

Quincy Street façade will likely remain intact. Piano has not yet begun his work, city review boards have not considered it, and so any speculation about the building's final looks would be just that.

While the building is under reconstruction, the museums will maintain a public presence with an exhibition—perhaps of their greatest hits—probably in the Sackler galleries. That state of affairs will prevail until the overhaul of 32 Quincy Street is complete, which Lentz hopes to see in 2011 or 2012. Everything else will go into storage. Paintings, ceramics, clocks, silver vessels, bronzes, furniture, et cetera, will

move in part to a commercial art-storage facility now being built in neighboring Somerville and in part to an interim museum site, along with most of HUAM's staff of 250. This facility will also function temporarily as a public museum for modern and contemporary art.

The location of the interim site had not been published as this issue went to press. Lentz has considered at least 25 potential sites, in Boston, Cambridge, and Allston. Some existing Allston edifice will get the nod. A strong possibility, Lentz said in an

interview, is a 75,000-square-foot building on Soldiers Field Road, on the Allston-Brighton line, formerly bank offices and now owned by Harvard. The building has things to recommend it for the museums' purposes, but is far removed from the heart of the proposed new Allston campus, a disadvantage.

A permanent second site presumably will be part of the cultural complex in the new campus. A committee chaired by associate provost for the arts and humanities Sean Buffington is now discussing creating a museum facility in Allston to provide space for several University collections. Members include Lentz, John Megan, director of the Office for the Arts, Robert Orchard, director of the Loeb Drama Center, Watts professor of music Kay Shelemay, and William Fash, Bowditch professor of Central American and Mexican archaeology and ethnology and Howells director of the Peabody Museum.

The permanent second site will become Harvard's museum of modern and contemporary art. (Its spaciousness will enhance Harvard's ability to add such art, much of which is huge, to its collection; adequate exhibition space is a sine qua non for donors.) The date of the new museum's completion is highly conjectural: perhaps a decade or more hence.

This site will also contain offices for HUAM's noncuratorial staff, the Center for the Technical Study of Modern Art, a multipurpose study center, a satellite of the Straus conservation center, and the museums' major loading facility.

Lentz's predecessor as director, James Cuno, strove to hatch a two-building satellite museum in the Riverside area of Cambridge along Memorial Drive (see "Riverside Rezoned," January-February 2004, page 63). One of its parts would have housed modern and contemporary art, the other the collections in the Sackler. That museum's architect was Renzo Piano. The neighbors shot down the low, wood-and-glass complex he proposed, and Harvard eventually struck a multi-part agreement allowing it to build 250 beds of housing for affiliates on the site instead.

When Cuno's plans were torpedoed, Piano's attention was turned to the rehabilitation of the Quincy Street building. When Lentz became director in Novem-

VOICES John Simon

Critic John Simon '46, Ph.D. '59, celebrated for his acerbic reviews in *New York* magazine—"For better or for worse, I think of myself as a highbrow"—visited Cambridge in December to discuss three recently published volumes of his collected criticism, on theater, film, and music (*Applause Theatre and Cinema Books*). Here are some of his remarks, made during a presentation at the Harvard Coop:



PETER NORTH

"If you like eight out of 10 things that you have to review, then you are not a critic. Then you should work for the Salvation Army."

"The 'death seat' is the seat next to the critic, the person who gets dragged to the theater with the critic and doesn't get the satisfaction of getting even with the damn thing afterward."

"Even ferocious writing is a love of writing."

"I think it is good for a writer to be in love a lot, which I was."

"I am very grateful—very grateful—that I started out in life as a poet."

"In the Balkans, we're tough cookies. We don't have thin skins and we don't try to be nice to everyone."

"I think the critic has to do the teacher's job. He has to keep teaching. Since most students, let's face it, are ordinary students, it is very important for teachers to be good for ordinary students."

"Sondheim still stands out as a peak over the hills and valleys of the rest."

"Everybody needs to be a critic, since the world is such a mess."

"I think there's always one good movie out of 200, and if you happen to see the one without seeing the other 199, then you are ahead of the game."

"Actors have to take their lumps, and if critics are their lumps, then that's how it is."