



CITY OF BEVERLY HILLS STAFF REPORT

Meeting Date: April 1, 2014

To: Honorable Mayor & City Council

From: Nancy Hunt-Coffey, Assistant Director of Community Services

Subject: Recommendation by Fine Art Commission/ Fine Art Liaison Committee (Bosse and Gold) to commission a sculpture by Carol Bove to be placed in the northeast corner of the Rodeo to Beverly block of Beverly Gardens Park

Attachments:

1. Memo from FAC Chair Sandy Pressman and FAC Commissioner Alan Kaye requesting liaison approval of Bove sculpture and liaison notes
2. Proposed placement for Bove Sculpture
3. Letters of support and images of other Bove installations
4. Bio and CV for Ms. Bove
5. Articles about Ms. Bove's work
6. Renderings of proposed sculpture commission

INTRODUCTION

The Fine Art Commission and the Fine Art Commission liaisons (Mayor Bosse and Vice Mayor Gold) recommend the commission of a sculpture by American artist Carol Bove. This piece would be placed in the northeast corner of the Rodeo to Beverly block of Beverly Gardens Park. Staff seeks City Council's direction on whether to proceed with the purchase and installation of the sculpture.

DISCUSSION

One of the charges of the Fine Art Commission is to select public art for the City using monies from the Fine Art Fund which can only be used for art related purposes. The Commission seeks to commission a sculpture by Carol Bove which is in her steel glyph series. Please see attachments for photographs of Ms. Bove's other glyph sculptures. Carol Bove is an American artist and sculptor whose work has been installed and shown in prominent national and international museums and outdoor venues. The proposed piece would be made of white powder coated steel. These are the same materials that are used for outdoor equipment, such as park benches and picnic tables. As a result, the expectation is that the piece will be very durable, even with interaction from the public, and that protective measures will not be required. Additionally, maintenance of

Meeting Date: April 1, 2014

the piece should be minimal. There have been no issues with vandalism or maintenance reported with Ms. Bove's other outdoor installations.

The artist has given two possible renderings of the piece, one which measures approximately 78" x 100" and the other 100" x 100". These renderings are attached. A piece of this size falls within the same general dimensions as other works by Ms. Bove in the glyph series. The Fine Art Commission recommends that as long as the piece conforms to these general dimensions, that the artist be allowed the license to select the work that best suites the site. Staff has examined these dimensions and determined that a piece of this size would not have an impact on The Art Show. Additionally, this piece would complement Kusama's *Hymn of Life*, Paine's *Erratic* and Plensa's *Untitled*, and would further the goal of developing the sculpture garden concept, which has been discussed with the City Council in the past.

The piece would be part of Bove's glyph series. As described by the David Zwirner Gallery, a glyph "...denotes an element of writing or an individual mark that combined with other individual marks contributes to the meaning of what is written. A glyph, in other words, is the smallest complete unit of a written language."

The proposed location for the piece is in the northeast corner of the Rodeo to Beverly block of Beverly Gardens Park. To settle on this location, the Fine Art Commission followed the process laid out by Vice Mayor Gold at the February 18, 2014 City Council study session. A site visit to the proposed location was held with representatives from the Fine Art Commission and the Recreation and Parks Commission. At a subsequent Recreation and Parks meeting, the proposed placement of the Carol Bove sculpture was approved with a 3-to-2 vote. The proponents were supportive of placement in this location, contingent upon receiving the renderings and dimensions of the piece. These renderings were subsequently shared with the Recreation and Parks Commission at their March meeting. The dissenting votes felt that the piece was not appropriate for the park.

FISCAL IMPACT

The cost to commission the Bove glyph will not exceed \$235,000, including creating the piece, crating, shipping, creating a base, installing and providing appropriate lighting. Should the City Council wish to pursue the commissioning of this piece, staff will return to a formal session of City Council to execute a contract with the gallery that represents Ms. Bove.

It should be noted that all costs for acquisition, installation and location of these pieces would come from the Fine Art Fund. The Fine Art Fund is generated from developer related fees and can only be spent for fine art related purposes. The balance of the Fine Art Fund as of 3/13/14 was \$1,288,208.84.

RECOMMENDATION

That the City Council concur with the liaison recommendation of commissioning a steel glyph by artist Carol Bove to be installed on the northeast corner of the Rodeo to Beverly block of Beverly Gardens Park.


Nancy Hunt-Coffey
Approved By

Attachment 1



CITY OF BEVERLY HILLS
COMMUNITY SERVICES DEPARTMENT

MEMORANDUM

TO: Vice Mayor Lili Bosse
Councilmember Julian A. Gold M.D.

FROM: FAC Chair Sandy Pressman and FAC Commissioner Alan Kaye

DATE: February 27, 2014

SUBJECT: Request for approval of Bove sculpture

The Fine Art Commission is excited to recommend the purchase and commission of a unique sculpture by the renowned artist, Carol Bove.

Since she started exhibiting in the late 1990s, Bove's work has been the subject of solo exhibitions at prominent venues. Born in 1971 in Geneva to American parents, Bove was raised in Berkeley, California and studied at New York University. The artist is co-represented by David Zwirner in partnership with Maccarone in a unique model in which the two galleries collaborate to help Bove realize future projects and exhibitions both in the United States and abroad.

Having received a letter of support from Ann Philbin, Director and Aram Moshayedi, Curator of the Hammer Museum, we would like to highlight the following:

"Having had the first-hand opportunity to experience Bove's large-scale projects and monumental sculptural installations in recent solo exhibitions at the Museum of Modern Art in New York, the Horticultural Society of New York, the Blanton Museum of Art in Austin, and the Institute of Contemporary Art in Boston, it is clear that she is an artist of incredible importance and one of the leading voices in American sculpture today. Bove is a distinct and notable voice within a generation of female sculptors. Her work is matched in quality and skill to artists like Roxy Paine, Tony Smith, and Yayoi Kusama whose iconic contributions to the City of Beverly Hills public art program have become an important part of the city's identity as a cultural leader at the forefront of difficult and intellectually challenging art.

The Fine Art Commission's support of Bove's practice, which is defined by formal elegance and a critical reassessment of modernist abstraction, maintains the rigor of the city's history of commissioning artists who are at the forefront of their field and who have made, or who are continuing to make, significant contributions to the history of art. By having solo exhibitions of her work in the world's most renowned institutions, as well as being included in such international group exhibitions as the 54th Venice Biennale, Bove's work has been understood to be part of the same context and historical lineage as the long list of artists supported to date by the Fine Art Commission."

This unique glyph has an organic and minimalist appearance that is the result of a process whereby flat steel strips are gradually passed through contoured rolls that shape them into tubular forms. Bove refers to her glyphs as a means to, "...denote an element of writing or an

City Council Liaison Meeting
Request for approval of Bove sculpture
February 27, 2014

individual mark that combined with other individual marks contributes to the meaning of what is written.”

The artist has agreed to commission an original piece of art for a price between \$150K-200K inclusive of a \$20,000 non-reimbursable deposit. This does not include the base, lighting and shipping. We estimate these costs will not exceed \$15K.

The sculpture should not require any special maintenance as it is all-weather construction and built for outdoors. The sculpture should not require any special protection. Glyphs have been displayed in public venues with no issues regarding heat retention or safety. Maintenance requires occasional wiping with a soft cloth.

We’ve included the recommendation for placement of the sculpture between Beverly Dr. and Rodeo in the north east quadrant as approved by both the Fine Art Commission and the Recreation and Parks Commission.

The Fine Art Commission has worked diligently reviewing artists for inclusion in the City’s art collection, and with great enthusiasm requests your approval.

Council Liaison Meeting
REQUEST FOR APPROVAL OF BOVE SCULPTURE
February 27, 2014
4:00pm to 5:00pm

In attendance: Lilli Bosse, Vice Mayor; Dr. Julian Gold, Councilmember; Steven Zoet, Director of Community Services; Nancy Hunt-Coffey, Asst. Dir. of Community Services, City Librarian; Sandy Pressman, Chair of the Fine Art Commission; Alan Kaye, Fine Art Commissioner; Robbie Anderson, Chair of the Recreation & Parks Commission; Susan Gersh, Recreation & Parks Commissioner; Francis Bilak, Recreation & Parks Commissioner; Brad Meyerowitz, Patty Acuna and Aida Thau, supporting staff for the FAC.

The meeting convened at 4:05 pm.

- During public comments Robbie Anderson went on record as a private citizen acknowledging what a good job the Fine Art Commission (FAC) has done with the maintenance and restoration of the public art, especially with *Celluloid*. He also pointed out that *Celluloid* was not an art piece installed by the FAC and since the restoration was done with FAC funds, now we have a precedent and the next piece that should be restored is the fabulous fountain on the corner of Wilshire Blvd. and Santa Monica Blvd. He stated that the fountain is in very bad shape. The name of Robbie Anderson's grandmother is on the base of the fountain and he would like to see the FAC restoring this fabulous piece with the FAC funds.
- Dr. Gold, Councilmember, requested that the meeting focus on discussion of request for approval of Bove sculpture.
- Susan Gersh, Recreation and Park Commissioner, reported that it is too hard for R&PC to approve a designated area of the park to a piece of art that they have not seen in a rendition. She requested to the FAC to provide a rendition, drawing and/or a model of the proposed art work and indicate the actual dimensions.
- Sandy Pressman, Fine Art Commission Chair, reported that the FAC is following the same process that is stated on the FAC obligation. Every year the FAC has a priority exercise and if the work presented meets the criteria they decide to proceed. *Prudence*, the art piece by Carol Bove presented in the priority exercise. This particular piece was sold so the FAC wants to commission a piece similar in style and dimensions as *Prudence* to be purchased for the City. The FAC has a good relationship with the gallery that represents Bove and they would make drawings available with the 20K non-refundable deposit but they will not provide a model.
- Alan Kaye and Sandy Pressman informed this working committee that all Bove's glyphs (sculptures of elements of writing or marks) are made from powder coated steel rolls contoured into a tubular shape. They are unique and organic art pieces that can be appreciated from any angle. They are accessible art, understandable and they are a fabulous complement to the existing sculptures in the Beverly Hills Sculpture Garden. Sandy and Alan also reported that curators from LACMA, Hammer Museum, Highlight Art and the Ovitz family art collection (largest private art collection in the country), sent letters supporting the purchase of Carol Bove's artwork. This artist is growing in stature all over the world.

- Lili Bosse, Vice Mayor, asked if the sculpture would need protection. Sandy Pressman reported that this sculpture will not need protection. There is a similar sculpture by Bove installed in New York City with a reported 12,000 tourists admiring the art piece they have not had any incidents of people climbing over it. The glyph would be secured to a cement base sunk into the ground and the piece would be connected to the base appearing to be resting on the ground. The cost for this art piece is 150K-200K plus an additional 35K for lighting, crating, shipping and deposit. FAC funds will cover the cost of purchase, installation and maintenance.
- Steve Zoet, Director of Community Services, expressed his concern that we might be tapping to the limits of electrical sources to the part of the park proposed for installation of this piece. He suggested to study electrical capabilities of this location.
- Francis Bilak, Recreation and Parks commissioner, reminded this committee that R&PC voted 3-1 qualifying approval for this art piece based upon presentation of sketch with dimensions and description of the art. She also expressed concern that children could get caught on the art sculpture if they attempted to climb on it. Nancy Hunt-Coffey assured the committee that the FAC will show the piece to Risk Management.
- Dr. Gold also expressed concern regarding the impact of this purchase with the FAC funds. Sandy Pressman and Nancy Hunt-Coffey assured this committee that the purchase of new art for the City is not a rushed process and the purchase of this piece does not deplete the FAC fund.
- Lili Bosse expressed her enthusiasm towards the purchase of Carol Bove's glyph.
- Dr. Gold requested that the FAC provides all the information pertinent to the proposed piece of art: name of the piece, what it's about, dimensions, drawings and all discussed information to R&PC. Once all commissions get on the same page then we can proceed to present the proposal to City Council.

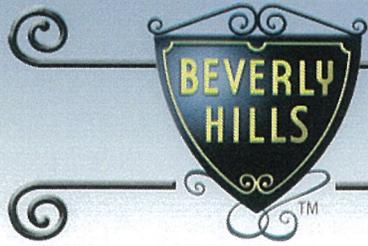
The meeting was adjourned at 5:03 pm.

