000 expected visitors, 30,000 would be new to the area. Those new visitors are expected to spend an average of \$82 a day, adding up to \$2.46 million in new restaurant, retail and other spending.

Another 60,000 people would have made the visit to the area anyway, but are expected to extend their stay to go to the Broad, spending \$2.16 million more. The remaining 60,000 would make no impact, because they are going to the Broad instead

of some other attraction in the area.

About 15,000 visitors are expected to stay in a hotel for one night, generating \$1.12 million in new spending.

In all, the museum is projected to generate \$5.75 million in new spending a year from shopping, entertainment, retail, lodging, food and gas.

To arrive at these numbers, analysts drew upon a variety of sources, from reader demographics of art and architecture magazines to surveys of MSU alumni.

They also looked at museums operating “in similar markets or targeting similar audiences,” including the Detroit Institute of Arts, Museum of Contemporary Art Detroit, Grand Rapids Art Museum, the Holocaust Memorial Center in Farmington Hills, the Nasher Museum of Art at Duke University, Crystal Bridges Museum in Bentonville, Ark., and the Kalamazoo Institute of Arts.

The analysts drew up a demographic profile of the target audience “most likely to be drawn to a contemporary art museum designed by a leading contemporary architect.” A database of over 1,000 demographic and economic variables helped them find likely visitors within 90 minutes (a day trip) and visitors from farther away, who would stay in the area for the night.

—Lawrence Cosentino

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# THE ART AROUND THE ART

## PUBLIC SCULPTURE THRIVES IN MSU AND EAST LANSING



Lawrence Cosentino/City Pulse

Anthony Frudakis' "Andromeda" (left), one of many public art works in East Lansing, seems startled by the new Broad Museum behind her. John Van Alstine's "Funnambulist" (right) is one of 67 major public art works created by MSU's Public Art on Campus program, which started in 1999.

### By LAWRENCE COSENTINO

Had enough art for a while? Take a break. Step out of the Broad Museum onto the MSU campus, stroll past the ancient trees and ivy-curtained walls, and — uh-oh.

Thanks largely to a major public art initiative that began in 1999, the MSU campus is loaded with free-standing sculptures, metallic wall-crawlers, atrium super-danglers and epic paintings by famous artists. The city of East Lansing to the north is also liberally sprinkled with public art.

The MSU Public Art on Campus Committee, created in 1999, dedicates 0.5 percent of the cost of major renovations on campus (capped at a hefty \$250,000 per building) to art. So far, 67 art works of various sizes and styles have been installed all over campus under the program, many of them big and bold.

Among the most spectacular is the \$150,000 "Funnambulist," by New York sculptor John Van Alstine, towering over the courtyard west of the renovated Snyder-Phillips residence halls. After a rocky period of bafflement, hostility and vandalism, the sculpture settled in as a fixture of west campus.

Jeff Kacos, the campus planning official who chairs the public art committee, said the MSU public art works were commissioned from significant artists around the country and designed to harmonize with specific sites.

The MSU trustees launched the program, Kacos said, to fill a crying need on campus. No matter how rock-hard his abs, "Spartan" can't carry the aesthetic

load by himself.

"You come around the corner and suddenly see a dramatic sculpture," Kacos said. "It gives the students a chance to think about art a little bit as they go about their lives."

The public arts committee includes Broad Museum Director Michael Rush and Curator Alison Gass, but it is independent of the Broad Museum.

The program began conservatively, with a statue of longtime MSU President John Hannah striding purposefully to work in front of the Administration Building, but most of the art is vividly abstract, playfully post modern or quasi-decorative.

(The Hannah statue turned out to be interactive, though. Students slip a piece of fruit or bunch of flowers into his hand to enjoy at the office he never quite manages to reach.)

Most of the MSU art is much wilder than a bronze administrator carrying a briefcase. Ed Carpenter's sinuous tubular spine in the atrium of the new Brody Hall building (a work of art in itself) is about 90 feet long, with dichroic (variably reflecting) glass attached by steel cables.

"It feels like it's growing out of the architecture," Kacos said. "That's the kind of thing you can get when you are able to commission a work for a specific space."

Less than two weeks ago, two more major works went up on campus: a joyous array of (apparently) exploding glass tubas by New York sculptor Alice Aycock hanging in the new Wells Hall addition and a delicate Katy Stone wall installation for the new Bott Nursing

Education Building, dedicated last week.

There's even more public art in East Lansing, across the street from the Broad Museum, beginning close by. The first piece a museum visitor might spot, outside the Broad's sculpture garden, dances in the Grand River median strip.

Anthony Frudakis' "Andromeda," installed in 2000, seems to turn with wonder — or shock — at the prodigy of architecture that suddenly sprang up behind her.

A few steps away, Evan Lewis' "Anima Librata," a twirly, tubular display about 15 feet tall, stands within sight of the Broad Museum, in a small plaza behind Wanderer's Teahouse.

Seekers of hard-core abstract sculpture can walk two blocks west and check out a stark, neuron-like shape that gives Alexander Calder a run for his money: Thomas Young's gigantic "L5 and Beyond," dating from 1976, in Parking Lot 1 just off of Albert Road. Another block east, at the corner of Abbott and Albert, stands a haunting bronze pillar studded with human faces, cast in 1999 by New York sculptor, MSU alumna and Broad Museum donor Louise McCagg.

