

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 cranks forged and found objects into poetic shapes, all with a sense of quiet command that will be featured in a seven 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 ungrounded 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—in door and outdoor, institutional and unattended—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 thrill of art history, experiences of the divine and a rusty old mattress draped on a table new home.

How do you know when it's right?
I think of the word "click." I feel it. It's not metaphorical; it's physical.

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 uneasy 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 loved.

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, not 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 mouse trap, or observe arbitrary rules violating its scale. It's another way of revealing one's own perceptual apparatus.

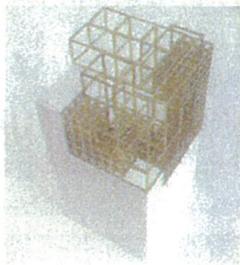
With the sculptures finished, what does arranging the show entail?

I'm still thinking 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 metaphorical; it's physical.



Above, Carol Bove's sculpture "Celeste" (2011) 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 nearly my studio too, this disgusting mattress.

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

For a long time it was just a bed, and then I admitted to it. I've been living with it in my studio for two years. The worst nightmare I've had at 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 unattended by me. And then, that [the points to a small, elaborately finished brass piece, "Terra"] is 1,000 hours or more of polishing and handwork. I have to order the screws from a machine tool 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 thing has this unceremonious importance.

The ungrounded setting for your show on the High Line is very different. How did that unusual 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 surface, 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 Renais-sance painter.

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

I'm happy when things are multiplicitous and balanced. The equinox is when there is equal light between day and night. Also, Alexander Crowley's magic time, where most of his words were issued, was called the Equinox. Their motto was "Our

method is science, our aim is religion." That helped me understand that idea of equilibrium 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 as object as a text. I give you a lot of come-ons so you think you get it, but then on you don't, you can't read it. If you arrive at that place of having legitimacy developed and then frustrated there, 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 structure of perception.

PHOTOGRAPHS BY ANDY BATTAGLIA FOR 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.)



September 2, 2013



GOINGS ON ABOUT TOWN

S • M • T • W • T • F • S

1 | 2 | 3 | 28 | 29 | 30 | 31

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 Poifar, 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 Cinemathek 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.)

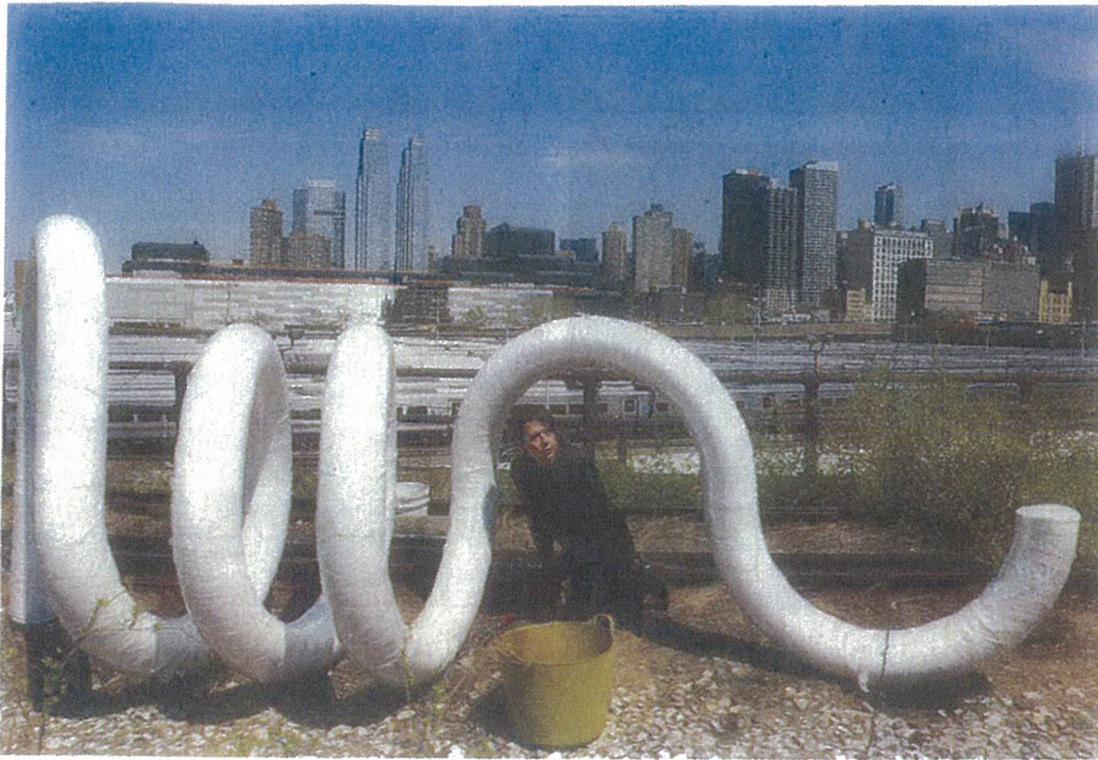
Carol Bove's "Caterpillar" on the High Line at the Rud Yards. Photograph by Jason Eskerazi.