Attachment 2



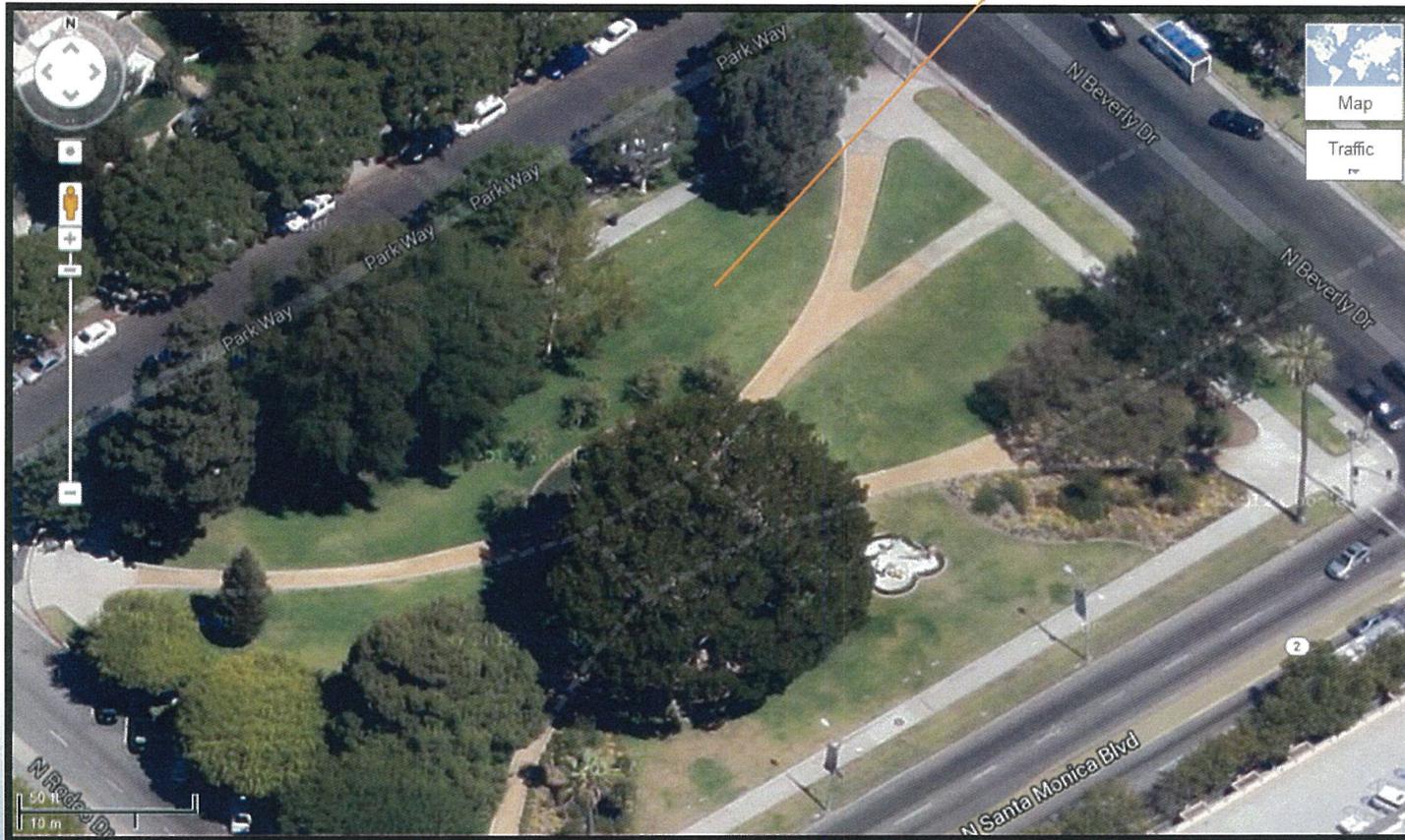
Fine Art Commission

**PROPOSED PLACEMENT
FOR BOVE SCULPTURE**



Fine Art Commission

Proposed location



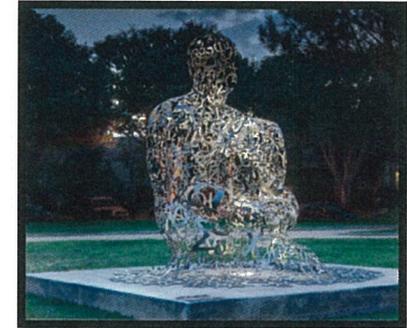
Aerial view 1



Fine Art Commission



Plensa



Kusama



Roxy Paine



Aerial view 2



Fine Art Commission



Photo of proposed location. View from Beverly Drive looking West.



Fine Art Commission



Photo of proposed location. View 1 from Park Way looking South.



Fine Art Commission

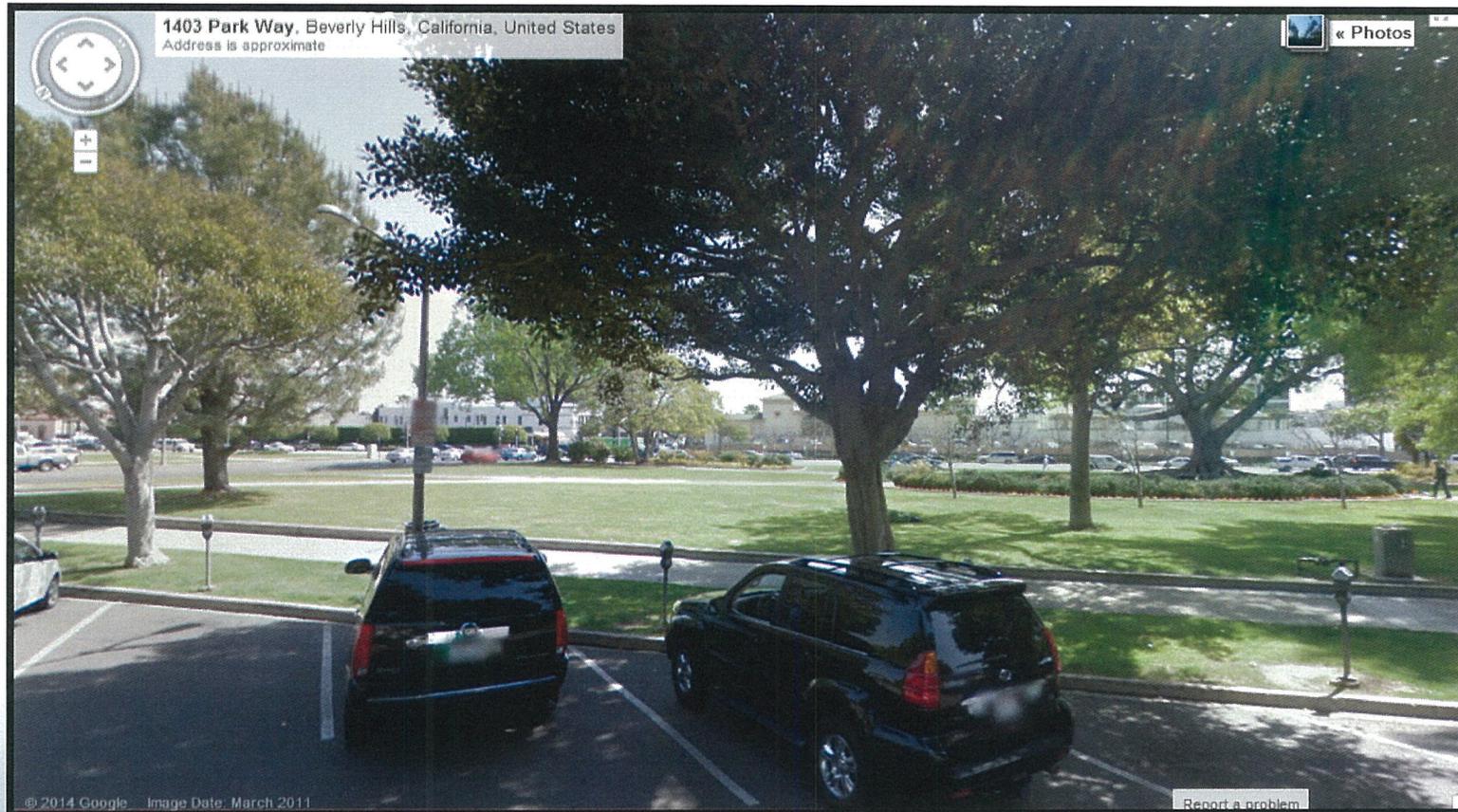


Photo of proposed location. View 2 from Park Way looking South.

Attachment 3

LACMA

LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BOULEVARD
LOS ANGELES CALIFORNIA 90036

FRANKLIN SIRMANS

TERRI AND MICHAEL SMOOKE CURATOR
AND DEPARTMENT HEAD
CONTEMPORARY ART
T 323 857 6026
F 323 857 6217
E FSIRMANS@LACMA.ORG

Dear Ms. Nancy Hunt-Coffey,

It has come to my attention that an opportunity has arisen to acquire a newly commissioned work by the artist Carol Bove for the Beverly Hills Garden Park and Sculpture Garden. Bove's work would be right at home here in Los Angeles.

Bove's work is a testament to a poetic, multilayered style which employs a variety of found and made objects that compliment both urban landscapes and traditionally modernist displays. Her unique sculptural style has the ability to succeed in a variety of distinct environments, both public and private, and would therefore be a most fitting addition to the collection of the Beverly Hills Garden Park Sculpture Garden.

Aside from her recent shows in New York, Bove's work has gained international recognition. In the past several years alone she has exhibited at the Palais de Tokyo, Miami Basel, dOCUMENTA, and the 54th Venice Biennale. She is represented by David Zwirner and will present her first solo exhibition at David Zwirner London in 2015.

Work by the artist is represented in permanent collections worldwide and the prospect of acquiring a work for the Beverly Hills Garden Park and Sculpture Garden would be a boon to all of Los Angeles and its large and growing collection of public art. The Beverly Hills Garden Park and Sculpture Garden could not be a more suitable venue to take part in this conversation and further compliment the prestigious collection it currently hosts. As a curator down the street on Wilshire at LACMA, I highly recommend the acquisition of this important young artist work. I hope you consider this outstanding opportunity.

Sincerely,



Franklin Sirmans

WHITNEY

Whitney Museum
of American Art

945 Madison Avenue
at 75th Street
New York, NY 10021

whitney.org
info@whitney.org

(212) 570-3600

March 12, 2014

Fine Art Commission
City of Beverly Hills
455 North Rexford Drive
Beverly Hills, CA 90210

Dear Sir or Madam:

I am writing to recommend the work of Carol Bove for inclusion in the collection of Beverly Hills's fine art collection. Bove is one of the most important artists of her generation and has been recognized as such through her rigorous solo exhibition history, recently at the Museum of Modern Art, New York, and her history of participation in major group exhibitions, such as the Whitney Biennial (2006), the Venice Biennale (2011), and Documenta (2012).

I have known Bove's work for ten years, since my time as senior editor at *Artforum*, when her drawing *Twiggy* was on the cover of the January 2005 issue. Since then, I have followed her career closely and taken particular interest in her broad approach to object-making. Her work has taken the form of drawings, sculptures, installations, and—most recently—sculptures for public spaces. Her beautiful and lively public sculptures, at Documenta 13 and on the High Line, New York, demonstrate her keen sensitivity to the environment as well as a sincere interest in engaging viewers. Bove's use of a wide range of materials, such as books, driftwood, peacock feathers, concrete, metal, foam, and attention to sculptural, literary, and personal histories have always impressed me and led to my acquisition of an early shelf work for the Whitney's permanent collection.

I can highly recommend that the Fine Art Commission of the City of Beverly Hills consider Bove's work for their collection.

Sincerely,



Scott Rothkopf
Nancy and Steve Crown Family Curator
And Associate Director of Programs

February 18, 2014

Re: Carol Bove

Fine Art Commission
City of Beverly Hills
455 North Rexford Drive
Beverly Hills, CA 90210

Dear Fine Art Commission Liaisons,

It is with great pleasure that we write to offer our fullest support of the Beverly Hills Fine Art Commission's consideration of the purchase and permanent installation of a sculpture by renowned artist Carol Bove.

Having had the first-hand opportunity to experience Bove's large-scale projects and monumental sculptural installations in recent solo exhibitions at the Museum of Modern Art in New York, the Horticultural Society in New York, the Blanton Museum of Art in Austin, and the Institute of Contemporary Art in Boston, it is clear that she is an artist of incredible importance and one of the leading voices in American sculpture today. Bove is a distinct and notable voice within a generation of female sculptors. Her work is matched in quality and skill to artists like Roxy Paine, Tony Smith, and Yayoi Kusama whose iconic contributions to the City of Beverly Hills' public art program have become an important part of the city's identity as a cultural leader at the forefront of difficult and intellectually challenging art.

The Fine Art Commission's support of Bove's practice, which is defined by formal elegance and a critical reassessment of modernist abstraction, maintains the rigor of the city's history of commissioning artists who are at the forefront of their field and who have made, or who are continuing to make, significant contributions to the history of art. By having solo exhibitions of her work in the world's most renowned institutions, as well as being included in such international group exhibitions as the 54th Venice Biennale, Bove's work has been understood to be part of the same context and historical lineage as the long list of artists supported to date by the Fine Art Commission.

Additionally, Bove has proven her ability to negotiate the parameters and conditions of working in the public sphere. Her recent outdoor installation for the High Line in New York has been met with widespread critical acclaim and praise from the general public. Currently on view until April of this year, the large-scale installation of Bove's characteristic found and assembled materials was conceived as a follow-up to her contribution, in 2012, to Documenta 13 in Kassel Germany, which received 860,000 visitors in the three months it was open. Bove's inclusion in Documenta, which is considered to be one of the most important exhibitions of contemporary art occurring every five years, was a testament to her significance as an artist but also served as a catalyst for the artist to develop a practice that interrogates the role of her work beyond the walls of conventional gallery exhibitions.

Later this year, Bove will also debut a new body of work alongside exhibition designs and sculptures by Italian architect Carlo Scarpa. Curated by the Henry Moore Institute in Leeds, England and produced in collaboration with Museion, Bolzano, Italy and Museum Dhondt-Dhaenens, Deurle, Belgium, the exhibition will tour multiple venues and further establish Bove as an artist of incredible stature.

Should the Fine Art Commission move forward with its proposal to purchase and permanently install a sculpture by Carol Bove, the City of Beverly Hills' reputation as a leader in the area of public art will only increase in its status.

Sincerely yours,



Ann Philbin
Director



Aram Moshayedi
Curator



February 26, 2014

To Whom It May Concern,

My name is Cecilia Alemani, I am the Donald R. Mullen, Jr Curator and Director of High Line Art, the public art program presented by Friends of the High Line in New York.

I am writing to you today to express our sincerest appreciation for the work of prominent artist Carol Bove. Having worked closely with Carol for her recent High Line Commission, a series of seven abstract sculptures on view on the High Line since May 2013, we can attest to Carol's position as an incredibly important and internationally respected artist, as well as the invaluable insight and dedication she lends to her public sculptures. For her large-scale public commission at the High Line, Bove created seven abstract sculptures which punctuate the wild landscape on the High Line at the Rail Yards, the third and final section of the High Line. Bove's sculptures reveal themselves among the unruly vegetation like pristine ruins of a lost civilization, a testament to Bove's understanding of the specific context of the High Line, and her brilliance in working with site-specific sculptural commissions.