A brand new 52-foot-long mural by artist Tony Hendrick, dedicated Oct. 31, takes a softer tack. Hendrick's verdant nature panorama, in the south stairwell of the Division Street Parking Garage, was commissioned by the city in honor of the Broad Museum opening.

It's not the kind of art that would go into Broad Museum, but it's a warm gesture of welcome, like a kindly aunt baking a pie for a trendy New York nephew who has come to live next door.

# STARVING, ARTISTS?

THE COMPLETE GUIDE TO DINING AROUND THE BROAD



Allan I. Ross/City Pulse

By **ALLAN I. ROSS**

Why did Andy Warhol find inspiration in, of all things, a can of Campbell's Soup? Kitsch appeal? Nostalgia? Or could it have been hunger?

You're probably going to get an appetite either before or after your trip to the Broad — cutting-edge art can take a lot out of a person. But don't worry: there are dozens of spots to nosh within walking distance of the Broad's front door. Or hop in a cab and you're just a quick ride to any number of authentic Mexican,

Indian, Japanese, Chinese, Italian and classic American restaurants. The museum is nestled in the heart of a bustling food district, with destination dining in downtown Lansing and Frandor shopping center to the west, downtown East Lansing and Eastwood Towne Center to the north and Williamston and Okemos to the east.

Here, City Pulse has compiled the ultimate dining guide to visitors of the Eli and Edythe Broad Art Museum:

## DININGGUIDE

**MSU CAMPUS** (hours vary based on semester):

**Brody Square** inside Brody Hall. Featuring Pangea (stir-fry and international cuisine), Cayenne's (Southwestern fare), Veg Out (vegan and vegetarian), Boiling Point (made-to-order pasta toss) and S2 (salads and sushi). 241 W. Brody Road. (517) 355-7470.

**The Crossroads Food Court** inside the International Center. Featuring Sparty's Refresh (quick snacks and beverages), Woody's Oasis (Mediterranean food), Villa Pizza (Italian food), Panda Express and Subway. 427 N. Shaw Lane.

**The Gallery** inside Snyder-Phillips Hall. Featuring Latitudes (international entrees), New Traditions (comfort and home-style food), Ciao! (pizzas and subs) Brimstone Grille (burgers and chicken), The Berg (salads) and Bliss (desserts). 361 Physics Road. (517) 355-5246.

**MSU Dairy Store.** Ice cream, cheese and more. Two locations: 1140 S. Anthony Hall; MSU Union, 49 Abbot Road.

**Riverwalk Market** inside Owen Graduate Hall. Featuring cooked-to-order international cuisine, pizza, sandwiches, burgers and fries. 735 E. Shaw Lane. (517) 355-5007.

**The State Room** inside the Kellogg Center. Upscale

cuisine, extensive wine list, Sunday brunch. 219 S. Harrison Road. 6:30 a.m.-2 p.m. Sunday, 6:30 a.m. to 10 p.m. Monday-Saturday. (517) 432-5049.

**SHORT WALK** (10 minutes or less.)

*The Broad is officially on East Circle Drive, but for purposes of finding your way around, think of it as 600 E. Grand River Ave. Addresses below 600 and on Abbot Road, Albert and M.A.C. avenues and Ann and Charles streets will be to your left if you leave through the museum's Grand River Avenue exit. Numbers above 600 will be to your right.*

**Downtown East Lansing Beggar's Banquet.**

American cuisine, craft beers and extensive wine list. 218 Abbot Road. 11 a.m.-11:30 p.m. Monday-Thursday; 11 a.m.-midnight Friday; 10 a.m.-midnight Saturday; 10 a.m.-10:30 p.m. Sunday (517) 351-4540.

**Bistro 43.** Casual upscale dining inside the East Lansing Marriott. 300 M.A.C. Ave. 6:30 a.m.-11 a.m./5 p.m.-1 a.m. Monday-Friday; 7 a.m.-11 a.m./5 p.m.-1 a.m. Saturday; 7 a.m.-10 a.m./5 p.m.-1 a.m. Sunday. (517) 337-4440.

**Bubble Island.** Variety of flavored tea, including Boba (bubble tea). 515 E. Grand River Ave. 11 a.m.-1 a.m.

Monday-Thursday; 11 a.m.-2 a.m. Friday-Saturday; noon-1 a.m. Sunday. (517) 333-3860.

**Buffalo Wild Wings.** Sandwiches, beer and hot wings, with 16 sauces to choose from. 360 Albert Ave. 11 a.m.-2 a.m. daily. (517) 333-2999.

**Charlie Kang's Restaurant.** Chinese and Korean cuisine. 127 E. Grand River Ave. 11 a.m.-9:30 p.m. Monday-Thursday; 11 a.m.-10 p.m. Friday-Sunday. (517) 332-4696.

**Conrad's College Town Grill.** Unique breakfast and sandwich items. 101 E. Grand River Ave. 11 a.m.-3 a.m. Sunday-Wednesday; 11 a.m.-4 a.m. Thursday-Saturday. (517) 337-2723.

**Cosi.** Soups and sandwiches. 301 E. Grand River Ave. 6:30 a.m.-9 p.m. Monday-Friday; 7:30 a.m.-9 p.m. Saturday-Sunday. (517) 332-6500.