The New York Times

April 29, 2013

Once Upon a Landscape

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



SUZANNE D'ACHILLO/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, evolving 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 is never meant to be seen, on near-wild land



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 plop 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 '70s," 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."



PHOTOGRAPH BY SIZANNE DWOREL/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 it really unexpected ways about Carol's work."

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 LISAW 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 modernistic benches and shiny pennants, there will be round-train overgrowth with Queen Anne's lace and goldfish.

To achieve that, Friends of the High Line, the nonprofit group that saved the abandoned railway from demolition, is spending \$90 million.

"People fell in love with the idea that nature had taken over the monumental industrial site," said Jessica 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 preserving environmental remediation, clearing up the infrastructure 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 week, as work begins. Three days a week, two groups, one mainly over track ballast and railroad ties, past discarded spools and old steel plates. They take in the view of the Hudson River to the west and the active rail yard below a here (usually) train headed to and from Pennsylvania Station gliding along 38 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 bestowed by the new, \$15-billion Hudson Yards district, which is being developed in two 26-acre by the Related Companies and Oxford Properties Group. The project, which involves building a platform over the rail yard, will include over 14 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 time 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 is an expression of Coach's commitment to the development of the new Hudson Yards and, of course, the High Line," said Lisa Frankfort, Coach's chief executive officer. "We have been part of the landscape of the mid West Side since our launch in 1987. 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 one section called High Line at the Rail Yards, which will



"People spend more time looking at the trains than the Hudson," Robert Hammond of Friends of the High Line said.

erode the run and rebar that the founders found so compelling in the first place. There were still seedling shrubs, wildflowers and grasses that had taken root amid the abandoned railway infrastructure. There was also a malleable and quiet that contrasted with the bustle of the city.

A desire to "capture that feeling" emerged during community meetings held in 2001 and 2002 to gather suggestions about the third section, which runs east from 38th Street and 36th Avenue to 120th Avenue and then continues north to 140th Street. Among its demands: "Preserve as much as is feasible, wherever possible." "Prevent the usual drama of the rails." "Please leave a little small section exactly the way it is now."

The final leg will feature the High Line's first attraction for children: a post-industrial jungle gym comprising a series of exposed beams covered in a soft play surface. The northern half will show how the overgrown tracks, a simple path and railing will keep to the west, away from hundreds of 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 also announced the sculptor Carl Andre to create seven works

for the third section — a mix of planting, water features, shade of pedestrian steel and glass, that are more industrial in character than Friends of the High Line's previous work. But the group was also looking for a way to use the space in a way that would be a "diverse urban landscape," Mr. Hammond said. It will be green space where people can sit, at times visit. "You really have to create a large amount of space for the High Line to be a place."

The New York Times

July 26, 2013

At Home In Two Places

The street of the High Line from 30th to 34th Street, still semi-wild 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.

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 ledge 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 expert collaborator of contextual relationships. If you're not on her list when her shows arrive at museums like MoMA and the High Line, are you missing out? Bove is also branching out from the tribally exclusive world of gallery art 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-Modernist artist, like Bove, to make such hearty art-related loans.