Both public and critical reactions to Bove's work on the High Line have been overwhelming – the adoration of her sculptures, as well as the volume of interest marks one of the most popular projects undertaken by the High Line to date. As the location of her work is on an active construction site, viewers must book private tours to visit the sculptures. When we first opened registration for these tours, they sold out in 2 days for the first 3 months of tours. A total of 500 tours with over 12,000 visitors have been conducted so far. Press reactions to the work have been similarly resounding. Her commission has been featured in *The New York Times* 3 times as well as *The New Yorker*, *Wall Street Journal*, *New York Magazine*, and *Vanity Fair*, among many others.

Since she began her practice in the 1990s, Carol Bove has been invited to exhibit her work in solo and group exhibitions both locally and internationally. Her work has been featured at recent major international exhibitions including the 54th Venice Biennale, Documenta(13) in Kassel, Germany and has been featured at solo exhibitions at the Museum of Modern Art in New York, the Palais de Tokyo in Paris, and the Blanton Museum of Art in Austin, Texas.

It is with the utmost exuberance that we recommend Carol for consideration for a public commission by the City of Beverly Hills. We truly believe that her sensitivity and insight into the individuality of specific urban contexts, as well as her position as an internationally respected artist, make Carol the perfect choice for consideration for a public commission of this scale.

With sincerest regards,

Cecilia Alemani
Donald R. Mullen, Jr. Curator and Director of High Line Art
Friends of the High Line

From: Nu Nguyen <Nu@ovitz.com>
Date: February 26, 2014 at 6:47:08 PM PST
To: Alan Kaye <akaye@alankayeins.com>
Subject: Carol Bove

Dear Beverly Hills Fine Art Commission,

I am writing to give my full-fledged support of the city's Carol Bove commission.

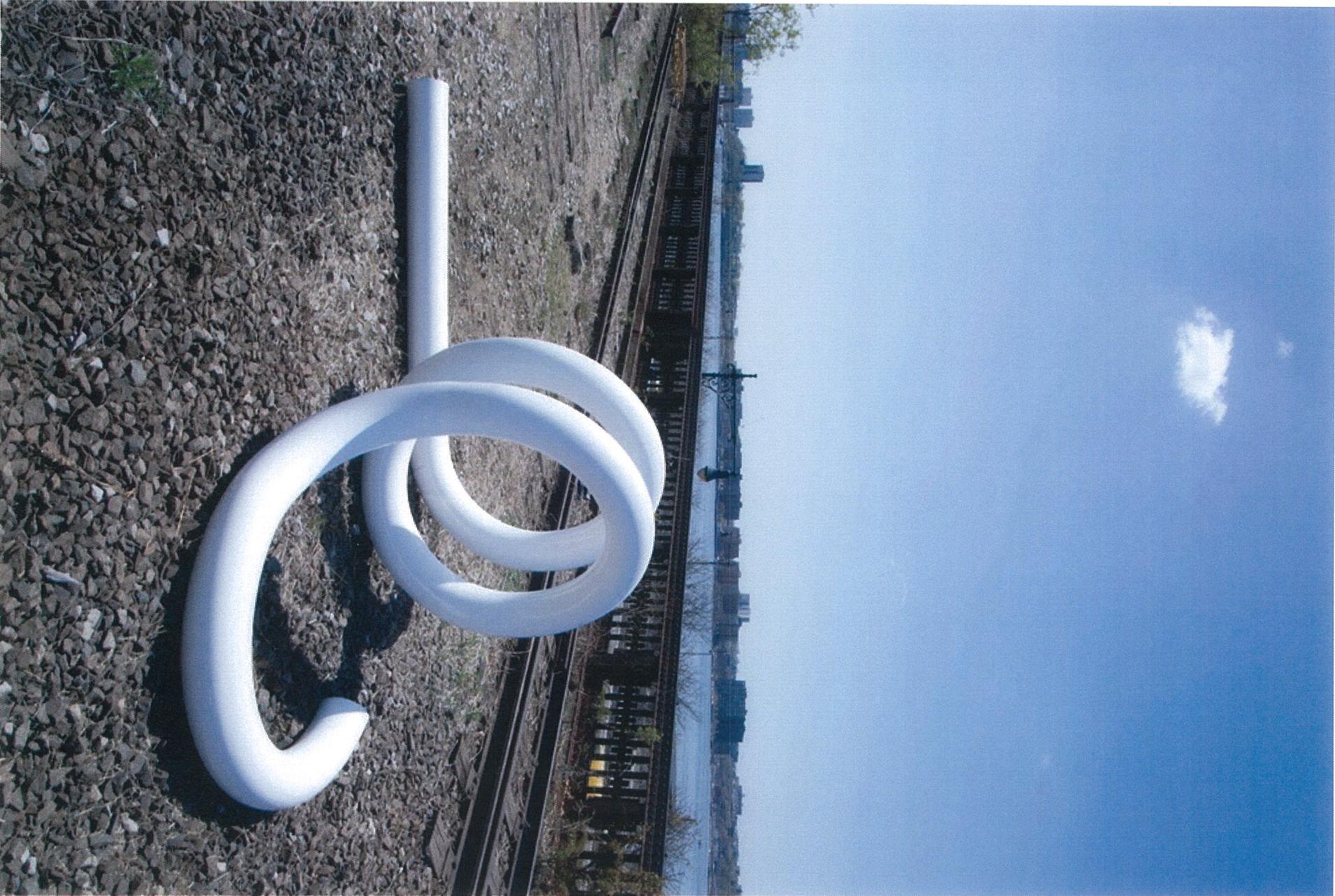
I will not list the many accolades that Carol has received nor all of the important exhibitions that Carol has participated in or all of the wonderful collections that her work is a part of, as I'm sure you are already fully aware of those achievements. Instead, I invite you to come to Michael Ovitz's home to see Carol's installation "The Foamy Saliva of a Horse," where I think her work truly speaks for itself. I assure that you will be overwhelmed by the beauty of her work and impressed by her ability to respond intelligently to a given site or environment.

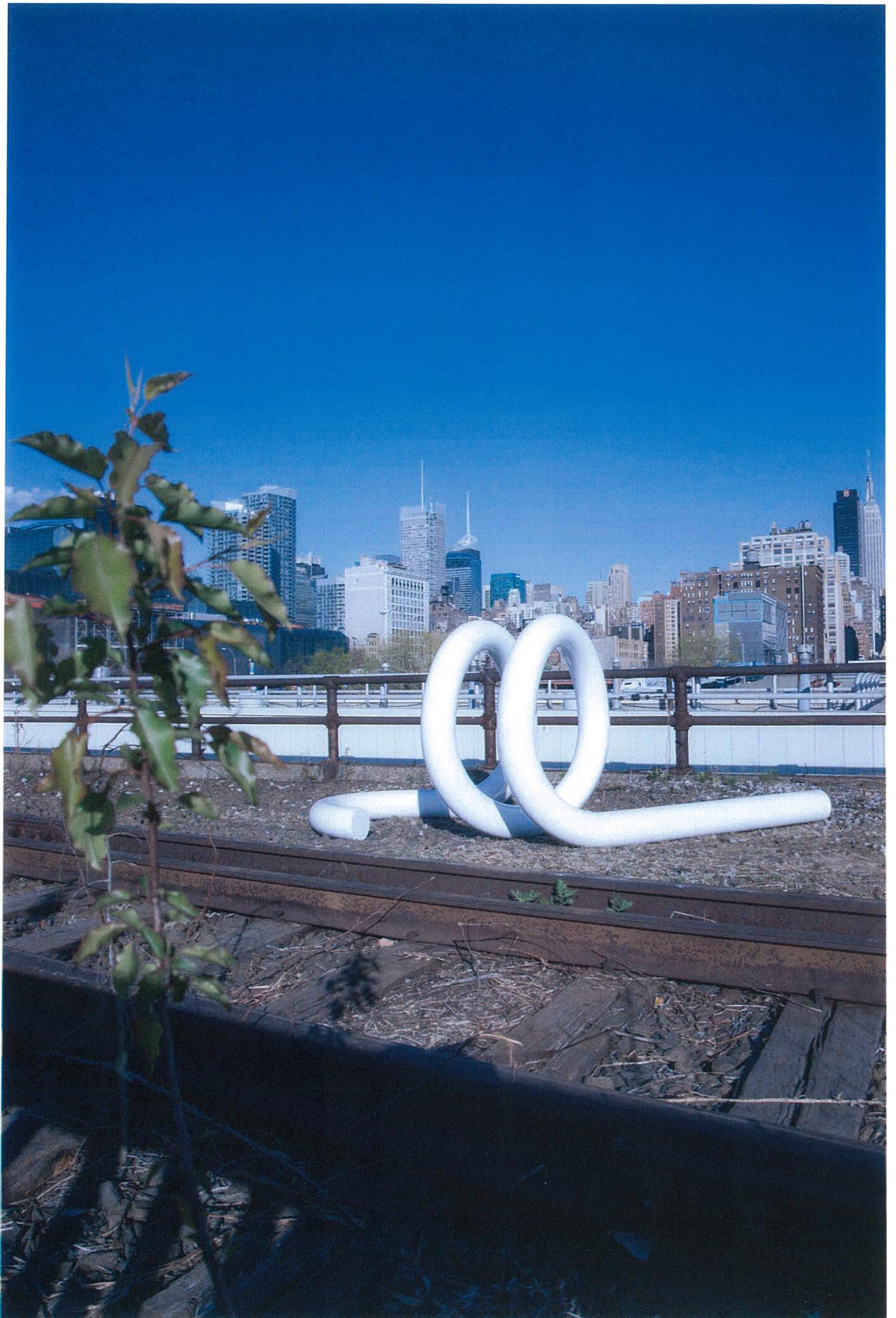
While I hate to use superlatives when talking about art, I do believe Carol to be one of the best artists of her generation. There is no doubt in my mind that Carol's sculpture will stand up next to the city's Tony Smith, Roxy Paine, Yayoi Kusama and Jaume Plensa works. Carol has a unique voice, and I am certain that an interesting dialogue will exist across all the sculptures.

Best,
Nu

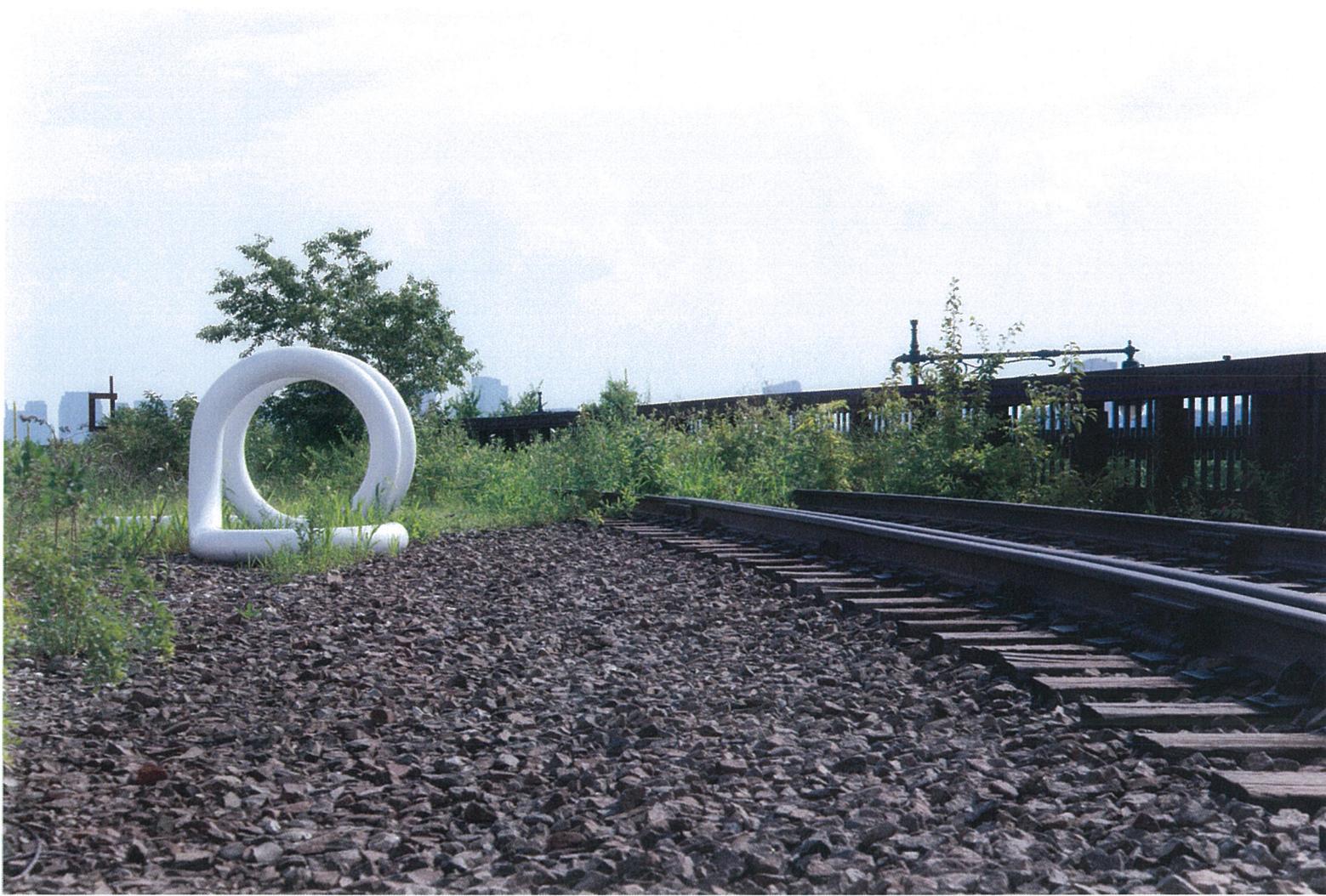
—

Viet-Nu Nguyen
Curator
Ovitz Family Collection
1234 Benedict Canyon Drive
Beverly Hills, CA 90210





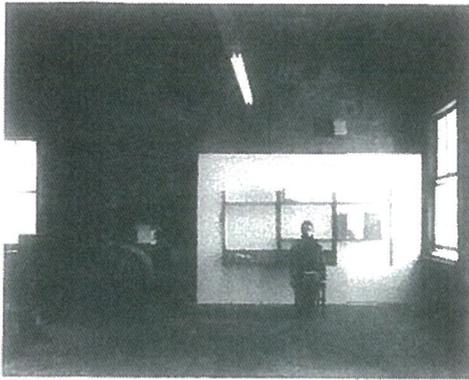








Attachment 4



Carol Bove

Carol Bove is known for her simple yet intricate assemblages of found and made objects. Carefully arranged on pedestals, elevated platforms, or directly against walls and ceilings, these yield unexpected, poetic, and multilayered meanings, which seem to derive from the composition of the objects rather than the inherent substance of the individual components. Using a wide range of materials, including books, driftwood, peacock feathers, metal, concrete, foam, and loans from other artists, Bove's works are subtle assemblages resisting categorization despite their determined relationships with modernist display methods.

