

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
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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

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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

HAMMER

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