**Chipotle Mexican Grill.** 539 E. Grand River Ave. 11 a.m.-10 p.m. daily. (517) 333-3680.

**Cottage Inn Pizza.** 615 E. Grand River Ave. 10 a.m.-3 a.m. daily. (517) 324-4300.

**Crunchy's.** Casual dining, bar food, craft beers. 254 W. Grand River Ave. 11 a.m.-1 a.m. Monday-Wednesday; 11 a.m.-2 a.m. Thursday-Sunday.

**Dublin Square.** Irish pub. 327 Abbot Road. 11 a.m.-2

See Dining Guide, Page 49



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# DININGGUIDE

FROM PAGE 28

a.m. Monday–Friday; noon–2 a.m. Sunday. (517) 351-2222.

**El Azteco.** Mexican cuisine. 225 Ann St. 11 a.m.–midnight Monday–Saturday; 11 a.m.–11 p.m. Sunday. (517) 351-9111.

**Espresso Royale.** Full service café. 527 E. Grand River Ave. 6:30 a.m.–midnight Monday–Thursday; 6:30 a.m.–11 p.m. Friday; 7:30 a.m.–11 p.m. Saturday; 7:30 a.m.–midnight Sunday. (517) 332-5224.

**Five Guys Burgers and Fries.** Made-to-order fast food burgers and fries. 623 E. Grand River Ave. 11 a.m.–10 p.m. daily. (517) 332-3483.

**Harper's Restaurant and Brewpub.** 131 Albert Ave. 11 a.m.–2 a.m. Monday–Saturday; noon–2 a.m. Sunday. (517) 333-4040.

**Jimmy Johns.** 643 E. Grand River Ave. 10:30 a.m. to 4 a.m. daily (517) 351-1800.

**Leo's Coney Island.** 333 Albert Ave. 7 a.m.–10 p.m. Monday–Wednesday; 7 a.m.–4 a.m. Thursday–Saturday; 8 a.m.–8 p.m. Sunday. (517) 708-8580.

**Menna's Joint.** Wrapped sandwiches, dubbed "dubs." 115 Albert Ave.

10:30 a.m.–3 a.m. daily. (517) 351-3827.

**Moe's Southwestern Grill.** Casual Southwest fare. 551 E. Grand River Ave. 11 a.m.–10 p.m. Sunday–Wednesday; 11 a.m.–11 p.m. Thursday–Saturday. (517) 580-3441.

**No Thai.** Actually, yes, they do have Thai food. 403 E. Grand River Ave. 11 a.m.–10 p.m. Monday–Saturday; noon–10 p.m. Sunday. (517) 336-5555.

**Noodles & Company.** Noodle dishes, soups and salads. 205 E. Grand River Ave. 11 a.m.–10 p.m. Sunday–Thursday; 11 a.m.–11 p.m. Friday–Saturday. (517) 332-4040.

**Omi Sushi.** 210 M.A.C. Ave. 11:30 a.m.–10 p.m. Monday–Saturday; closed Sunday. (517) 337-2222.

**Pancho's Mexican Grill.** Casual Mexican fare. 125 E. Grand River Ave. 11 a.m.–3 a.m. daily. (517) 351-3620.

**Peanut Barrel.** Casual dining, bar food. 521 E. Grand River Ave. 11 a.m.–2 a.m. daily. (517) 351-0608.

**Peking Express.** Asian cuisine. 611 E. Grand River Ave. 11 a.m.–11 p.m. Monday–Thursday; 11 a.m.–midnight Friday;

noon–midnight Saturday; noon–11 p.m. Sunday. (517) 351-0533.

**Pita Pit.** 219 E. Grand River Ave. 10:30 a.m.–midnight Monday–Wednesday; 10:30 a.m.–2:30 a.m. Thursday–Saturday; 10:30 a.m.–10 p.m. Sunday. (517) 332-7482.

**Potbelly.** Soups, sandwiches and salads. 233 E. Grand River Ave. 11 a.m.–11 p.m. daily. (517) 203-4278.

**Rice Kitchen.** Chinese food. 551 E. Grand River Ave. 11 a.m.–midnight Monday–Tuesday; 11 a.m.–4 a.m. Wednesday–Saturday; noon–midnight Sunday. (517) 588-6080.

**The Riv.** Burgers, beer and bar food. 231 M.A.C. Ave. 4:30 p.m.–2 a.m. Monday–Wednesday; noon–2 a.m. Thursday; 4 p.m.–2 a.m. Friday–Saturday; 6 p.m.–2 a.m. Sunday. (517) 351-5855.

**Starbucks.** 401 E. Grand River Ave. 6 a.m.–11 p.m. Monday–Friday; 7 a.m.–10 p.m. Saturday–Sunday. (517) 332-0398.

**Sushi Go.** 553 E. Grand River Ave. 11:30 a.m.–11 p.m. Monday, Tuesday, Thursday, Friday; 5 p.m.–11 p.m. Wednesday; 1 p.m.–11 p.m. Saturday–Sunday. (517) 324-7101.

**Sushi Ya.** 529 E. Grand River Ave. 11:30 a.m.–10 p.m. Monday–Thursday;

11:30 a.m.–10:30 p.m. Friday–Saturday; closed Sunday. (517) 333-0804.

**Thai 102.** 225 M.A.C. Ave. 11:30 a.m.–10 p.m. Monday–Friday; noon–10 p.m. Sunday. (517) 337-8424.

**Stateside Deli.** Detroit-style deli, full bar coming Dec. 2012. 313 E. Grand River Ave. 11 a.m.–10 p.m. Monday–Saturday; noon–8 p.m. Sunday. (517) 853-3033.