Born in 1971 in Geneva to American parents, Bove was raised in Berkeley, California and studied at New York University. The artist is co-represented by David Zwirner in partnership with Maccarone in a unique model in which the two galleries collaborate to help Bove realize future projects and exhibitions both in the United States and abroad.

Since she started exhibiting in the late 1990s, Bove's work has been the subject of solo exhibitions at prominent venues. Her work is currently exhibited in two major presentations in New York. *Carol Bove: The Equinox* presents an arrangement of seven sculptures at The Museum of Modern Art (through January 12, 2014). Also on view is a series of large-scale sculptures Bove created specially for the High Line at the Rail Yards. The project, entitled *Caterpillar*, was commissioned by High Line Art and will run through May 2014.

In 2014, Bove will show a new body of work alongside exhibition designs and sculptures by Italian architect Carlo Scarpa at the Museion in Bolzano, Italy. The exhibition will tour in 2015 to the Henry Moore Institute in Leeds, England and the Museum Dhondt-Dhaenens in Deurle, Belgium. Also in 2014 will be the artist's first solo presentation at David Zwirner in London.

The artist's critically acclaimed installation *The Foamy Saliva of a Horse*, which debuted in 2011 as part of the 54th Venice Biennale, was recently displayed at The Common Guild in Glasgow in 2013. Venues which have hosted previous solo exhibitions include the Palais de Tokyo, Paris (2010); Horticultural Society of New York (2009); Blanton Museum of Art, Austin, Texas (2006); Kunsthalle Zürich; Institute of Contemporary Art Boston (both 2004); and the Kunstverein Hamburg (2003).

Her work has been featured in important group exhibitions, most recently in 2012 with new works installed on the grounds of the Orangerie in Kassel for dOCUMENTA (13). Other group exhibitions include the *Whitney Biennial 2008*, Whitney Museum of American Art, New York (2008); *Unmonumental: The Object in the 21st Century*, New Museum, New York (2007); *Greater New York 2005*, P.S.1 Contemporary Art Center, Long Island City, New York (2005); amongst others.

Work by the artist is represented in permanent collections worldwide, including the Fonds Régional d'Art Contemporain (FRAC) Nord-Pas de Calais, Dunkerque, France; The Museum of Modern Art, New York; Princeton University Art Museum, New Jersey; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and the Yale University Art Gallery, New Haven, Connecticut. She lives and works in Brooklyn, New York.

Photo by Jason Schmidt

David Zwirner

This document was updated April 30, 2013. For reference only and not for purposes of publication. For more information, please contact Anna Drozda: adrozda@davidzwirner.com.

Carol Bove

Born 1971 in Geneva. Lives and works in Brooklyn, New York.

EDUCATION

2000 B.S., Steinhardt School of Education, New York University

SOLO EXHIBITIONS

- 2014 *Carol Bove/Carlo Scarpa*, Henry Moore Institute, Leeds [itinerary: Museion - Museo d'Arte Moderna e Contemporanea, Bolzano, Italy] [two-person exhibition]
- 2013 *Carol Bove: The Equinox*, The Museum of Modern Art, New York
Caterpillar, High Line at the Rail Yards, New York
RA, or Why is an orange like a bell?, Maccarone, New York
The Foamy Saliva of a Horse, The Common Guild, Glasgow [catalogue forthcoming]
- 2010 *Carol Bove*, Kimmerich Gallery, New York
Prix Lafayette 2009: Carol Bove, La traversée difficile, Palais de Tokyo, Paris
- 2009 *Plants and Mammals*, Horticultural Society of New York [catalogue]
- 2008 *Bronze Peanut*, Galerie Dennis Kimmerich, Düsseldorf
- 2007 *The Middle Pillar*, Maccarone, New York [catalogue published in 2013]
- 2006 *Carol Bove*, Georg Kargl, Vienna
Moonspikes and Vedas, Galerie Dennis Kimmerich, Düsseldorf
The Night Sky Over Berlin, REC., Berlin
Setting for A. Pomodoro, Blanton Museum of Art, Austin, Texas
- 2004 *A Pattern Language: Intimacy Gradient*, Hotel, London
Carol Bove, Kunsthalle Zürich [catalogue]
Momentum 1: Carol Bove, Institute of Contemporary Art Boston
- 2003 *Experiment in Total Freedom*, Team Gallery, New York
The Joy of Sex: Carol Bove & Charles Raymond, Cubitt, London [two-person exhibition]
The Science of Being and the Art of Living, Kunstverein Hamburg [catalogue published in 2004]
- 2002 *Statements*, Team Gallery presentation at Art Basel|33, Basel
Art & Public, Geneva
- 2001 Team Gallery, New York [two-person exhibition with Erik Wesselo]
- 2000 Bronwyn Keenan Gallery, New York

SELECTED GROUP EXHIBITIONS

- 2013
- The Angel of History*, Palais des Beaux-Arts, Paris [catalogue forthcoming]
- Dark Stars*, Museum of Contemporary Art Cleveland, Cleveland, Ohio
- Desire*, Yancey Richardson Gallery, New York
- From Triple X to Birdsong (In Search of the Schizophrenic Quotient)*, Kayne Griffin Corcoran, Santa Monica, California
- Illuminations*, Richard Telles Fine Art, Los Angeles
- LAT. 41° 7' N. LONG. 72° 19' W*, Martos Gallery, East Marion, New York
- A Place in Two Dimensions: A Selection from Colección Jumex + Fred Sandback*, Museo Jumex, Mexico City
- Suddenness + Certainty*, Robert Miller Gallery, New York
- 2012
- dOCUMENTA (13)*, Kassel, Germany [catalogue]
- El mañana ya estuvo aquí*, Museo Tamayo Arte Contemporáneo, Mexico City [itinerary: Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico]
- In the Holocene*, MIT List Visual Arts Center, Cambridge, Massachusetts
- No Disaster: Sammlung Haubrok bei Falckenberg*, Deichtorhallen Hamburg [catalogue]
- Painting In Space*, Luhring Augustine, New York
- Sculptural Matter*, Australian Centre for Contemporary Art, Melbourne
- Stand still like the hummingbird*, David Zwirner, New York
- 2011
- 54th Venice Biennale: ILLUMInazioni – ILLUMInations*, Venice
- After Images*, Musée Juif de Belgique, Brussels
- The Age of Aquarius*, The Renaissance Society at the University of Chicago
- Frauenzimmer*, Museum Morsbroich, Leverkusen, Germany [catalogue]
- The Language of Less (Then and Now)*, Museum of Contemporary Art Chicago [catalogue]
- The Medicine Bag*, Maccarone, New York
- We Will Live, We Will See*, Zabłudowicz Collection, London
- 2010
- At Home/Not At Home: Works from the Collection of Martin and Rebecca Eisenberg*, CCS Bard Hessel Museum of Art, Annandale-On-Hudson, New York [catalogue]
- Carol Bove, Sterling Ruby, Dana Schutz*, Andrea Rosen Gallery, New York
- Contemplating the Void: Interventions in the Guggenheim Museum*, Solomon R. Guggenheim Museum, New York
- Curious? Art in the 21st Century from Private Collections*, Kunst-und Ausstellungshalle der Bundesrepublik, Bonn, Germany [catalogue]
- An Einem Schönen Morgen Des Monats Mai...*, Gesellschaft für aktuelle Kunst, Bremen, Germany
- Endless Bummer/Surf Elsewhere*, Blum and Poe, Los Angeles
- ITEM*, Mitchell-Innes & Nash, New York
- Looking Back/The Fifth White Columns Annual*, White Columns, New York
- Normal Dimensions*, Half Gallery, New York
- Perspectives 2010*, International Center for Photography, New York
- Picture Industry (Goodbye to all that)*, Regen Projects, Los Angeles
- Wait for Me at the Bottom of the Pool*, Martos Gallery, Bridgehampton, New York
- 2009
- Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection*, The Museum of Modern Art, New York [catalogue]
- Contemporary Fine and Applied Arts: 1928-2009*, Tate St. Ives, St. Ives, England [exhibition publication]
- Don't Perish*, Leo Koenig Projekte, New York
- Every Revolution is a Roll of the Dice*, Paula Cooper Gallery, New York
- Story Without a Name*, Peres Projects, Berlin
- Stuart Sherman: Nothing Up My Sleeve*, Participant, Inc., New York
- 2008
- Art Now: The Way In Which It Landed*, Tate Britain, London
- The Artist's Library*, Centre international d'art et du paysage, Ile de Vassivière, France
- Heavy Metal*, Kunsthalle zu Kiel, Kiel, Germany

- Implant*, UBS Art Gallery, New York
Murder Letters, Galeria Filomena Soares, Lisbon
Pretty Ugly, Maccarone and Gavin Brown's enterprise, New York
Whitney Biennial 2008, Whitney Museum of American Art, New York [catalogue]
- 2007 *Archaeologies of the Future*, Sala Rekalde, Bilbao [catalogue]
Aspects, Forms, and Figures, Bellwether, New York
Every Revolution is a Roll of the Dice, Ballroom Marfa, Texas
Just Kick It Till It Breaks, The Kitchen, New York [catalogue]
Learn to Read, Tate Modern, London
Multiplex: Directions in Art, 1970 to Now, The Museum of Modern Art, New York
NeoIntegrity, Derek Eller Gallery, New York
Strange Events Permit Themselves the Luxury of Occurring, Camden Arts Centre, London
Um-Kehrungen, Kunstverein Braunschweig, Germany
Unmonumental: The Object in the 21st Century, New Museum of Contemporary Art, New York [catalogue]
Worker Drone Queen, Centre Culturel Suisse, Paris
- 2006 *Draft Deceit*, Kunsternes Hus, Oslo
Fountains, D'Amelio Terras, New York
Hiding in the Light, Mary Boone Gallery, New York
I Love My Scene: Scene 3, Mary Boone Gallery, New York
An Ongoing Low-grade Mystery, Paula Cooper Gallery, New York
- 2005 *Critical Societies*, Badischer Kunstverein, Karlsruhe, Germany
Girls on Film, Zwirner & Wirth, New York
Good Titles for Bad Books, Kevin Bruk Gallery, Miami
Greater New York 2005, P.S.1 Contemporary Art Center, Long Island City, New York
Icestorm, Kunstverein München, Munich
Model Modernisms, Artists Space, New York
- 2004 *Black Friday: Exercises in Hermetics*, Galerie Kamm, Berlin
Curious Crystals of Unusual Purity, P.S.1 Contemporary Art Center, Long Island City, New York
Emoticons, Guild and Greyshkul, New York
Formalismus. Moderne Kunst, heute, Kunstverein Hamburg [catalogue]
Hysterical, Galerie Dennis Kimmerich, Düsseldorf
Playlist, Palais de Tokyo, Paris [catalogue]
When I Think About You I Touch Myself, New York Academy of Art [catalogue]
- 2003 *#19*, Champion Fine Art, Brooklyn, New York
from the flat files, Ramp Gallery, Waikato Institute of Technology, Hamilton, New Zealand
Influence, Anxiety and Gratitude, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts [catalogue]
Plastic, Plush and Politics: Echoes of the 70s in Contemporary Art, Städtische Galerie Nordhorn, Nordhorn, Germany [catalogue]
Re-Production 2, Georg Kargl, Vienna
Ronce Noire presents The House, Galerie Catherine Bastide, Brussels
- 2002 *burst*, Team Gallery, New York
XEROS - Projet mobile et reproductible sur les sexualites et l'espace, Le Magasin - Centre National d'Art Contemporain de Grenoble, France
- 2001 *First There was a Drawing*, College of Santa Fe, New Mexico
Perfunctory, Team Gallery, New York
Transformer, La Panaderia, Mexico City

- 2000 *Draw*, Barry Whistler Gallery, Dallas
Love, Cynthia Broan Gallery, New York
- 1999 *Forever is a Hell of a Long Time*, Bronwyn Keenan Gallery, New York
Road Show, D.F.N Gallery, New York

MONOGRAPHS & SOLO EXHIBITION CATALOGUES

- 2013 *Carol Bove: The Foamy Saliva of a Horse*. The Common Guild, Glasgow [catalogue forthcoming]
The Middle Pillar. Text by Cathleen Chaffee. Karma, New York (exh. cat.)
- 2009 *Plants and Mammals*. Horticultural Society of New York (exh. cat.)
- 2004 *Carol Bove: Below Your Mind*. Texts by Yilmaz Dziewior, Beatrix Ruf, Alan Watts, and Gregory Williams. Kunstverein Hamburg, Kunsthalle Zürich, and Revolver, Frankfurt (exh. cat.)

