

Video shows the construction of a museum in a minute

Yesterday inaugurated the new Whitney Museum in Manhattan

Saturday, May 2, 2015 - 12:00 AM

NEW YORK - Finally, after four years of construction, the Whitney Museum of American Art opened yesterday to receive their old and new fans in his new home: a bright and asymmetric structure of steel and glass with stunning views of the skyscrapers and Hudson River in the vibrant Meatpacking District of Manhattan.

The building of 422 million, designed by Italian Renzo Piano, changes the concept of museum. Its 20,400 square meters (220,000 square feet), including more than 1,600 square meters (18,000 square feet) free structural columns and 1,200 square meters (13,000 square feet) of galleries in outdoor terraces, representing twice its former headquarters in the Upper East Side. That translates into more space for 22,000 pieces of its permanent collection, most galleries for temporary exhibitions, more activities and, for the first time, space for a study center of art, a forum of 170 seats and a school with classrooms class most advanced.

The Whitney opened with an exhibition that will serve to present the spacious and luminous structure of the museum and its permanent collection depth.

The exhibition "America is Hard to See" (or "Hard to see USA") takes its name from a poem by Robert Frost and gathers 650 works by 400 artists from 1900 to the present, filling each of the eight floors of the building. Almost a quarter of the pieces have not been seen or have not been exposed for decades and more than 150 are debuting.

Industrial perhaps best described as modern, the building is an eccentric mix of shapes and angles with many panoramic windows that run from ceiling to floor.

In an interview with Donna De Salvo, the chief curator of the museum, who worked closely with the architectural team, he chatted animatedly about the opportunities of design for "new stories about what we think of American art".

The museum has raised about \$ 760 million, including 225 million for its endowment.

What changes everything is the space, De Salvo said. "We had adequate space in our previous installations to take advantage of everything we can offer."

Now there are two floors for its permanent collection, two other floors and lobby for temporary exhibitions. Even the elevators were specially designed pieces by artist Richard Artschwager.

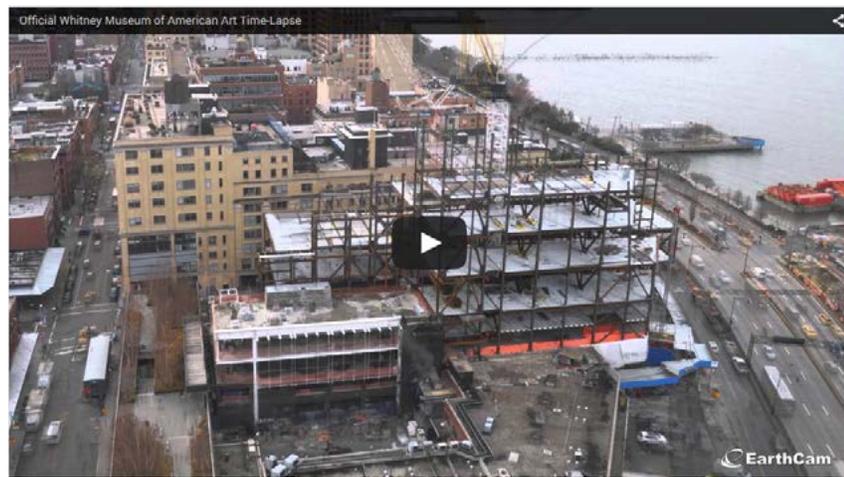
Except believes that the artists will be inspired by new spaces "and reinvent again and again." They will set up according to the needs of how artists and curators work, he said. The floors are packed so that they can present performances and installations. Grid ceilings allow the walls and the works can be presented in múltiples configuraciones.

The gallery without columns, the size of a football field, can accommodate one or multiple exposures. Four outdoor terraces provide the perfect space for sculpture, installations, screenings and live performances, besides leading to the neighborhood and the fashionable restaurants in the area with luxury apartment buildings, shops and nightclubs. Chelsea area, full of galleries, is north, south and Greenwich Village.

Adjacent to the east with the High Line elevated park and the Hudson River Park to the west, the Whitney serves as "a metaphorical bridge between two spaces," the museum director Adam Weinberg said. Metal stairs connect the terraces on three floors, steps from the roofs of the lower buildings.

People walking by the High Line 2.3 kilometers (1.45 miles) can see part of the museum's conservation laboratory and the packing area.

"You can see the art move around the building and that gives you a sense of the process of what happens behind the scenes," Weinberg said. "The idea is to link the process of art to the museum, to reveal what happens inside."



The inaugural exhibition in the gallery begins with a presentation lobby precursor Museum, the Whitney Studio Club in Greenwich Village, and it was founded in 1930 by the heiress and sculptor Gertrude Vanderbilt Whitney. The museum migrated north over the years, reaching its third site in 1966, the building designed by Marcel Breuer on Madison Avenue that is now on loan to the Metropolitan Museum of Art.

The exhibition continues upstairs and descends chronologically, presenting works in 23 “chapters”, each named after a piece. A section called “Music, Pink and Blue,” a painting by Georgia O’Keefe, reviews the artistic creation of the 1920s when artists tried to record the feeling and the feeling of the music in his works. Another section discusses the activism of artists in the 1930s.

Each section presents works from multiple disciplines: painting, photography, video, installation and drawing, because “it is a much more accurate picture of how artists work,” De Salvo said.

A major exhibition of Frank Stella occupy the entire fifth floor at the end of the year.

“I love the connection with the city,” said Laurel Emery on the building when going down the High Line with Jim Kegley.

The two builders Atlanta said they loved how design interacts with the surrounding architecture.

“It’s very accessible, attract many people,” Kegley said.

[Time-Lapse courtesy of EarthCam](#)

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