**Tony's.** Breakfast diner. 350 Albert Ave. 8 a.m.–8 p.m. daily. (517) 332-5553.

**Wanderer's Teahouse & Café.** Crepes, organic signature teas. 547 E. Grand River Ave. 8 a.m.–11 p.m. Monday–Thursday;

8 a.m.–10 p.m. Friday; 9 a.m.–10 p.m. Saturday; 9 a.m.–11 p.m. Sunday. (517) 332-5553.

**What Up, Dawg?** Hot dog-centric menu. 317 M.A.C. Ave. 11 a.m.–midnight Tuesday–Wednesday;

11 a.m.–3 a.m. Thursday–Saturday; closed Sunday–Monday. (517) 351-3294.

**Woody's Oasis Bar & Grill.** Mediterranean cuisine. 211 E. Grand River Ave. 10 a.m.–10 p.m. Monday–Friday; 11 a.m.–8 p.m. Saturday; 11 a.m.–8 p.m. Sunday. (517) 351-3294.

See Dining Guide, Page 49

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## DININGGUIDE

FROM PAGE 49

**East of Downtown**  
**Bell's Greek Pizza.** 1135 E. Grand River Ave. 10 a.m.-4 a.m. daily. (517) 332-0858.  
**Georgio's Gourmet Pizzeria.** Pizza, salads and calzones. Two locations: 1010 E. Grand River Ave. & 120 Charles St. 10 a.m.-10 p.m. Sunday-Thursday; 10 a.m.-3 a.m. Friday-Saturday. (517) 333-9990.  
**Qdoba Mexican Grill.** Casual Mexican fare. 1127 E. Grand River Ave. 10:30 a.m.-midnight daily. (517) 333-4594.  
**Sizzling Kabobs.** 1017 E. Grand River Ave. 10 a.m.-8 p.m. Monday-Saturday; 1 p.m.-8 p.m. Sunday. (517) 914-3366.  
**NOT FAR FROM CAMPUS (5-10 minute drive)**  
**Ai Fusion Sushi & Grill.** Pan-Asian cuisine, including sushi. 2827 E. Grand River Ave., East Lansing. 11:30 a.m.-10 p.m. Monday-Thursday; 11:30 a.m.-11 p.m. Friday; noon-11 p.m. Saturday; noon-10 p.m. Sunday. (517) 853-3700.  
**Altu's Ethiopian Cuisine.** Authentic stews, meat and vegetarian dishes. 1312 Michigan Ave., East Lansing. 11 a.m.-9 p.m. Tuesday-Saturday; closed Sunday-Monday. (517) 333-6295.  
**American Crepes.** 986 Trowbridge Road, East Lansing. 10 a.m.-9 p.m. Monday-Saturday; 11 a.m.-6 p.m. Sunday. (517)

203-5927.  
**Bagger Dave's.** Burger tavern, full bar. 1351 E. Michigan Ave., East Lansing. 11 a.m.-10 p.m. Monday-Thursday; 11 a.m.-11 p.m. Friday-Saturday. (517) 492-5052.  
**Biggby Coffee.** Gourmet coffee, tea and other beverages. Several locations, hours vary. 270 W. Grand River Ave., East Lansing. (517) 332-1471.; 4480 S. Hagadorn Road, East Lansing; 1429 W. Saginaw St., East Lansing; 3499 E. Lake Lansing Road, East Lansing.  
**Coral Gables.** American comfort food, full bar. 2838 E. Grand River Ave., East Lansing. 11 a.m.-10 p.m. Monday; 7 a.m.-10 a.m. Tuesday-Thursday; 7 a.m.-11 p.m. Friday; 8 a.m.-11 p.m. Saturday; 8 a.m.-9 p.m. Sunday. (517) 337-1311.  
**Dagwood's Tavern and Grill.** Bar food and burgers. 2803 E. Kalamazoo St., Lansing Township. 11 a.m.-1 a.m. Monday-Saturday; 11 a.m.-midnight Sunday. (517) 374-0390.  
**Denny's.** 2701 E. Grand River Ave., East Lansing. Open 24 hours. (517) 351-0421.  
**Emo's Korean Restaurant.** 901 Trowbridge Road, East Lansing. 10 a.m.-9 p.m. Monday-Thursday; 10 a.m.-10 p.m. Friday and Saturday; noon-10 p.m. Sunday. (517) 488-0305.  
**Fusion Cuisine.** Pan-Asian menu. 2843 E. Grand River Ave., East Lansing. 11 a.m.-10 p.m. Monday-Thursday; 11 a.m.-2 a.m. Friday; noon-2 a.m. Saturday, noon-10 p.m. Sunday. (517) 332-8866.  
**Golden Wok.** Chinese cuisine, dim sum. 2755 E. Grand River Ave., East Lansing. 11 a.m.-11 p.m. Sunday-Thursday; 11 a.m.-midnight Friday-Saturday. (517) 333-8322.  
**Grand River Coffee.** Coffee and snacks. 515 W. Grand River Ave., East Lansing. 7:30 a.m.-11 p.m. Monday-Friday; 8 a.m.-11 p.m. Saturday-Sunday. (517) 333-7090.  
**Grand Traverse Pie Co.** Sandwiches, soups and authentic Michigan pie. 1403 E. Grand River