SELECTED BOOKS & GROUP EXHIBITION CATALOGUES

- 2013 *The Angel of History*. Palais des Beaux-Arts, Paris (exh. cat.) [forthcoming]
Sculpture Now. Text by Anna Moszynska. Thames and Hudson, London
Studio Life: Rituals, Collections, Tools, and Observations on the Artistic Process. Text by Sarah Trigg. Princeton Architectural Press, New York
- 2012 *dOCUMENTA (13)*. Edited by Carolyn Christov-Bakargiev. Hatje Cantz Verlag, Ostfildern, Germany (exh. cat.) [three volumes]
No Disaster. Sammlung Haubrok bei Falckenberg. Edited by Dirk Luckow and Harald Falckenberg. Text by Ingeborg Wiensowski. Snoeck Verlag, Cologne (exh. cat.)
- 2011 *Frauenzimmer*. Texts by Lilian Haberer and Stefanie Kreuzer. Kerber Verlag, Bielefeld, Germany (exh. cat.)
The Language of Less (Then and Now). Texts by Michael Darling and David Raskin. Museum of Contemporary Art Chicago (exh. cat.)
- 2010 *At Home Not At Home: Works from the Collection of Martin and Rebecca Eisenberg*. Texts by Matthew Higgs and Bob Nickas. CCS Bard Hessel Museum of Art, Annandale-On-Hudson, New York (exh. cat.)
Curious? Art in the 21st Century from Private Collections. Kunst-und Ausstellungshalle der Bundesrepublik, Bonn, Germany (exh. cat.)
- 2009 *Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection*. Texts by Cornelia Butler, Gary Garrels, Christian Rattemeyer, and Harvey Shipley Miller. The Museum of Modern Art, New York (exh. cat.)
Contemporary Fine and Applied Arts: 1928-2009. Text by Martin Herbert. Tate St. Ives, St. Ives, England (exh. pub.)
- 2008 *Whitney Biennial 2008*. Texts by Henriette Huldish, Shamim M. Momin, and Rebecca Solnit. Whitney Museum of American Art, New York (exh. cat.)
- 2007 *Archaeologies of the Future*. Sala Rekalde, Bilbao (exh. cat.)
Just Kick It Till It Breaks. The Kitchen, New York (exh. cat.)
Unmonumental: The Object in the 21st Century. Texts by Eva Diaz, Richard Flood, Massimiliano Gioni, Benjamin Godsill, Laura Hoptman, Sara Reisman, and Trevor Smith. Phaidon Press, New York (exh. cat.)

- 2004 *Formalismus: Moderne Kunst, heute*. Edited by Yilmaz Dziewior. Texts by Janneke de Vries, Katrina M. Brown, Johanna Burton, Yilmaz Dziewior, Anette Freudenberg, Angela Rosenberg, Jan Verwoert, et al. Hatje Cantz Verlag, Ostfildern, Germany (exh. cat.)
Playlist. Palais de Tokyo, Paris (exh. cat.)
When I Think About You I Touch Myself. New York Academy of Art (exh. cat.)
- 2003 *Influence, Anxiety and Gratitude*. List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts (exh. cat.)
Plastic, Plush and Politics: Echoes of the 70s in Contemporary Art. Städtische Galerie Nordhorn, Nordhorn, Germany (exh. cat.)

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 The Museum of Modern Art, New York
 Princeton University Art Museum, New Jersey
 Wadsworth Atheneum Museum of Art, Hartford, Connecticut
 Yale University Art Gallery, New Haven, Connecticut

Attachment 5

THE WALL STREET JOURNAL

July 18, 2013

ARTS & ENTERTAINMENT

A Sculptural Balancing Act

Carol Bove Installs Her First MoMA Show

By ANDY BATTAGLIA

With an assortment of materials—feathers, steel, sea shells, brass—sculptor Carol Bove makes art that feels both monumental and light. From her studio in the industrial neighborhood of Red Hook, Brooklyn, she casts forged and found objects into poetic shapes, all with a sense of quiet command that will be featured in a serene solo exhibition, “The Equinox,” opening Saturday at the Museum of Modern Art.

The show marks a momentous year for Ms. Bove, who also has seven pieces currently on view at the High Line at the Rail Yards, the ungrouted final section of the elevated park. (That show, titled “Caterpillar,” is open to the public through next year, but only by way of tours organized by the High Line Art program. Registration is required online.)

Common among her work in such disparate settings—indoor and outdoor, institutional and untamed—is a fluency with abstract arrangements that signals a fascination with the industrial and the fantastical by turns. Her favored materials for both “Caterpillar” and “The Equinox” include old metal beams rusted by the elements as well as large tubes of steel that are curved and powder-coated to a high shine.

On Tuesday, Ms. Bove was making adjustments to her exhibition at MoMA. When a curator suggested that the movement of a certain piece by two inches failed to change anything, Ms. Bove replied, “Oh no, we changed it—mega, totally.” In the midst of the installation, the 42-year-old Swiss-born artist spoke with The Wall Street Journal about the thrills of art history, experiences of the divine and a nasty old mattress given a notable new home.

How does it feel to install your first show at MoMA?

In a way, I live here, in my mind, so it feels very natural—an uncanny experience when something in your mind becomes real. There was a moment when I was looking at the Brancusi arrangement [a famed group of works by the Modernist sculptor Constantin Brancusi], which is a real touchstone for me, and I realized that a lot of what I like about the sculptures is MoMA itself.

How do you mean?

So much of what you experience at MoMA comes from strategies of display. You're seeing real objects, sensual and kind of erotic, but because of the way they're handled, with layers of display and a lot of elegance and coolness, you experience your estrangement from the realness of them.

Your show overlooks the famous sculpture garden, too.

I think about the sculpture garden as a starting point for a lot of my work. It has been really provocative for me. Also there's this excitement when things far away look small. It's such a simple-minded idea, but there's something exciting about it, because you can see the monumental in the miniature, or objects' arbitrary relationship to scale. It's another way of revealing one's own perceptual apparatus.

With the sculptures finished, what does arranging the show entail?

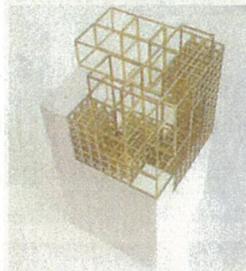
I'm still walking around trying to figure out if everything is in the right place. There are adjustments that I still want to make. I want to play with this black tube thing. It doesn't feel quite right.

How do you know when it's right?

I think of the word “click.” I feel it. It's not metaphysical; it's physical.



Above, Carol Bove's sculpture 'Celeste' (2013), on the High Line. Right, the artist at MoMA. Below, one sculptural element of her show, 'The Equinox.'



Where did you get that big piece of wood at the start of the show?

It's driftwood. I live on the harbor in Red Hook, and it just washed up. This was nearby my studio, too, this disgusting mattress.

"Disgusting Mattress" is actually the name of the piece.

For a long time it was unofficial, and then I admitted to it. I've been living with it in my studio for two years. The worst nightmare I've had in a long time involved art handlers who took it out of my studio and cleaned it up. I was like, "Noooooo!"

Was its current state of disarray arranged?

It's totally unaltered, which is a way of working within an



arrangement with different registers. I saw it on the sidewalk and had this sense of recognition with it. It's the subject of total indifference for years, completely unhandled by me. And then, that [she points to a small, elaborately fastened brass piece, "Terma"] is 1,000 hours or more of polishing and handwork. I have to order the screws from a miniature train company. Having those two things in the same arrangement, I think, causes the viewer to have to engage and disengage and recalibrate their approach. That things have this unevenness is important.

The ungrouted setting for your show on the High Line is very different. How did that wildness appeal to you?

I was pleasantly surprised by how weird the white stuff [the powder-coated steel tubes of large curved sculptures like "Celeste"] look up there. For me, the perfection of the surfaces, their cleanliness, makes me look away, so I'm really aware of what's around them. Everything looks hyper-real—the gravel, the rusty stuff—like it was painted by a Renaissance painter.

What is the significance of the exhibition's title, "The Equinox"?

I'm happy when things are multivalent and balanced. The equinox is when there is equivalence between day and night. Also, Aleister Crowley's magickist, where most of his writings were issued, was called the Equinox. Their motto was: "Our

method is science, our aim is religion." That helped me understand this idea of equivalence and balance between different sorts of forces.

What does that balance of forces mean to you?

The idea of mind-boggle is important. If you're an educated viewer, you want to read an object as a text. I give you a lot of come-ons so you think you get it—but then no, you don't, you can't read it. If you arrive at that place of having legitimacy developed and then frustrated, then you can be in a state of not knowing, when you can actually encounter things in a different way. It's like withdrawing your programming, finding different ways of expanding the channels of perception.

By Timothy Schmitz/Photograph of the High Line; Equinox photo by The Wall Street Journal



THE NEW YORKER

July 29, 2013

CAROL BOVE

The final, four-block stretch of the High Line remains overgrown, with sweeping views of the Hudson to the west and the rail yards below. Seven gnomonic sculptures by the marvellous New York artist complement rather than compete with the experience. Two white powder-coated-steel coils unfurl like laconic Slinkys. Three angular constructions made of rusty I-beams evoke railroad ties. A knee-high concrete block topped with a delicate brass framework suggests the work of a modernist Lilliputian. A large bronze plinth with a jade-green patina gracing one edge is a collaboration between the artist and entropy—it's a watermark, evidence of damage sustained by the sculpture at Bove's studio during Hurricane Sandy. Through May 31, 2014. (Admission is free, but reservations are required.) (Enter at W. 34th St. west of Eleventh Ave. 212-500-6035.)



THE NEW YORKER

September 2, 2013



GOINGS ON ABOUT TOWN

S	M	T	W	T	F	S
			28	29	30	31
1	2	3				

THIS WEEK

THE THEATRE FERTILE GROUND

Atlantic Theatre Company presents a new comedy by the filmmaker Ethan Coen. David Cromer directs "Women or Nothing," in which two women who want to have a child together enlist the help of an unsuspecting man. Starring Susan Pourfar, Halley Feiffer, Robert Beitzel, and Deborah Rush. (See page 10.)

NIGHT LIFE TYING HARDER

Over the past few years, Ty Segall, a dedicated twenty-

six-year-old guitarist, singer, and songwriter from California, has made a name for himself with fuzzed-out performances on more than a dozen albums, either on his own or with the many bands he works with. For his latest release, "Sleeper," he took a different approach, relying mostly on acoustic instruments to deliver his emotionally charged songs. Segall comes to the Bowery Ballroom and the Music Hall of Williamsburg. (See page 11.)

CLASSICAL MUSIC YEAR IN, YEAR OUT

Seasons change; Brooklyn's Bargemusic endures. One of

Mark Peskanov's welcome innovations is an annual new-music festival on Labor Day weekend, which this year features such standout performers as the composer-violinist Colin Jacobsen and the pianist Steven Beck performing works by legends from New York (Carter and Del Tredici) and London (Adès and Knussen). (See page 14.)

MOVIES FIGHT CLUB

With Wong Kar-wai's "The Grandmaster"—a bio-pic about Bruce Lee's teacher, Ip Man—in theatres now, BAM Cinématek presents a

weeklong run of Lee's 1973 hit, "Enter the Dragon," as well as other kung-fu classics. (See page 18.)

ABOVE AND BEYOND PUSHY ONES

The twenty-first annual Great North River Tugboat Race and Competition turns the Hudson River into a showcase of horsepower and grit, as the wee boats that keep the harbor moving face off on Labor Day weekend. (See page 19.)

Carol Bove's "Caterpillar," on the High Line at the Rail Yards. Photograph by Jason Eskenazi.

The New York Times

April 29, 2013

Once Upon a Landscape

A Sculptor's Art Links the High Line to Its Feral Origins



SUZANNE DeCHILLO/THE NEW YORK TIMES

Carol Bove installs her sculptures on an undeveloped stretch of the High Line between West 30th and 34th Streets.

By **RANDY KENNEDY**

When the artist Carol Bove was a girl, growing up in Berkeley, Calif., she once helped a friend of her father's build a fish-shaped junk sculpture on the mud flats of nearby Emeryville, in a kind of guerrilla art park that free-spirited sculptors kept alive and weird for decades beginning in the 1960s.

A 1982 article in *The New York Times* gave a snapshot of the pieces rising from the flats at the time: "a 25-foot wheelchair, erected by a group of handicapped sculptors; a quarterback preparing to throw a pass; a Jesus on a cross; a sailing ship; a dragon; a cake announcing 'Steve Loves Susan'; a notice for a tall people's convention; and a sign that

says 'Make Art, Not Ads.'"

"It was a Surrealist tableau of a pretty weird kind," Ms. Bove, 42, recalled the other day in her Brooklyn studio. "Coming to that as a kid opened a huge channel for me about what art in public could be."

If there is any scrap of Manhattan real estate left that could be said to feel as wild as the mud flats of an industrialized bay, it is the final undeveloped section of the High Line, from West 30th Street to West 34th Street, which looks like the rest of the elevated park did during decades of dereliction: beer cans, old birds' nests, scraps of rusted pipe, splintered railroad ties and wild crab-apple trees sprouting from the track ballast.

Beginning in early May Ms. Bove will seed six of her own creations among this chance accumulation of urban fragments and flora, entering into one of her first experiments in public art. But the pieces will sit in a kind of limbo between public and private space: anyone wanting to visit will need to buy a \$6 ticket online (thehighline.org) from the High Line, which will begin on Wednesday to schedule small-group tours of the sculptures over the next year, allowing access past the fence that now seals off the section.

Ms. Bove (pronounced bo-VAY) has become a highly sought-after artist during the last decade for work that sits at

Continued on Page 2

Art Links High Line To Its Past

From First Arts Page

an unusual intersection of sculpture, Conceptual assemblage and design, evoking both a real cultural era — the 1960s and '70s, as bohemian idealism was unraveling — and a kind of never-never land of Modernist fulfillment. A piece might simply be a spare arrangement of paperback books and magazines on minimalist wall shelves, accented with a peacock feather or a seashell sculpture, like something from an elegant Jungian therapist's office.

Ms. Bove, who is to have a solo exhibition of new sculpture at the Museum of Modern Art in July, said that when Cecilia Alemani, the High Line's curator and director of art, approached her a couple of years ago about outdoor work, she found the idea of making what too often earns the epithet "plop art" almost comical.

"I think of public art as sort of fraudulent — something supposedly for everyone that uses a really elitist language that makes it seem as if it's only for people already familiar with that language," she said. "You never look right at them. You're going to work and you pass them, and they repeatedly punctuate your consciousness. It's like you have a relationship with them that you're not even aware of."

