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Claremont McKenna College Public Art Program

Carol Bove 4 Sculptures

Carol Bove: 4 Sculptures

Claremont McKenna College #3



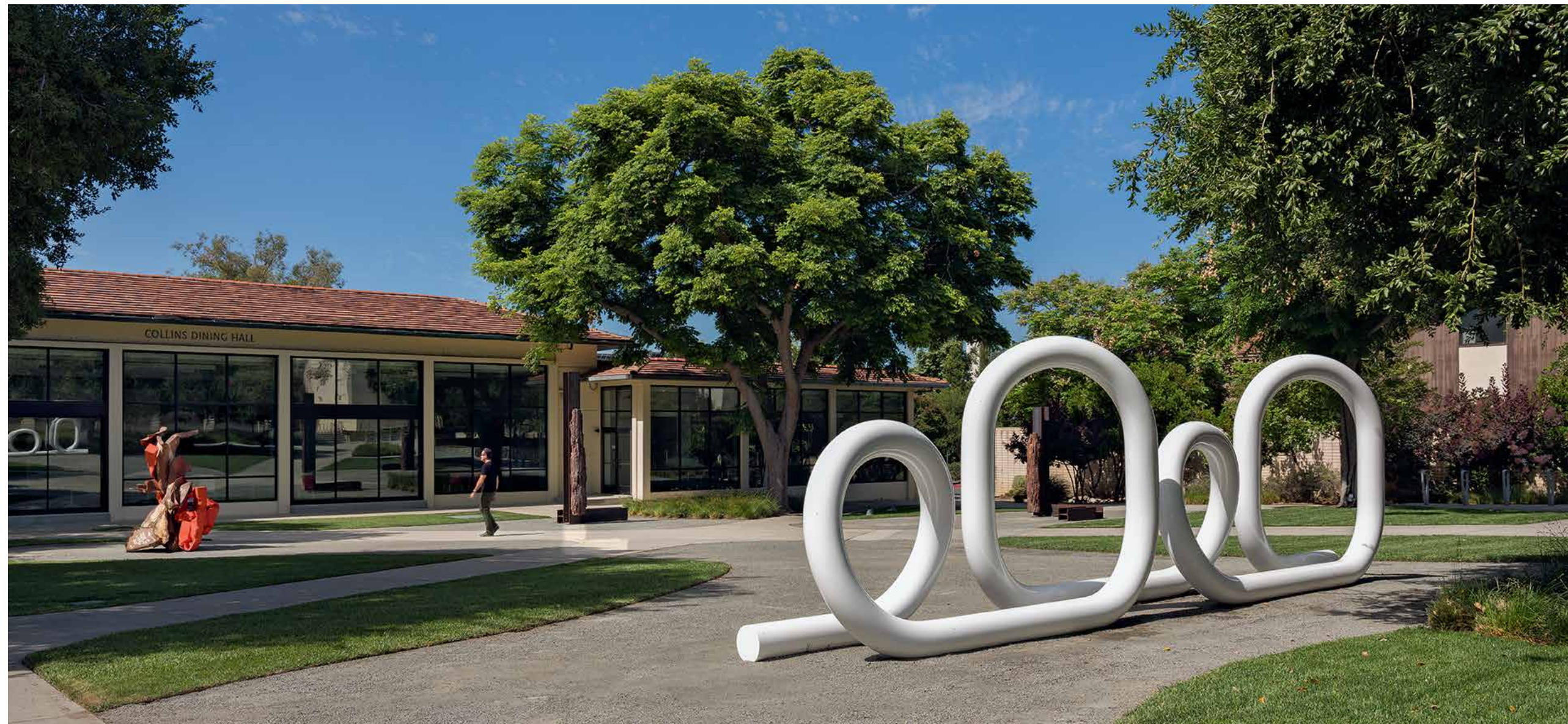
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Carol Bove in Conversation
with Philipp Kaiser

Carol Bove
4 Sculptures





FOREWORD

My leading a formal public art program at Claremont McKenna College fifty years after graduation would undoubtedly have been handicapped as remote as the Red Sox winning a World Series. As it turned out, one was a miracle and the other a byproduct of an art survey class taken at Pomona College in my junior year. Taking a course out of curiosity opened a new world that has become a fulfilling lifelong passion. Such is the world of liberal arts and its possibilities. My personal collecting began with China Trade Art while I was working as an expatriate in Hong Kong for a Los Angeles bank. I then briefly became interested in American Impressionism and now, for better than a decade, have focused on the contemporary art of living artists. Along the way I have had a significant engagement in the nonprofit world, having served as a trustee of United States Artists, the Los Angeles County Museum of Art, the Museum of Contemporary Art (Los Angeles), and the National Gallery of Art on its Trustee Council. As a trustee at these institutions, my focus was and remains access to art in the public realm. The opportunity to bring this emphasis to the CMC campus is a challenge I welcome.

The transformation of CMC and its campus over the last thirty years, which I have witnessed from a ringside seat while serving as a trustee, is one of the great success stories in higher education. The aspirations of George Benson, Donald McKenna, and CMC's early founders have in no small measure been realized by an institution that has earned a reputation of fighting above its weight for over seventy-five years. Much of the same energy and focus now supports CMC's ambition to build a high quality contemporary public art program. A great debt of gratitude is owed to former Board Chair Harry McMahon,

current Board Chair David Mgrublian and President Hiram Chodosh. Their advocacy on behalf of starting CMC's public art program, and their continuing support over the seven years of its existence, have been the cornerstones of our robust public art initiative.

