

Inside Art

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Vezzoli's 'Trinity'

The Italian artist Francesco Vezzoli has made a career out of masterminding spectacles. There was the time at the 2005 Venice Biennale when he created an old-fashioned movie theater with pea-green velvet seats where he showed his raunchy four-minute fantasy trailer for a "remake" of Gore Vidal's 1979 film "Caligula," starring Courtney Love, Benicio del Toro, Milla Jovovich and Helen Mirren. Or when he transformed the Gagosian Gallery on 21st Street in Chelsea two years ago into a kind of Gothic church, where he displayed digital copies of old master Madonna and child paintings, each with the faces of supermodels from the late 1970s and '80s — Christie Brinkley, Cindy Crawford, Naomi Campbell — set in heavy gold frames that drooped at the bottom, Salvador Dali-like.

Now fans and foes can ready for a trilogy of fantastical exhibitions under the umbrella title "The Trinity." In May there will be "Galleria Vezzoli," at the Maxxi, the national museum for contemporary art in Rome; in the fall "The Church of Vezzoli," at MoMA PS 1 and in the fall and

winter, "Cinema Vezzoli," at the Museum of Contemporary Art in Los Angeles.

"They are three separate but related exhibitions examining different aspects of his work," said [Giovanna Melandri](#), the president of [Maxxi](#), adding that its futuristic building, designed by Zaha Hadid, will be transformed into an overdecorated 1800s-style museum that will display 15 years of Mr. Vezzoli's work. Perhaps even more ambitious will be a reconstructed Romanesque-style church from Pisticci, a small town in Southern Italy.

The church will be dismantled and transported by boat to PS1, where it will be rebuilt in the courtyard. "It's nearly 50 by 35 feet," said Klaus Biesenbach, the director of PS1, who estimates that it will take a month and a half to install. Inside the church will be a program of performances and videos. The Museum of Contemporary Art in Los Angeles will explore Mr. Vezzoli's passion for European cinema and Hollywood stardom.

"Each museum is doing one-third of the trinity," Mr. Biesenbach said. "All together it is a single conceptual art project."