But then, she added, the preposterousness of the idea came to seem like a dare. "How do you get past it?" she asked rhetorically, smiling. "You just do it. You lean into it." She made large-scale pieces for the Venice Biennale in 2011 and several outdoor pieces for Documenta 13, the art exhibition in Kassel, Germany, last year. But the High Line offered a rare opportunity to situate art where it was never meant to be seen, on near-wild land



PHOTOGRAPHS BY SUZANNE D'ACHILLO/THE NEW YORK TIMES

whose existence so close to Midtown made it seem almost like a Surrealist sculpture itself.

The section, which extends several hundred yards around the West Side rail yards, will not

be completely renovated into parkland like the rest of the High Line but will be opened to the public in 2014 with only a walkway erected along its length to allow people to see what the line

looks like in its feral state. "This will be really the last chance to see this part of the line this way before it changes for good," said Ms. Alemani, who became interested in Ms. Bove for a project

because "the landscape already has all these sculptural elements, stacks of iron beams, rolls of chain-link fence, that kept making me think in really unexpected ways about Carol's work."

Clockwise from bottom left: Jeff Rentschler welding frames, Edra Beltre stringing beads and Carol Bove.

Ms. Bove's best-known pieces seem delicate enough to balance on a pin, but she has long been interested in the category of materials that Robert Rauschenberg, art's great scavenger, called "what was available" — junk, primarily urban. During a reporter's recent visit to her studio, near the Red Hook waterfront, the eroded springs of an old mattress that she had "harvested" from the street sat on the floor for her contemplation.

Later, on a visit to the High Line, she showed a reporter a mound of trash that she described admiringly as looking as if "it had developed its own ecosystem." A few of her six pieces on the rail line, which were installed last week, toy with the idea that they might have grown there — a minimalist geometric work, for example, using only welded-together I-beams, straddling the old rails. But other pieces, like two blindingly white tubular curlicues that she calls glyphs, look like things that wandered in from a Kubrick movie, utopian and sinister in equal measure. These works also play around, partly reverently and partly satirically, with some of the most admired pop art of the 20th century, by artists like Alexander Calder, Alexander Liberman and Tony Smith.

"Sometimes I'm in the '60s, in a kind of late-flowering moment, but then sometimes I'm all the way back in the '20s," Ms. Bove said. "It's a lot of fun — I'm a formalist now!"

The contours of the real world, however, keep crowding in. As she walked the High Line last week during the installation of her works, she stopped to look long and hard at a beautifully rusted roll of chain-link fence slumped on the side of the rail line that would eventually need to be cleared for the walkway.

Ms. Alemani seemed to intuit her designs. "If you want it," she said, "it's totally yours."

The New York Times

June 10, 2013



Tours of the High Line's unfinished third section, west of Pennsylvania Station, are fully booked into August. The nonprofit group Friends of the High Line is building the segment for \$90 million.

High Line Offers A Walk on the Wild Side

Rustic Section at Rail Yards to Open in '14

By LISA W. FODERARO

When the third and final section of the High Line opens next year, it will represent a sharp aesthetic departure from the first two sections: Instead of modernist benches and showy perennials, there will be rusted tracks overgrown with Queen Anne's lace and goldenrod.

To achieve that, Friends of the High Line, the nonprofit group that saved the abandoned railway from demolition, is spending \$80 million.

"People fell in love with the idea that nature had taken over this monumental industrial site," said Joshua David, who, with Robert Hammond, founded Friends of the High Line, which now maintains and operates the park for the city. But to give the public that experience requires extensive work, including performing environmental remediation, shoring up the substructure and, in places, removing and then replacing the tracks.

In May, Friends of the High Line began offering tours of the third section, giving the public a preview even as work begins. Three days a week, tour groups step nimbly over track ballast and railroad ties, past discarded spikes and old steel plates. They take in the view of the Hudson River to the west and the active rail yard below, where commuter trains headed to and from Pennsylvania Station glide along 30 tracks. The tours, which are free, are already one of the summer's hot tickets, and they are fully booked

through early August.

The outings provide an opportunity to witness the open sky before the view is hemmed in by the new, \$15-billion Hudson Yards district, which is being developed across 26 acres by the Related Companies and Oxford Properties Group. The project, which involves building a platform over the rail yard, will include over 13 million square feet of office, residential, hotel, retail and cultural space.

"People spend more time looking at the trains than the Hudson," said Mr. Hammond, who joined Mr. David last week on a walk along the third section.

"It's the flow of New York. That's how people get in and out. It will disappear in a few years."

Already under construction is an office tower for the luxury retailer Coach, which on Tuesday will announce a \$5 million gift to Friends of the High Line. The group is in the middle of a \$125 million capital campaign.

"It's an expression of Coach's commitment to the development of the new Hudson Yards and, of course, the High Line," said Lew Frankfort, Coach's chief executive officer. "We have been part of the landscape of the mid-West Side since our birth in 1941. We love the High Line. It has a spirit and energy that we're proud to be associated with."

Eventually, Coach's building will straddle the new section, called High Line at the Railyards, which will



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evolve the run and rebirth that the founders found so compelling in the first phase. There were self-seeding shrubs, wildflowers and grasses that had taken root amid the abandoned railway infrastructure. There was also a melancholy and quiet that contrasted with the bustle of the city.

A desire to recapture that feeling emerged during community meetings held in 2011 and 2012 to gather suggestions about the third section, which runs west from 30th Street and 10th Avenue to 12th Avenue and then continues north to 34th Street. Among individuals' responses: "More wildness wherever possible"; "Preserve the visual drama of the rails"; "Please leave a very small section exactly the

way it is now."

The final leg will feature the High Line's first attraction for children: a postindustrial jungle gym comprising a series of exposed beams covered in a soft play surface. The northern half will showcase the overgrown tracks; a simple path and railing will keep visitors away from hazards on the old tracks.

While the city paid for the construction costs of the first two sections, Friends of the High Line will cover most of the last section. The group also finances the park's maintenance and its educational and cultural programming.

It recently commissioned the sculptor Carol Bove to create seven work-

for the third section — a mix of gleaming white carvatures, made of powdered steel, and pieces that are more industrial fashioned from I-beams, and that seem to blend with the environment. But tour groups will also discover some ready-mades, one pile of rusted metal had all the hallmarks of a John Chamberlain sculpture.

Susan and Tim Goodfellow, who live in Tuxedo Park, N.Y., and have an apartment in Chelsea, recently took a tour. "It was a wonderful opportunity to see a decayed urban landscape," Ms. Goodfellow said. "It will be great to have when artists come out of town again. You really have to make a large effort to explain what the High Line was."

The New York Times

July 26, 2013

At Home In Two Places

The stretch of the High Line from 30th to 34th Street, still semiwild and closed to the public except by appointment, is a challenging place to exhibit art. Anything installed there risks being overwhelmed by the beauty of the site itself, with its sweeping arc toward the Hudson and its picturesque weeds sprouting up between splintered rail ties.

KAREN ROSENBERG
ART REVIEW

The light-filled gallery on the Museum of Modern Art's fourth floor, just outside the rooms that house the permanent collection of painting and sculpture, presents a different set of obstacles for the contemporary artist. There are the Pollocks and Calder's at one end, the commanding view of the sculpture garden at the other. Viewers streaming single-file off the narrow bridge from the escalators don't have much time to stop and look before they're pushed along into the collection galleries.

The sculptor Carol Bove is now showing in both of these places at once, and managing beautifully. It helps that she is a master of nuance and understatement, and an exquisite calibrator of contextual relationships. It isn't lost on her that her shows arrive at a moment when both sites, MoMA and the High Line, are transitioning from 20th-century relics — both dating from the 1930s — into 21st-century civic landmarks.

With these exhibitions Ms. Bove is also branching out from the scholarly eclecticism of her earlier artworks, which incorporated found objects like books and crystals, into a more elemental kind of abstract sculpture that at times evokes Richard Serra, Franz West and Mark di Suvero. It takes a certain kind of courage for a post-Post-Modernist artist, born in 1971, to make such clearly articulated forms.

"Carol Bove: *Caterpillar*" runs through May on the High Line between West 30th and West 34th Streets. mashkaton.com/thehighline.org; admission is free, but by reservation only, and the show is booked through Sept. 28. "Carol Bove: *The Equinox*" runs through Jan. 12 at the Museum of Modern Art. (212) 708-5480, moma.org.

Carol Bove

*The High Line
Museum of Modern Art*

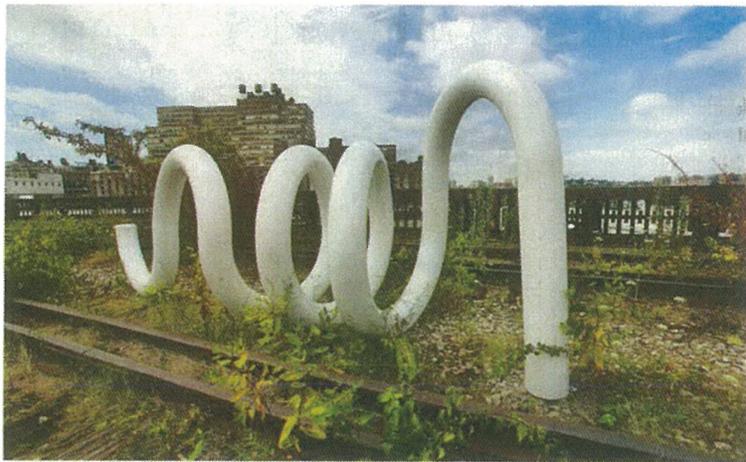
The High Line show, titled "Caterpillar" and organized by the High Line art curator and director Cecilia Alemani, savors this last opportunity to see the elevated railway in its undeveloped state. (It remains on view until May, when construction begins on this final section of the park.) The show has seven sculptures, distributed relatively evenly along the C-shaped length of track.

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Three other sculptures, Tetris-like arrangements of steel I-beams, are well camouflaged by comparison. They evoke the frames of nearby buildings under construction, as well as the titanic outdoor works of Mr. Di Suvero, but seem to have more in common with the dilapidated skeleton of the High Line. The steel is rusted, and crisscrossing components that look like they should be joined together for structural purposes often aren't; pieces wobble, unexpectedly, when the breeze picks up.

Ms. Bove, who lives and works in Red Hook, Brooklyn, knows how precarious solid-looking infrastructure can turn out to be. Another of the show's sculptures, a low bronze platform titled "Monet," bears traces of damage from Hurricane Sandy: a creeping discoloration at the edge. These marks add character and contingency to what is otherwise a harbinger of the Hudson Yards development; the piece has been laid across a portion of the High Line's tracks, anticipating the covering-over of the rail yards below.

A similar platform links the



Above, "Celeste," by Carol Bove on the High Line; below, "The Equinox," Ms. Bove's show at the Museum of Modern Art.



seven sculptures in Ms. Bove's show at MoMA, which is titled "The Equinox" and was organized by the curator Laura Hegeman with an assistant, Margaret Ewing. It includes a glyph and a piece made with I-beams, but unlike "Caterpillar" it's installed as an ensemble. It also features materials much less sturdy than steel; one sculpture takes the form of a shimmering, silver-beaded curtain and another con-

sists of parts of a used mattress salvaged from the trash. Altogether "The Equinox" has a very different mood from the High Line show, mystical and more in keeping with Ms. Bove's earlier sculptures. An intricate open grid of brass supported by painted fiberboard is titled "Terna," after the teachings of Tibetan Buddhism; "Triguna," which incorporates a peacock feather, a shell and a hunk of found metal

makes reference to the Indian ayurvedic tradition. Even the I-beam sculpture is titled "Chesed," a term from the kabbalah. Everything here might also be taken as sly commentary on the religion of modernism. The mattress piece, for instance — "Disgusting Mattress," Ms. Bove has titled it — gestures to Raaschenberg's "Bed" assemblage and Calder's wire sculptures with its

ONLINE: CAROL BOVE

A look at the artist's shows on the High Line and at MoMA. nytimes.com/design

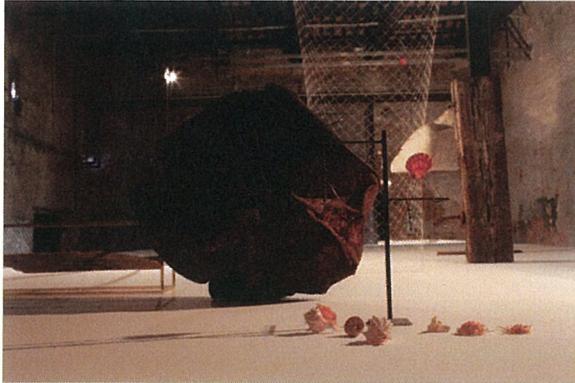
gray stuffing and flyaway springs. And the whole grouping of sculptures, on the white platform, seems to miniaturize the sculpture garden below. (Ms. Bove has spoken about the importance of this view from the gallery's large, east-facing glass wall.)

Ms. Bove is very good at working with, or against, the personality of a given site as the situation demands. (Sometimes, though, you wish that more of her personality, strongly influenced by her Bay Area upbringing, would come through.)

On the High Line she renews our appreciation of a truly unusual public space that's become, at its southern segments, an overtrafficked urban fetish. And at MoMA she refuses to be intimidated by the collection or sanctified by the building that contains it. Certainly, the architects at urban planners in charge of Hudson Yards and MoMA's expansion could learn a thing or two from her.

For immediate release

DAVID ZWIRNER CO-REPRESENTS CAROL BOVE WITH MACCARONE



The Foamy Saliva of a Horse (detail), 2011. Mixed media on MDF plinth.
174 x 600 x 222 inches (442 x 1524 x 563.9 cm).
Installation view at the 54th Venice Biennale, Venice, in 2011.

(New York – October 11, 2011) David Zwirner is pleased to announce the representation of the artist Carol Bove. The gallery will be co-representing the artist in partnership with Maccarone in an innovative model in which the two New York galleries will collaborate to help the artist realize future projects and exhibitions both in the United States and abroad.