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# DINING GUIDE

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Ave., East Lansing. 6:30 a.m.-10 p.m. Monday-Saturday; 7 a.m.-10 p.m. Sunday. (517) 203-3304.  
**Harrison Roadhouse.** American bar and grill. 720 Michigan Ave., East Lansing. 11 a.m.-11 p.m. Sunday-Thursday; 11 a.m.-midnight Friday-Saturday. (517) 351-6868.  
**Hobie's.** Casual American fare. 930 Trowbridge Road, East Lansing. 10:30 a.m.-8 p.m. Monday-Friday; 11 a.m.-8 p.m. Saturday; closed Sunday. (517) 351-3800.  
**IHOP.** 2771 E. Grand River Ave., East Lansing. Open 24 hours. (517) 337-8311.  
**Menna's Joint.** In the Hannah Plaza. 4790 S. Hagadorn Road. 10:30 a.m.-3 a.m. daily. (517) 324-3827.  
**Los Tres Amigos.** Mexican cuisine. 1227 E. Grand River Ave. 11 a.m.-10 p.m. Sunday-Thursday, 11 a.m. to 11 p.m. Friday-

Saturday. (517) 853-5800.  
**Paul Revere's Tavern.** Brick-oven pizza and bar food. 2703 E. Grand River, East Lansing. 11 a.m.-2 a.m. Monday-Saturday; noon to 2 a.m. Sunday. (517) 332-6960.  
**Pizza House.** Italian food, full bar. In the Hannah Plaza. 4790 S. Hagadorn Road, East Lansing. 10:30 a.m.-4 a.m. daily. (517) 336-0033.  
**Red Cedar Café.** Coffee and bakery. 1331 E. Grand River Ave., East Lansing. 6:30 a.m.-8 p.m. Monday-Friday; 8 a.m.-8 p.m. Saturday-Sunday. (517) 333-7366.  
**Red Haven.** Eclectic organic and local tapas, full bar featuring Michigan spirits. 4480 S. Hagadorn Road, Okemos. 5 p.m.-9 p.m. Tuesday, Wednesday, Sunday; 5 p.m.-10 p.m. Thursday-Saturday; closed Monday. (517) 332-6960.  
**Sansu Sushi & Cocktails.** In the Hannah

Plaza. 4750 S. Hagadorn Road, East Lansing. 11:30 a.m.-2:30 p.m./4:30 p.m.-10 p.m. Monday-Saturday; 3 p.m.-10 p.m. Sunday. (517) 333-1933.  
**Sindhu Indian Cuisine.** In the Hannah Plaza. 4790 S. Hagadorn Road, East Lansing. 11:30 a.m.-2:30 p.m. Monday-Friday; noon-3 p.m. Friday-Saturday; 5:30-9:30 p.m. daily. (517) 351-3080.  
**Sultan's.** Mediterranean cuisine. In the Hannah Plaza. 4790 S. Hagadorn, East Lansing. 11 a.m.-8:45 p.m. Monday-Thursday; 11 a.m.-9:45 p.m. Friday-Saturday. 11 a.m.-8 p.m. Sunday. (517) 333-4444.  
**Swagarth Indian Cuisine.** 1060 Trowbridge Road, East Lansing. 11:30 a.m.-3 p.m./5:30 p.m.-9:30 p.m. Monday-Thursday; 11:30 a.m.-3 p.m./5:30 p.m.-10 p.m. Friday-Sunday. (517) 333-6536.  
**Theio's Restaurant.** Breakfast, lunch and dinner. 2650 E. Michigan Ave., Lansing Township. (517) 580-3720.

Open 24 hours. (517) 487-3955.  
**Ukai Japanese Steakhouse.** 2167 W Grand River Ave., Okemos. 11:30 a.m.-2 p.m./4 p.m.-10 p.m. Monday-Thursday; 11:30 a.m.-2 p.m./4 p.m.-11 p.m. Friday-Saturday; noon-9 p.m. Sunday. (517) 853-8888.  
**Udon Sushi Bakery.** Korean cuisine. 134 N. Harrison Road, East Lansing. 5 p.m.-3 a.m. Monday-Saturday. (517) 332-5995.  
**Woody's Oasis.** Mediterranean cuisine. 1050 Trowbridge Road, East Lansing. 10 a.m.-10 p.m. Monday-Friday; 10 a.m.-9 p.m. Saturday; 11 a.m.-8 p.m. Sunday. (517) 351-1600.  
**Xiao China Grill & Lounge.** Asian fusion and sushi bar. 3415 E. Saginaw St., Lansing. 11 a.m.-9:30 p.m. Monday-Thursday; 11 a.m.-11 p.m. Friday-Saturday; noon-9 p.m. Sunday. (517) 580-3720.