Carol Bove's "Caterpillar" runs through May on the High Line to June 4, 2013, and May 14 to June 1, 2013, at MoMA. The show is admission is free, but by reservation only, and the show is booked through Sept. 23. Call Carol Bove: The Equinox runs through Jan. 12 at the Museum of Modern Art. (212) 709-4499, mooma.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, favors 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.

Two are looping, hollow no-dies in white powder-coated steel, from a series called "Glypts." They have been given playful, anti-onomatopoeic titles, "Prudence" and "Celeste," but these squiggly creatures call less attention to themselves than to their postindustrial surroundings of gravel and rusted iron. Viewed on approach, their coils condense into a kind of tunnel, from the side, they look more like a stretched-out Slinky.

Three other sculptures, Tetris-like arrangements of steel I-beams, are well camouflaged by comparison; they evoke the facades of nearby buildings under construction, as well as the same outdoor works of Mr. Di Suvero, but seem to have more in common with the dilapidated skeletons of the High Line. The steel is rusted and crosscutting 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 world-looking objects as fine art can be to be. Another of the show's sculptures is a low, bronze plinth on wheels, "Missed," bears traces of damage from Hurricane Sandy, a creeping device on an 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 coming over of the rail yard's demise.

A similar pattern traces the



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



ONLINE: CAROL BOVE

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

gray shifting and flowing spirals. And the whole grouping of sculptures, on the whitewall form, seems to materialize 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 site itself demands (stronger, even though you wish that more of her personality were influenced by her: Bay Area upbringing would come through.)

On the High Line, the artist's own appreciation of a truly unusual public space that's become an over-cultivated urban park is at MoMA the refusal to be untroubled by the collection or sanctified by the building that contains it. (Certainly, the artists' and urban planners' in charge of Hudson Yards at MoMA's expense could hardly be anything other than his.)

seven sculptures at Ms. Bove's show at MoMA, which is titled "The Equinox" and was organized by the curator Laura Rappaport Hovav and an assistant, Margarete Ewing. It includes a glypt and a piece made with I-beams, just like "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-

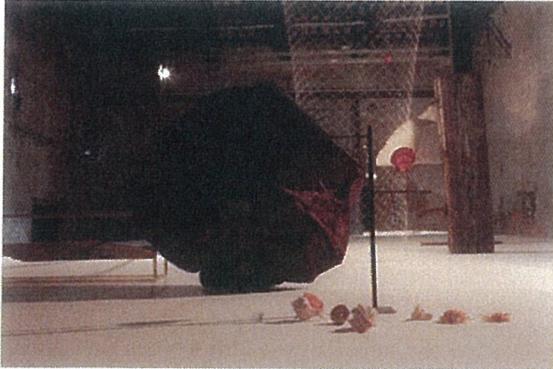
sists of parts of a used mattress salvaged from the trash. Altogether "The Equinox" has a very different mood from the High Line show, crystalline and more in keeping with Ms. Bove's earlier sculptures. An ornate open grid of brass supported by painted fiberboard is titled "Tetris," after the teachings of Tibet as Buddhism. "Tropica," which incorporates a pewee feather, a vinyl record and a found metal

makes reference to the Indian ayurvedic tradition. Even the 11-foot sculpture is titled "Chess," a term from the kabuki art.

Every thing here might also be taken as a commentary on the rigidity of modernism. The material piece, for instance — "Disgusting Mattress," Ms. Bove has titled it — gestures to Rauschenberg's "Bed" assemblage and Calder's wire sculptures with its

First announced by the artist.

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.

