

# The New York Times

Founded in 1851

ADOLPH S. OCHS, *Publisher 1896-1935*  
 ARTHUR HAYS SULZBERGER, *Publisher 1935-1961*  
 ORVIL E. DRYFOOS, *Publisher 1961-1963*  
 ARTHUR OCHS SULZBERGER, *Publisher 1963-1992*

ARTHUR OCHS SULZBERGER JR., *Publisher*

JOSEPH LELYVELD, *Executive Editor*  
 JOHN M. GEDDES, *Deputy Managing Editor*

*Assistant Managing Editors*  
 SOMA GOLDEN BEHR    ANDREW ROSENTHAL  
 TOM BODKIN            ALLAN M. SIEGAL  
 MICHAEL ORESKES     CRAIG R. WHITNEY

GAIL COLLINS, *Editorial Page Editor*  
 PHILIP TAUBMAN, *Deputy Editorial Page Editor*

JANET L. ROBINSON, *President, General Manager*  
 SCOTT H. HEEKIN-CANEDY, *Senior VP, Circulation*  
 JYLL F. HOLZMAN, *Senior VP, Advertising*  
 MARC Z. KRAMER, *Senior VP, Production*  
 DENISE F. WARREN, *Senior VP, Planning*  
 LIAM J. CARLOS, *VP, Chief Financial Officer*  
 ALYSE MYERS, *VP, Marketing Services*  
 JAY I. SABIN, *VP, Labor Relations*  
 DENNIS L. STERN, *VP, Human Resources*  
 MICHAEL G. WILLIAMS, *VP, Chief Information Officer*

THOMAS K. CARLEY, *President, News Services*

## Art, Industry and Beacon

The affinity of art and industry is familiar news by now. American industry built on a scale that artists have come to love, and it's now a commonplace in American cities to see manufacturing districts reborn as places where the only thing being manufactured is art. Never mind that an artist's work resembles that of the solitary inventor more than the bustle of a crowded 19th-century factory, or that what matters most is often the raw space of factory buildings, not the memory of the work and the people who once filled them.

These are the kinds of thoughts that come to mind while walking through the immensity of Dia's new museum in the Hudson River city of Beacon. At Dia:Beacon the affinity of art and industry is taken to its logical conclusion. Nabisco workers once ran printing presses under the north light thrown by what seems like miles of skylights. They are gone, replaced by visitors who are dwarfed by the building and the art, which seem made for each other.

Some minimalist art, especially of the grand dimensions shown at Dia:Beacon, can hardly be called minimalist at all. When you first confront Richard Serra's "Torqued Ellipses" or Michael Heizer's "North, East, South, West" — enormous, brooding concavities of steel — they seem to be as much about the power to make art, about the re-

sources needed to fabricate it, as they are about the impact of the finished piece. But then you come across the actuality. Walking through Mr. Serra's ellipses in the shifting light or standing before Mr. Heizer's yawning voids, it's almost impossible not to feel the industrial urge behind the works. They radiate an astonishing productive energy, as the factory must have years ago.

All those workers at the Nabisco plant would once have spilled out at day's end, into the city of Beacon. Like most cities with industrial skeletons, Beacon had, until recently, seen better days. Dia:Beacon could easily have created a "day tourism" that benefited only a small number of residents and alienated many. But the city has worked closely with the museum from the beginning and with an environmental group called Scenic Hudson to redevelop an abandoned industrial waterfront.

The goal has been to reimagine that waterfront according to the expressed needs of Beacon's diverse residents, rather than the necessities of the market, to extend the community's reach all the way to the water instead of denying access with high-end properties. To visit Beacon now is to visit a place where something more ambitious than commercial desire is beginning to win out, where the productive energy of the future looks promising.