See Dining Guide, Page 52



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**Champagne & Sparkling Wine Tasting** Nov. 18: 5:30-7:00 PM  
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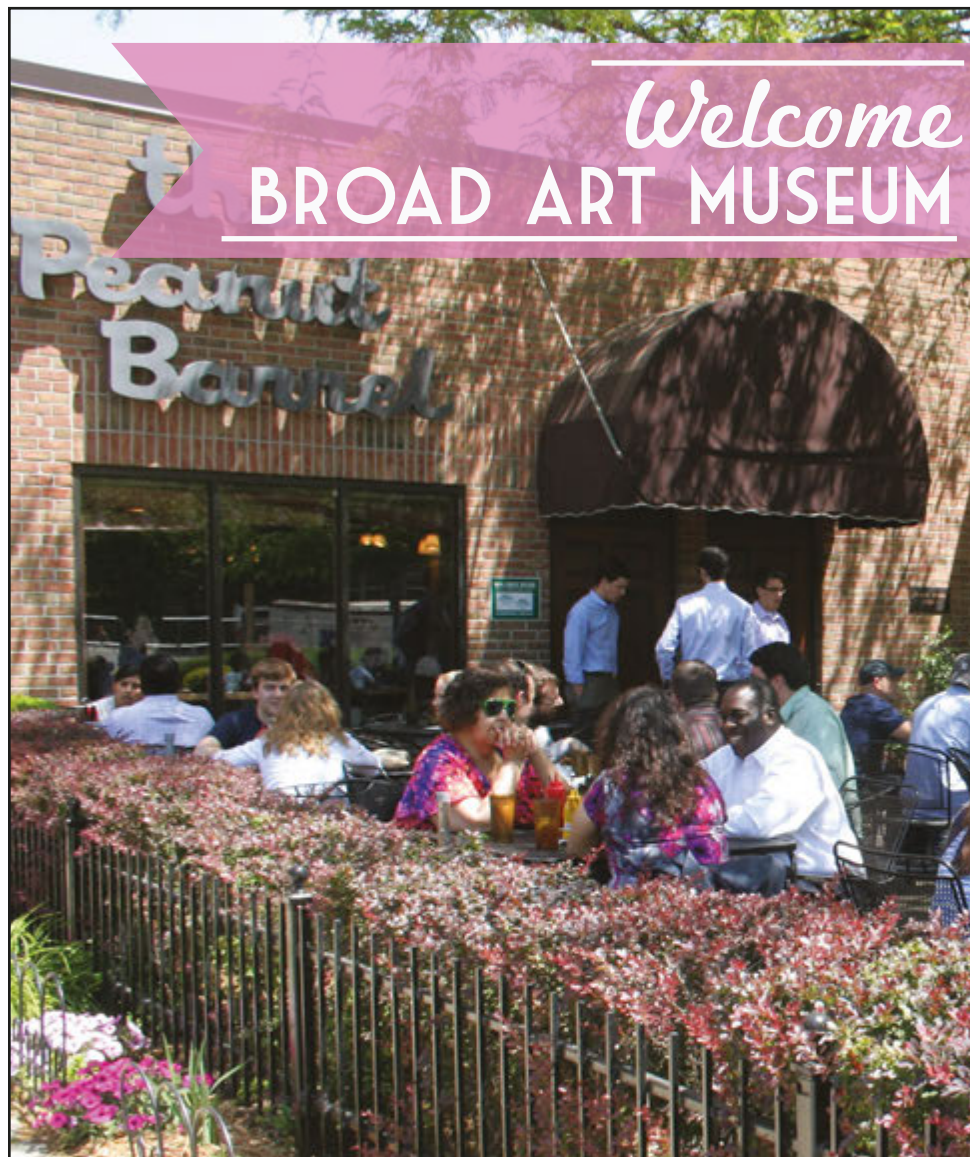
A & P Vintage Coffee Ad from 1954 from <http://www.lovevintage.com/797086024/vintage-coffee-ads>

# DININGGUIDE

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- FRANDOR SHOPPING CENTER** (5 minute drive) **Better Health Market.** Natural food store and café. 305 N. Clippert St., Lansing. 9 a.m.-8 p.m. Monday-Saturday; 11 a.m.-6 p.m. Sunday. (517) 332-6892.
- Big John Steak & Onion.** Sub sandwiches. 748 N. Clippert St., Lansing. 10 a.m.-10 p.m. Sunday-Thursday; 10 a.m.-11 p.m. Friday. (517) 203-0761.
- Jersey Giant.** Huge subs. 3019 E. Saginaw St., Lansing. 10 a.m.-2 p.m. Monday-Saturday; 11 a.m.-8 p.m. Sunday. (517) 351-1616.
- Kung Fu Szechuan.** Asian cuisine. 730 N. Clippert St., Lansing. 11:30 a.m.-10 p.m. Monday-Friday; noon-10 p.m. Saturday; noon-9 p.m. Sunday. (517) 333-9993.
- New Aladdin's.** Middle Eastern and Mediterranean fare. 300 N. Clippert St., Lansing. 10 a.m.-10 p.m. Monday-Saturday; 11 a.m.-8 p.m. Sunday. (517) 333-8710.
- Olga's Kitchen.** Greek and American food. 354 Frandor Ave., Lansing. 10:30 a.m.-10 p.m. Monday-Saturday; 11 a.m.-9 p.m. Sunday. (517) 332-2500.
- Panera Bread.** 310 N. Clippert St., Lansing. 5:30 a.m.-9 p.m. Monday-Saturday; 6:30 a.m.-8 p.m. Sunday. (517) 332-9183.
- Schwartz's Deli.** New York-style deli. 521 Clippert St., Lansing. 10 a.m.-7 p.m. Monday-Saturday; closed Sunday. (517) 332-1000.
- Ya-Ya's Flame Boiled Chicken.** 3011 E. Saginaw St., Lansing. 10:30 a.m.-9 p.m. daily. (517) 337-0420.
- EASTWOOD TOWNE CENTER** (7-minute drive) **Bar 30.** Eclectic American cuisine/nightclub. 2324 Showtime Drive, Lansing Township. 11 a.m.-midnight Sunday-Tuesday; 11 a.m.-2 a.m. Wednesday-Saturday. (517) 485-0030.
- Bravo.** American-Italian cuisine. 2970 Towne Center Blvd., Lansing Township. 11 a.m.-10 p.m. Monday-Thursday; 11 a.m.-11 p.m. Friday-Saturday; 11 a.m.-9 p.m. Sunday. (517) 485-3779.
- Mitchell's Fish Market.** Fresh seafood and more. 2975 Preyde Blvd.,