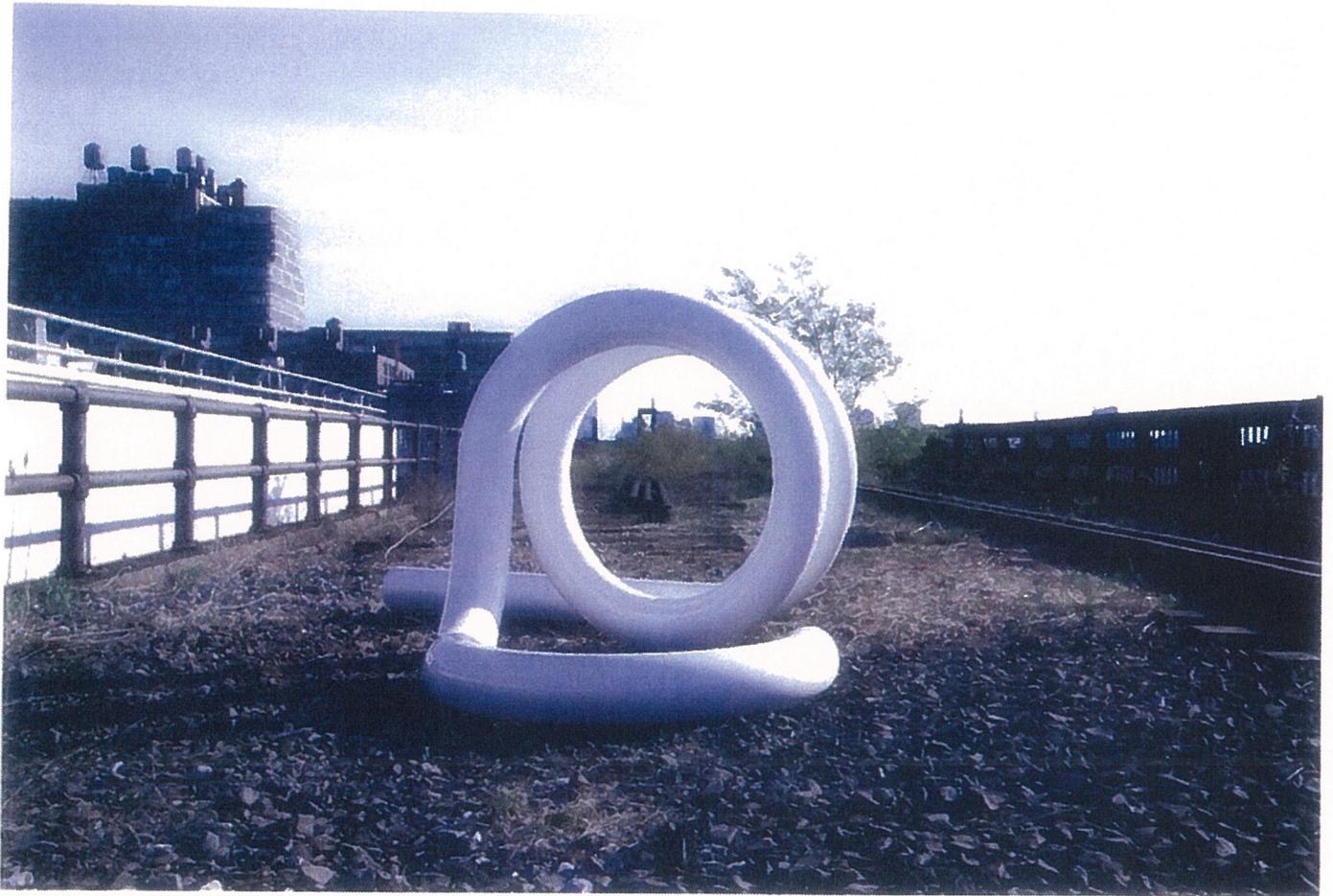
Bove refers to these steel shapes as glyphs, which denote an element of writing or an individual mark that combined with other individual marks contributes to the meaning of what is written. A glyph, in other words, is the smallest complete unit of a written language (the letter A is a glyph, an umlaut 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.









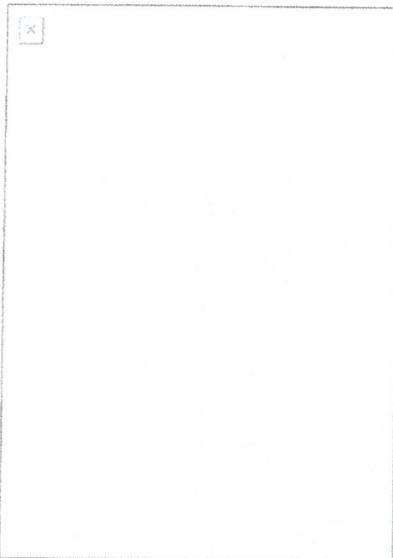
Lois Foraker

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 Alys, 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.