Adaptation and change of the CMC campus followed the growth of its student body, requiring new residence halls and administrative buildings. The completion of the Kravis Center in 2011 introduced meaningful contemporary art to the campus for the first time, with the Capital Group's generous five-year loan of over 100 contemporary artworks from their collection. This popular display in Kravis and the Athenaeum brought a new appreciation of the added aesthetic value, along with the realization that beyond its decorative function, art can be both purposeful and powerful.

Support of CMC's public art policy and program was approved by its Board of Trustees in May 2010 by incorporating a standing committee, which held its first meeting on October 5, 2012. The public art committee has been populated with trustees, staff, and students, including myself, who received the honor of serving as inaugural Chair. The focus of the committee is to integrate public art throughout the fabric of the campus and to incorporate art into everyday life for students, faculty, staff, and the larger Claremont community. Momentum for the program began with the committee raising funds to purchase a Mary Weatherford mural, *From the Mountain to the Sea*, a site-specific work that today can be viewed in the Eggert Dining Room of the Athenaeum. Until an endowment is raised, the ability to expand our collection depends on fundraising and gifts. Thanks to the generosity of multiple donors, the collection has continued to grow and includes a constellation of four works by Carol Bove, the subject of this monograph.

The installation of Carol Bove's works was the result of a commissioning process as outlined in the College's public art policy, to invite an important artist to create a site-specific sculpture for the campus. Building a template that could be used for future commissions was an approach worth exploring and one that I enthusiastically supported—the "how" being as important as the "what." A group of artists of my selection were asked to walk the campus and submit their proposals, in the context of where the sculpture was to be sited. While I chose the artists, the final selection was left to an advisory committee, which made the unanimous choice of Carol Bove.

When I visit the campus, as I often do, I am struck by the dialogue these four pieces create in the center of campus, but not always in the same way. Important art aspires to create a connection unique to each viewer, which can change and evolve. It is sometimes emotional, sometimes intellectual, and

sometimes both. Each viewer uniquely interprets the work through the lens of their own life experience. Consistent with the canon of the Open Academy, contemporary art often challenges viewers with an idea, or perhaps asks a question that begs an answer, as a professor might introduce a new idea to students in a classroom.

More important than the aesthetic values of the four Bove works are the ideas of the artist represented in the individual works as well as in their collective whole. Contemplative viewers are encouraged to spend time teasing out their own thoughts and meanings in relation to these purposeful and powerful works of art.

A meditation about the passage of time.

Christopher V. Walker '69
Chair, Public Art Committee
Claremont McKenna College









APP... HALL

COLLINS DINING HALL

ABOUT THE ARTIST

Carol Bove stands as one of the foremost contemporary artists working today; her work has consistently challenged and expanded the possibilities of formal abstraction. Born in 1971 in Geneva, Bove was raised in Berkeley, California, and studied at New York University. Between 2009 and 2013, she was a Clinical Associate Professor of Studio Art in Steinhardt's Department of Art and Art Professions at NYU.

In 2021, Bove created four sculptures for the Metropolitan Museum of Art's facade niches. The Met Facade Commission: Carol Bove, *The Seances Aren't Helping* was the second commission to be featured on the facade of the museum. That same year, the Nasher Sculpture Center in Dallas presented *Carol Bove: Collage Sculptures*, the first major museum presentation focused solely on these works. The artist was selected to participate in the 58th Venice Biennale in 2019 and was invited to show at the Swiss Pavilion at the 57th Venice Biennale in 2017. In 2014, The Henry Moore Institute, Leeds, with Museion, Bolzano, Italy, and Museum Dhondt-Dhaenens, Deurle, Belgium, organized an exhibition with Carol Bove and Carlo Scarpa.

Venues that have hosted significant solo exhibitions include The Museum of Modern Art, New York (2013); The Common Guild, Glasgow (2013); Palais de Tokyo, Paris (2010); Tate St Ives, England (2009); Blanton Museum of Art, The University of Texas at Austin (2006); Kunsthalle Zürich (2004); Institute of Contemporary Art, Boston (2004); and Kunstverein Hamburg (2003). Work by the artist is represented in institutional collections worldwide.

ABOUT THE AUTHOR

Philipp Kaiser is an art historian and curator. He was recently named President and Partner at Marian Goodman Gallery in New York, London, and Paris. Kaiser has held leadership positions in museums and has organized exhibitions in Europe and the United States for the past twenty years. Previously, he was Director of the Museum Ludwig, Cologne, and Senior Curator at the Museum of Contemporary Art, Los Angeles. Before that, he was Head of Contemporary Art at the Museum for Contemporary Art Basel.

As the curator of the Swiss Pavilion for the 57th Venice Biennale in 2017 he organized *Women of Venice* with Carol Bove and Teresa Hubbard / Alexander Birchler.

In addition to his curatorial responsibilities, he has written numerous contributions for art magazines, catalogs, and other publications, has taught art history at various universities, and has served as a Distinguished Fellow of the Gould Center for Humanistic Studies at Claremont McKenna College.

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installation views of the four sculp-
tures *Cretaceous* (2014), *Lingam* (2015),
Four Loops (2019), and *The Enigma of
Pleasure* (2019) on the campus of
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