New York-based Bove is known for her simple yet intricate assemblages of found and made objects. Carefully arranged on pedestals, elevated platforms, or directly against walls and ceilings, these yield unexpected, poetic, and multi-layered meanings, which seem to derive from the composition of the objects rather than the inherent substance of the individual components.

Using a wide range of materials, including books, driftwood, peacock feathers, metal, concrete, foam, and loans from other artists, Bove's works are subtle assemblages resisting categorization despite their determined relationships with Modernist display methods.

Since she started exhibiting in the late 1990s, Bove's work has been the subject of several solo and group exhibitions in the United States and internationally. Bove's installation *The Foamy Saliva of a Horse* (2011) is currently on view at the Arsenale as part of the 54th Venice Biennale. In this subtly lit assemblage of stand-alone works, viewers are faced with an instability of meaning and perception. Enhanced by the unusual display strategy of placing the sculptural elements on an eye-level platform, industrial leftovers are combined with ornate shells and tall lamps suggesting a Surrealist landscape in monumental form.

In 2008, Bove participated in the Whitney Biennial with the work *The Night Sky over New York, October 21, 2007, 9 p.m.* (2007), which presented 475 bronze rods suspended from the ceiling in a constellation mirroring the cosmic sky at that given moment. Her critically acclaimed exhibition *The Middle Pillar* at Maccarone in 2007 consisted of an assortment of found objects and sculptural elements arranged across the gallery space as a large *tableaux*, which included paperbacks and photographs placed together on bookshelves, an assemblage by the artist Bruce Conner, and a group of paintings by Wilfred Lang, a largely unknown Bay Area artist her grandmother had collected. This thoughtful presentation invoking personal memories conveyed a familial narration of history, favoring instinct over conventionality.

As David Zwirner remarks, "I have been following and admiring Carol's work for many years now and I consider Maccarone one of the most interesting galleries operating today. The art world is typically seen as a highly competitive place, yet it can also be extraordinarily collegial. As Carol's work continues to grow, I am looking forward together with Michele to help her realize her projects."

Michele Maccarone says, "I am so honored to be involved since 2005 with an artist like Carol Bove, who has continuously proven to contribute to the history of art. I look forward to this new chapter, hand-in-hand with David Zwirner, who has been a supporter and friend of our program since day one."

For press inquiries, contact Julia Joern at 212.727.2070 or julia@davidzwirner.com.



Carol Bove

Prudence, 2013

Powder coated steel

56 3/4 x 87 5/8 x 132 3/4 inches

144.2 x 222.6 x 337.2 cm

BOVCA0476

Prudence (2013) forms part of Carol Bove's presentation of seven large-scale sculptures, entitled *Caterpillar*, created specially for the High Line at the Rail Yards in New York, which is currently on view for one year through May 2014. Commissioned by High Line Art, this special project marks the last opportunity to view the undeveloped section of the elevated railway in its natural state, before construction begins on the final section of the public park.

Describing *Prudence* as "a looping, hollow noodle of white powder-coated steel," Karen Rosenberg further

notes that its "coils coalesce into a kind of tunnel; from the side, it looks more like a stretched-out Slinky."¹ It relates to a series of glyph sculptures by the artist in varying sizes and configurations. The organic yet minimalist appearance of these works is the result of a lengthy industrial process whereby flat steel strips are gradually passed through contoured rolls that shape them into tubular forms. They are then powder coated; another industrial process, which produces a glossy, uniform, and highly resistant surface finish.

Bove refers to these steel shapes as glyphs, which denote an element of writing or an individual mark that combined with other individual marks contributes to the meaning of what is written. A glyph, in other words, is the smallest complete unit of a written language (the letter A is a glyph, an umlaut is not).

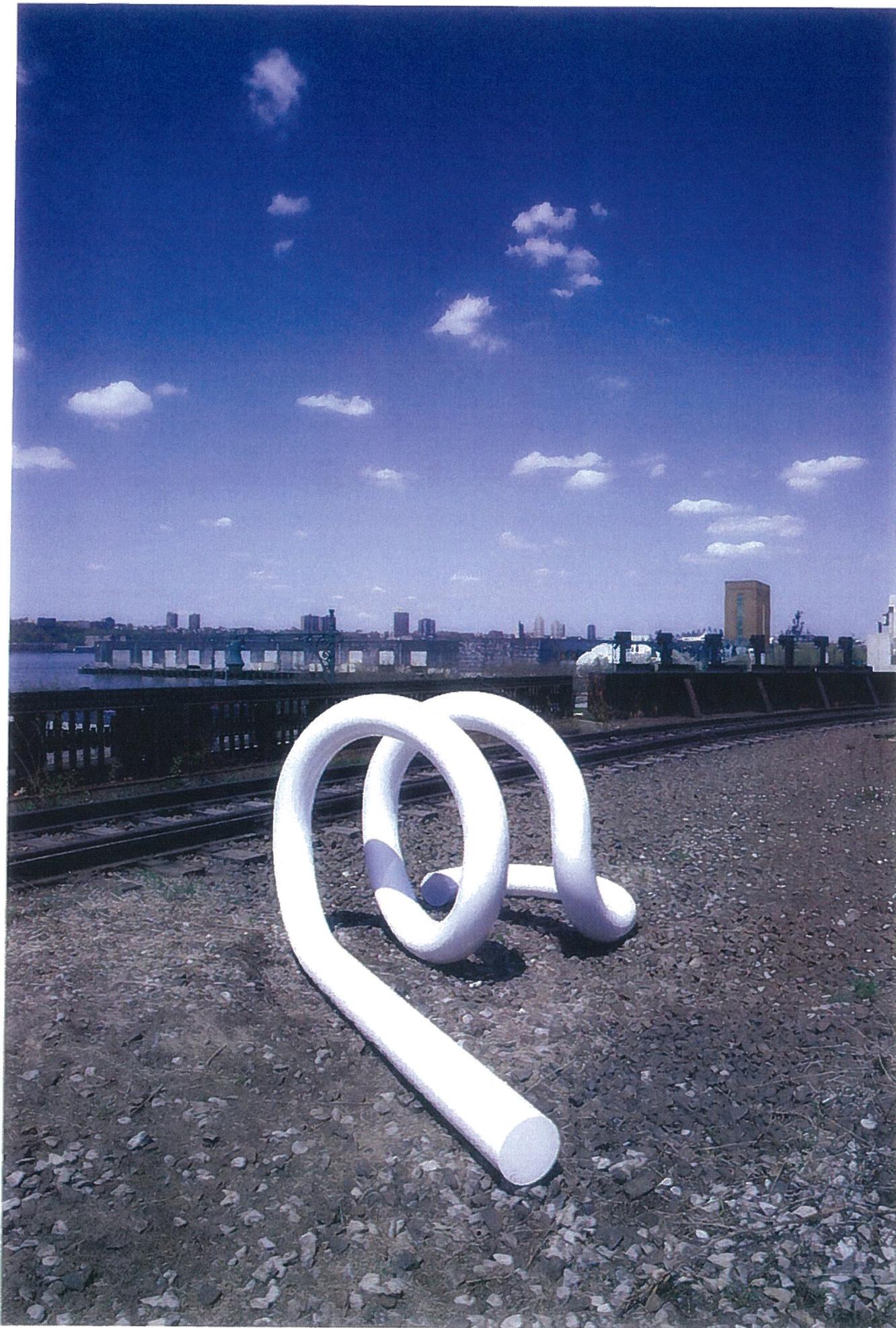
More broadly, the present work sets up a dialogue with public sculpture and so-called pop art. Bove has mentioned that she often thinks about outdoor sculpture as a set of glyphs, where each embodies a succinct fragment of a larger syllable. With their industrialized appearance that is visually reminiscent of works by sculptors such as Alexander Liberman, her glyphs appear to have been appropriated from this "grammar." In this way, attention is focused onto the activity of creating the sculpture, which can be seen as a form of pastiche, ultimately prompting questions about originality and the significance of the artist's gesture.

¹Karen Rosenberg, "At Home in Two Places." *The New York Times* (July 25, 2013), section C, p. 24.

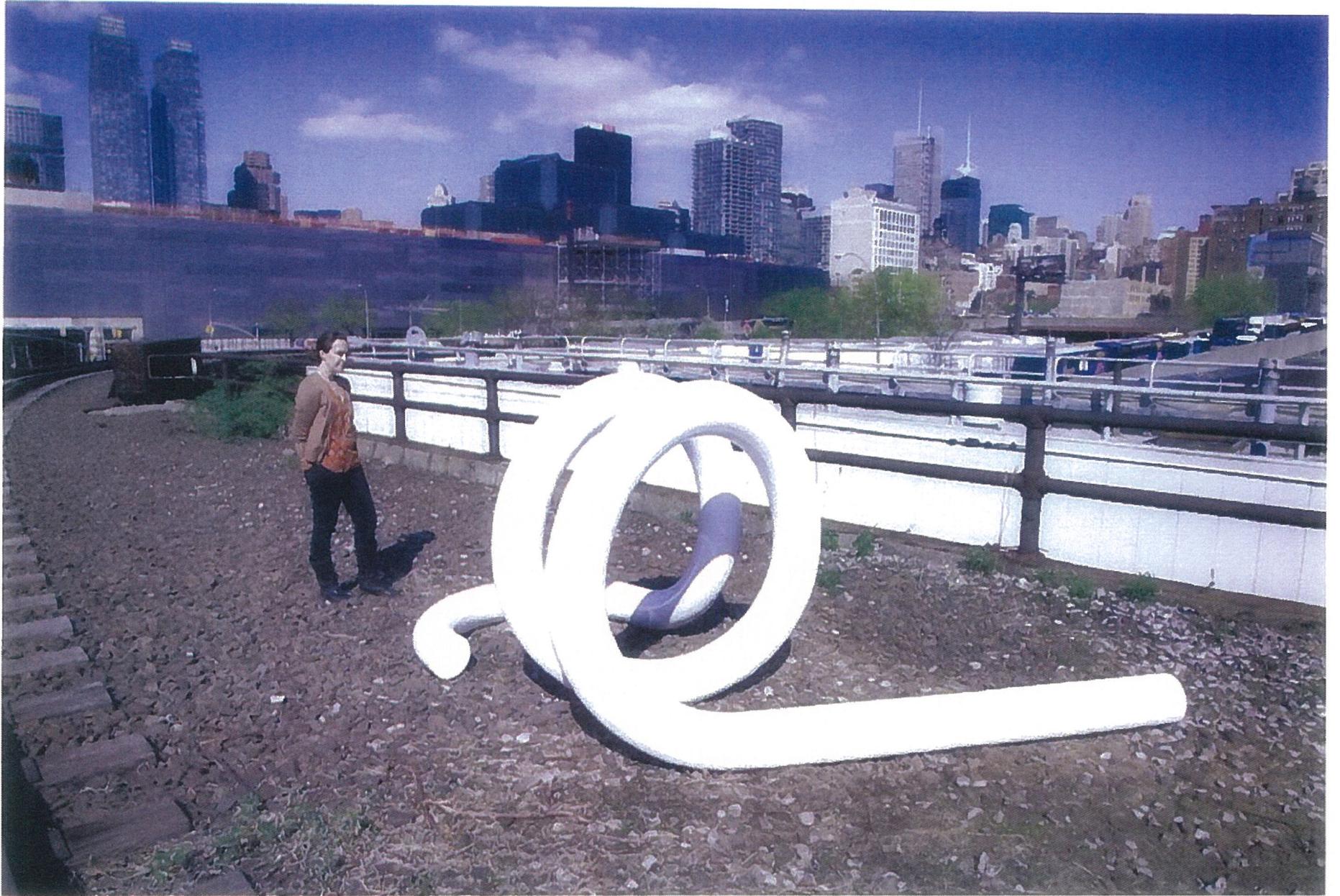
Exhibitions

New York, High Line at the Rail Yards, *Carol Bove: Caterpillar*, May 16, 2013 - May 2014.









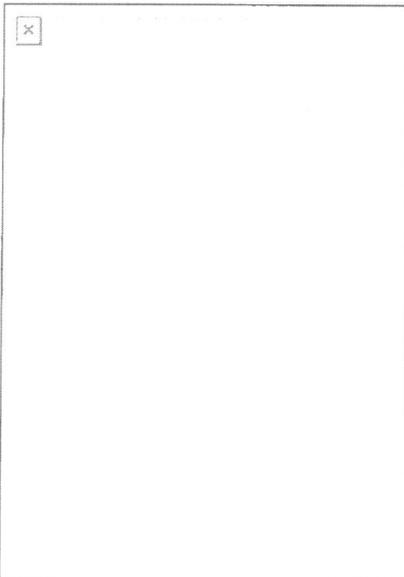
Lois Foraker

From: Sandy Pressman <pivot1@me.com>
Sent: Tuesday, December 03, 2013 5:08 PM
To: Lois Foraker
Subject: Fwd: Art Basel Miami Beach 2013

FYI.... fabulous.

Begin forwarded message:

From: David Zwirner News <press@davidzwirner.com>
Subject: Art Basel Miami Beach 2013
Date: December 3, 2013 3:10:01 PM PST
To: pivot1@me.com



David Zwirner is pleased to participate in [Art Basel Miami Beach](#) (Hall B, Booth K18), and on view will be work by a range of artists, including Adel Abdessemed, Francis Alÿs, Dan Flavin, Isa Genzken, Jeff Koons, Yayoi Kusama, Donald Judd, John McCracken, Raymond Pettibon, and Lisa Yuskavage. The gallery has been a part of this fair since its first year in 2002.

At the fair's "Public" sector located outdoors at Collins Park is *Flora's Garden I*, a recent large-scale work by Carol Bove made of petrified wood and steel. The artist is known for her simple yet intricate assemblages of found and made objects, which are often carefully arranged on pedestals, elevated platforms, or directly against walls and ceilings. This particular sculpture formed part of Bove's contribution to [dOCUMENTA \(13\)](#) in Kassel, Germany, 2012, where individual objects were arranged together in a sequence inspired by the organizational layout of the city's Orangerie garden.