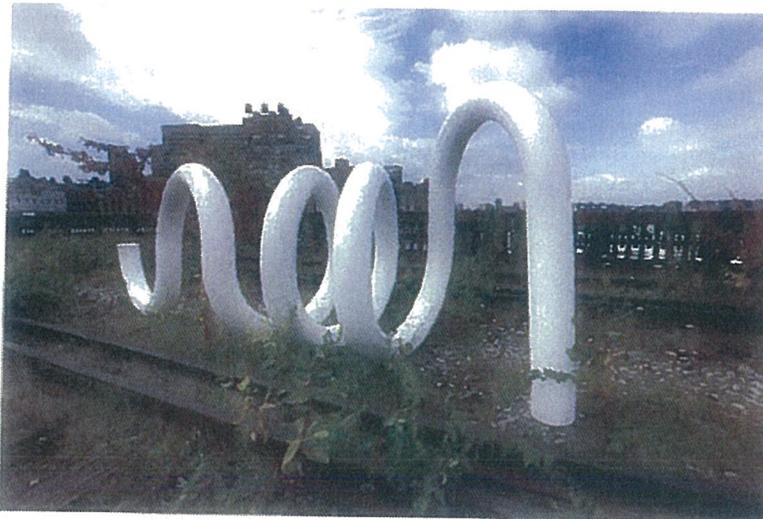
Bove joined David Zwirner in 2011 and is co-represented in partnership with Maccarone. Currently, the artist simultaneously has a [solo exhibition](#) on view at The Museum of Modern Art, New York (through January 2014) and is part of a [year-long presentation](#) on the High Line in Manhattan's Chelsea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



ART REVIEW

At Home in Two Places

Carol Bove Sculpture Shows at the High Line and MoMA



Carol Bove's sculpture 'Industrial Loops and Beams' at the High Line in New York City. [More Photos »](#)

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.

Multimedia



Industrial Loops and Beams

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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.

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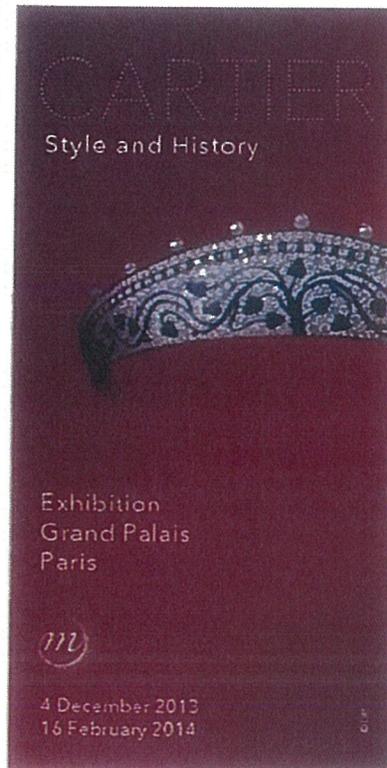
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With these exhibitions Ms. Bove is also branching out from the scholarly eclecticism of her earlier artworks, which incorporated found objects like books and crystals, into a more elemental kind of abstract sculpture that at times evokes Richard Serra,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

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.

Two are looping, hollow noodles of white powder-coated steel, from a series called "Glyphs." They have been given playful, anthropomorphic titles, "Prudence" and "Celeste," but these squiggly creatures call less attention to themselves than to their postindustrial surroundings of gravel and rusted iron. Viewed on approach, their coils coalesce into a kind of tunnel; from the side, they look more like a stretched-out Slinky.

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 "Monel," 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 seven sculptures in Ms. Bove's show at MoMA, which is titled "The Equinox" and was organized by the curator Laura Hoptman 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 consists 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 "Terma," 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 Rauschenberg's "Bed" assemblage and Calder's wire sculptures with its 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 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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