



often end up looking like makeshift bazaars where art exhibitions, rather than beckoning, are subsumed into the main function of the space (see IBM Japan, pp. 189-90). Without carving out a separate place for art, virtually the entire main concourse where the Tinguely and LeWitt are on permanent display is designated as the H. and W. Bechtler Gallery. Because the area was always planned as a gallery, 14-foot-square wall niches with appropriate art lighting were designed for the ongoing exhibition activity.

Andreas Bechtler and his team (which included Michael Verruto, Hesta Properties' Vice-President, and a trained architect with great enthusiasm for contemporary art) clearly defined their aim to continue the Bechtler family legacy of patronage by creating a climate where "works of first importance" have an opportunity to develop and eventually be "integrated into society."⁸ They have planned an ongoing program of acquisitions, exhibitions and education.

The initial Bechtler Gallery presentations were organized by Curators' Forum, a team of former professional museum personnel based in Charlotte. Fully illustrated catalogues with essays by independent critics of note were published and a series of free lectures were given.⁹ The first presentation, "LeWitt, Tinguely, Peart: Counterbalance,"¹⁰ (September 6, 1991 to March 20, 1992) was devoted to introducing these artists to the public. LeWitt's assistants executed two of his early wall drawings that had never been publicly shown before, and models and drawings for the Tinguely fountain elaborated on the featured works.¹¹

The second presentation (May 1, 1992 to January 24, 1993) was "RSVP: Six Artists Respond," a group exhibition of temporary installations by young artists whose concept suggested a dialogue with the LeWitt and Tinguely. Proposal requests were directed to a list of eighty artists culled from a national search

conducted by Curators' Forum. Of the thirty responses, principals from Hesta and Curators' Forum chose six entries. Rather than avoiding the unknown, the company challenged the commonly held belief that art and risk are incompatible in the corporate domain. The result was an intelligent assemblage of installations by promising young artists, all of whom work within the expanded vernacular of today, using sound, photography, impermanent and unorthodox materials and site specificity, to explore a range of concepts including women's issues, personal and local histories and ecological concerns. Lou Mallozzi, a promising Chicago sound artist who employs digital audio playback units, contributed *The Continuing History of Rain: Triptych*, one of the most challenging pieces in the exhibition.

Mallozzi explained his own response to the space, the LeWitt and the Tinguely: "What started to evolve was the notion of utilizing the Tinguely in two basic ways. One, to possibly record it or use some