Bove joined David Zwirner in 2011 and is co-represented in partnership with Maccarone. Currently, the artist simultaneously has a [solo exhibition](#) on view at The Museum of Modern Art, New York (through January 2014) and is part of a [year-long presentation](#) on the High Line in Manhattan's Chelsea neighborhood, where seven new sculptures are on display along the Rail Yards (through May 2014).

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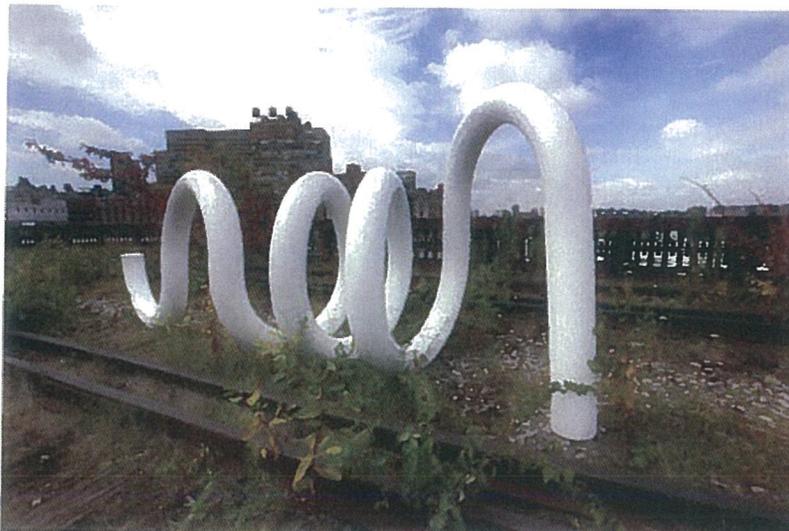
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ART REVIEW

At Home in Two Places

Carol Bove Sculpture Shows at the High Line and MoMA

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Source: The New York Times

Waste by Carol Bove on the High Line More Photos >

By NAREH ROSENBERG Published July 26, 2013

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Multimedia



Industrial Loops and Beams

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Ms. Bove is very good at working with, or against, the personality of a given site as the situation demands. (Sometimes, though, you wish that more of her personality, strongly influenced by her Bay Area upbringing, would come through.)

On the High Line she renews our appreciation of a truly unusual public space that's become, at its southern segments, an overtrafficked urban fetish. And at MoMA she refuses to be intimidated by the collection or sanitized by the building that contains it. Certainly, the architects and urban planners in charge of Hudson Yards and MoMA's expansion could learn a thing or two from her.



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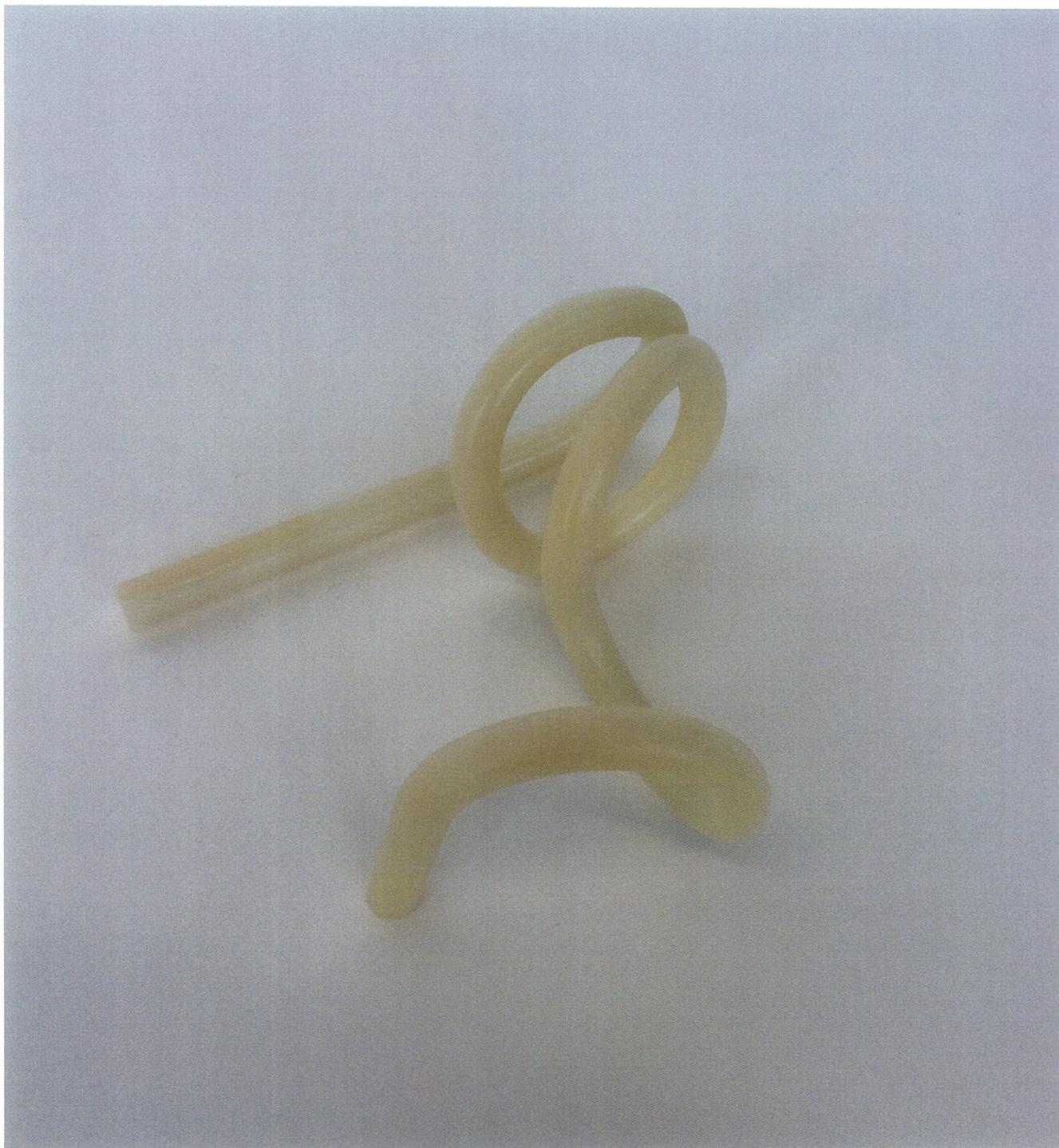
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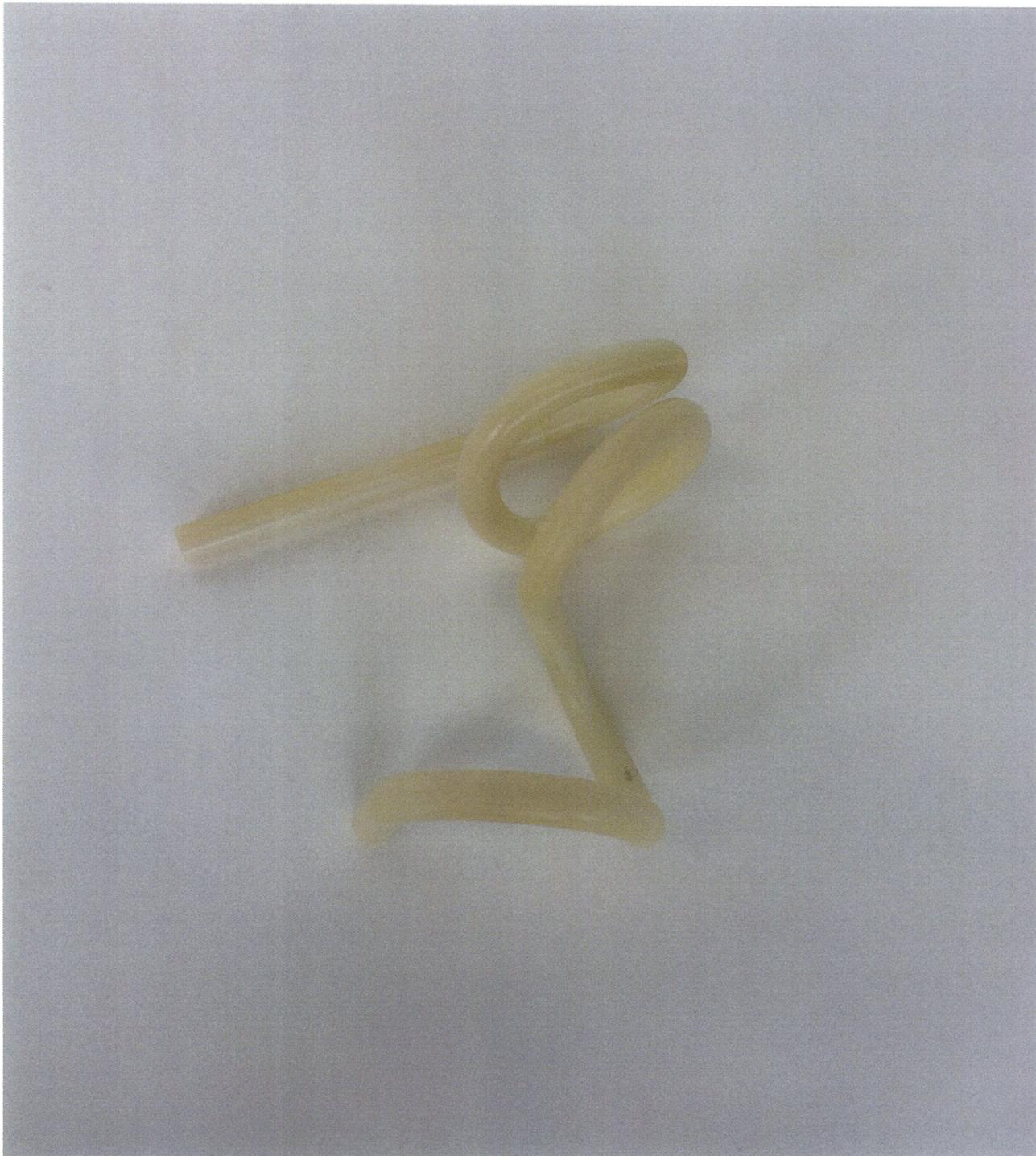
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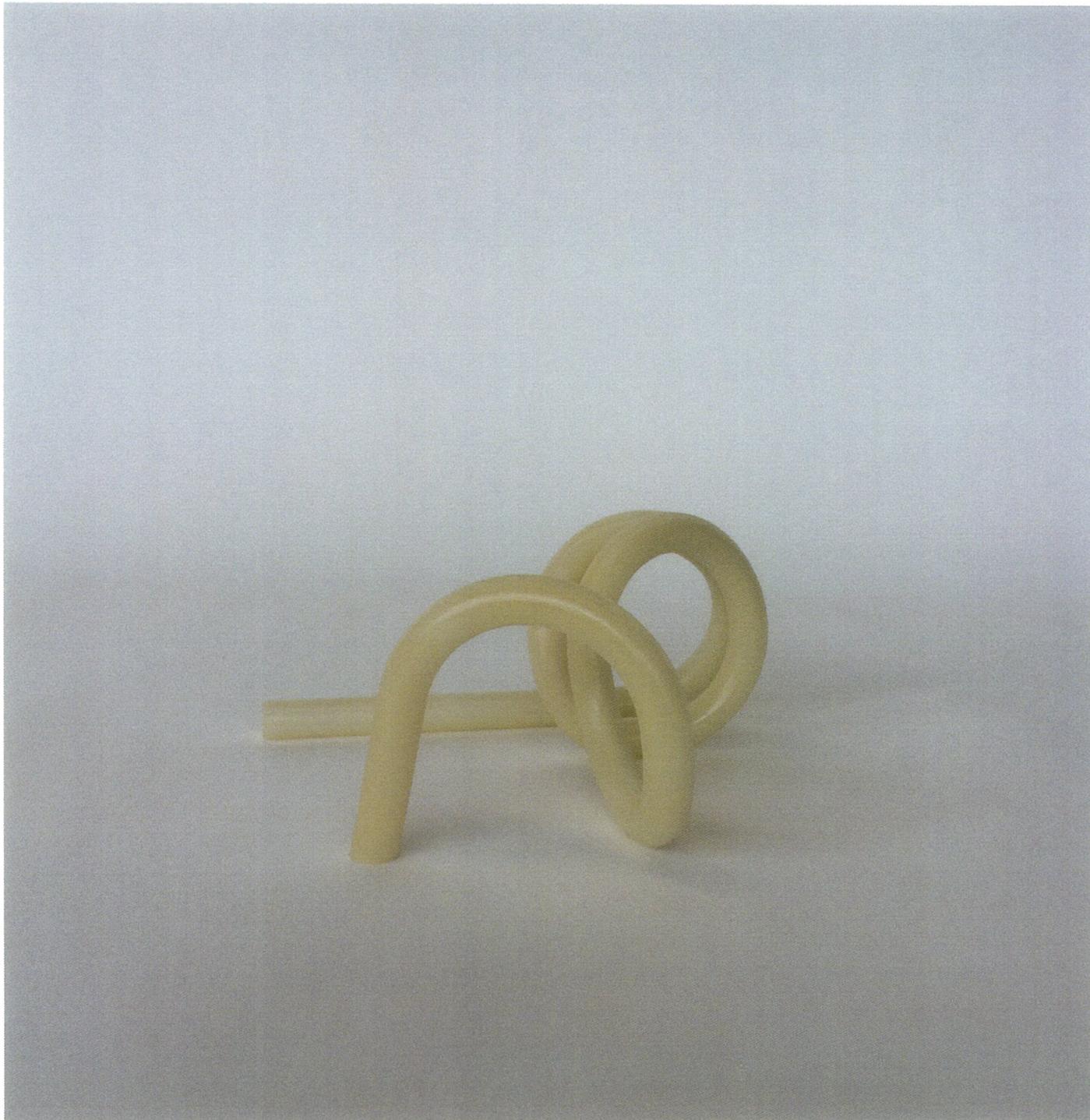
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