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# DININGGUIDE

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Lansing Township. 11 a.m.–11 p.m. Monday–Thursday; 11 a.m.–midnight Friday–Saturday; 11 a.m.–10 p.m. Sunday. (517) 482-3474.  
**PF Chang's.** Pan-Asian cuisine. 2425 Lake Lansing Road, Lansing Township. 11 a.m.–10 p.m. Sunday–Thursday; 11 a.m.–11:30 p.m. Friday–Saturday. (517) 267-3833.  
**Chapbook Cafe** inside Schuler Books & Music. Coffee, salads and sandwiches. 2820 Towne Centre Blvd., Lansing Township. 9 a.m.–9 p.m. Monday–Saturday; 10 a.m.–6 p.m. Sunday. (517) 316-7495.

**DOWNTOWN LANSING AREA** (10 minute drive)

**The Avenue Café.** Coffee, food and spirits. 2021 E. Michigan Ave., Lansing. 10 a.m.–midnight Monday–Friday; 9 a.m.–midnight Saturday; noon–5 p.m. Sunday. (517) 853-0550.  
**Capital City Grill.** Upscale American cuisine, inside the Radisson Hotel Lansing. 111 N. Grand Ave., Lansing. 6:30 a.m.–2 p.m./5 p.m.–10 p.m. daily. (517) 267-3459.  
**Grand Traverse Pie Co.** Sandwiches, soups

and authentic Michigan pie. 200 S. Washington Square, Lansing. 6:30 a.m.–8:30 p.m. Monday–Friday; 8 a.m.–8:30 p.m. Saturday; 10 a.m.–6 p.m. Sunday. (517) 316-0900.  
**Jerusalem Bakery.** Mediterranean food and grocery. 1456 E. Michigan Ave. 9 a.m.–8 p.m. Monday–Saturday, closed Sunday. (517) 485-9975.  
**Knight Cap.** Fine dining. 320 E. Michigan Ave., Lansing. 11 a.m.–10 p.m. Monday–Thursday; 11 a.m.–11 p.m. Friday; 5 p.m.–11 p.m. Saturday; closed Sunday. (517) 484-7676.  
**Lansing City Market.** Featuring the Waterfront Bar & Grille, Aggie Mae's Bakery, Sarge's Soup & Sandwiches, Shoua's Kitchen (Asian cuisine) and more. 325 City Market Drive, Lansing. Hours vary by store. (517) 483-7460.  
**Moriarty's.** American pub and grill. 802 E. Michigan Ave., Lansing. 11 a.m.–2 a.m. Monday–Friday; noon–2 a.m. Saturday; 4 p.m.–2 a.m. Sunday. (517) 485-5287.  
**Roma Bakery & Deli.** Authentic Italian lunch and more. 428 N. Cedar St., Lansing. 9 a.m.–6 p.m. Monday–Friday; 9

a.m.–5 p.m. Saturday. (517) 485-9466.  
**Soup Spoon Café.** Eclectic breakfast, lunch and dinner with full bar. 1419 E. Michigan Ave., Lansing. 7 a.m.–10 p.m. Monday; 7 a.m.–10 p.m. Tuesday–Thursday; 7 a.m.–midnight Friday; 8 a.m.–midnight Saturday; closed Sunday. (517) 316-2377.  
**Tavern on the Square.** Small plates, full bar. 206 S. Washington Square, Lansing. 11 a.m.–2 a.m. daily. (517) 374-5555.  
**Troppo.** Casual upscale dining, full bar. 120 N. Washington Square, Lansing. 11 a.m.–10 p.m. Monday–Thursday; 11 a.m.–11 p.m. Friday; 4 p.m.–11 p.m. Saturday; closed Sunday. (517) 371-4000.

**MEDIUM DRIVE** (10-25 minute drive)  
**bd's Mongolian Barbeque.** Build your

own meal. 2080 W. Grand River Ave., Okemos. 11 a.m.–10 p.m. Monday–Thursday; 11 a.m.–11 p.m. Friday–Saturday; 11 a.m.–9 p.m. Sunday. (517) 347-3045.  
**Cancun Mexican Grill.** Multiple locations: 1754 Central Park Drive, Meridian Township, (517) 347-8114.; 2398 Jolly Oak Road, Okemos, (517) 347-3510. 11 a.m.–10:45 p.m. Sunday–Friday; 11 a.m.–10:30 p.m. Saturday.  
**Coffee Barrel.** Gourmet coffee, brewing with 100 percent Arabica beans. 8 a.m.–6 p.m. Monday–Friday; 9 a.m.–3 p.m. Saturday; closed Sunday. 2237 Aurelius Road, Holt. (517) 694-9000  
**Copper.** Casual upscale fare in the Walnut Hills Country Club. 2874 Lake Lansing Road, East Lansing. 11 a.m.–9 p.m. Monday–Wednesday; 11

a.m.–10 p.m. Thursday–Saturday; 11 a.m.–2 p.m. Sunday. (517) 332-1080.  
**Deluca's Restaurant & Pizzeria.** Italian and American fare, award-winning pizza. 2006 W. Willow St., Lansing. 11 a.m.–10 p.m. Monday–Thursday; 11 a.m.–10:45 p.m. Friday–Saturday; closed Sunday. (517) 487-6087.  
**Dusty's Cellar.** Intimate gourmet menu, extensive wine list. 1839 Grand River

Ave., Okemos. 11 a.m.–10 p.m. Monday–Saturday. (517) 349-5150.  
**The English Inn.** Beautiful scenery, classical menu. 677 S. Michigan Road, Eaton Rapids. 11:30 a.m.–1:30 p.m./5 p.m.–9 p.m. Monday–Thursday; 11:30 a.m.–1:30 p.m./5 p.m.–10 p.m. Friday; 5 p.m.–10 p.m. Saturday; 1 p.m.–7 p.m. Sunday. (517) 663-2500.

**Falsetta's Casa Nova.** Italian and American fare. 138 S. Waverly Road, Lansing. 11 a.m.–11 p.m. Monday–Friday; 11 a.m.–midnight Saturday; closed Sunday. (517) 323-9181.  
**Fork in the Road.** Creative American artisan diner. 2010 W. Saginaw St., Lansing. 11 a.m.–9 p.m. Tuesday–Saturday; 10 a.m.–2 p.m. Sunday; closed Monday. (517)

580-3556.  
**Gracie's Place.** Gourmet lunch and dinner selections. 151 S. Putnam St., Williamston. 11 a.m.–4 p.m. Monday; 11 a.m.–9 p.m. Tuesday–Wednesday; 11 a.m.–10 p.m. Thursday–Saturday; closed Sunday. (517) 655-1100.  
**Leo's Spirits & Grub.** Burgers, pizza and roasted chicken. 2085

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## DININGGUIDE

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W. Grand River Ave., Okemos. 11 a.m.-midnight Monday-Saturday; noon-midnight Sunday. (517) 349-1100.

**Lou & Harry's Sports Bar & Grill.** 16800 Chandler Road, East Lansing. 9 a.m.-2 a.m.

Tuesday-Saturday; 9 a.m.-midnight Sunday-Monday. (Second location: 4749 Central Park Drive, Okemos). (517) 351-0899.

**Maru Sushi.** Pan-Asian cuisine. 5100 Marsh Road, Okemos. 11:30 a.m.-2:30 p.m./4-9:30 p.m. Monday-

Thursday; 11:30 a.m.-9:30 p.m. Friday-Saturday; 4 p.m.-9 p.m. Sunday. (517) 349-7500.

**Red Cedar Grill.** Upscale American eclectic. 150 E. Grand River Ave., Williamston. 11 a.m.-9 p.m. Monday-Wednesday; 11 a.m.-10 p.m. Thursday; 11 a.m.-11 p.m. Friday-Saturday; noon-8 p.m. Sunday. (517) 655-3766.

**Stillwater Grill.** Seafood,

steaks and more. 3544 Meridian Crossings Drive, Okemos. 11 a.m.-10 p.m. Monday-Friday; 3 p.m.-10 p.m. Saturday; 3 p.m.-9 p.m. Sunday. (517) 349-1500.  
**Sweetie-Licious.** Breakfast, lunch and award-winning pie. 108 North Bridge St., DeWitt. 6:30 a.m.-6:30 p.m. Monday-Friday; 8 a.m.-3 p.m. Saturday; closed Sunday. (517) 669-9300.

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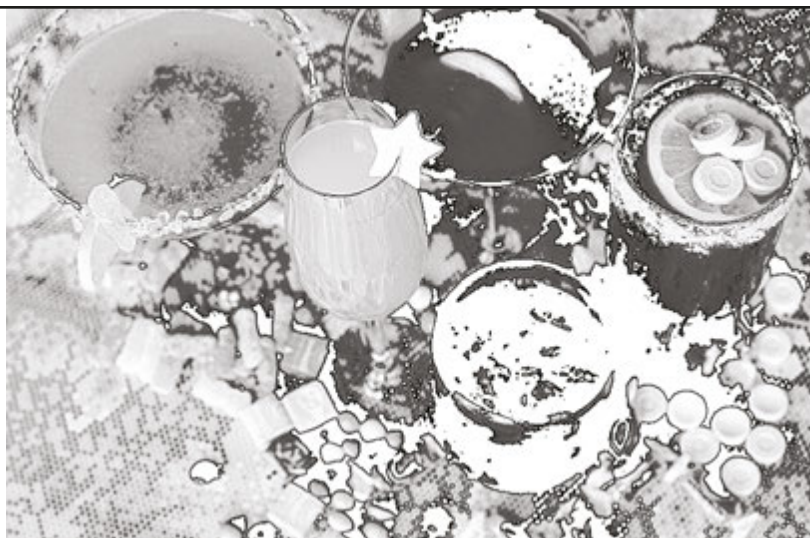
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